



UNIVERSIDAD DE LEÓN

FACULTAD DE FILOSOFÍA Y LETRAS

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CLASICA

**RHETORIC, CULTURAL IDENTITY AND
INTERCULTURAL COMMUNICATION IN THE
FILM:**

**CHINA AND SPAIN IN THE COMPARISION
BETWEEN THE CHINESE DIRECTOR ZHANG
YIMOU AND THE SPANISH DIRECTOR PEDRO
ALMODÓVAR**

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D^a. Lulu Mao
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Manzano y el
Dr. D. César García Álvarez**

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To my parents, husband and daughter

(A mis padres, esposo y hija)

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The realism of the cinema follows directly from its photographic nature. Not only does some marvel or some fantastic thing on the screen not undermine the reality of the image, on the contrary it is its most valid justification. Illusion in the cinema is not based as it is in the theatre on convention tacitly accepted by the general public; rather, contrariwise, it is based on the inalienable realism of that which is shown.

---- André Bazin (2005:108)

Resumen

El cine tiene el poder insuperable de entretener, educar e iluminar a las masas. El cine es un reflejo de la sociedad, que refleja nuestro pasado, presente y futuro. Y es una forma de comunicación, la forma de comunicación más poderosa, fuerte, efectiva y popular que ha sido adorada y admirada en todo el mundo. Se comunica mediante imágenes, especialmente imágenes humanas. Cada país tiene sus propias costumbres, estilos y valores. Son películas que reflejan esas costumbres o valores. El cine es hoy una forma artística universal, su atractivo es universal. El arte siempre atrae a personas de todo el mundo independientemente de su raza, religión o idioma. El cine tiene reclamos legítimos para ser considerado perdurable en el tiempo desde el siglo XX.

El cine del siglo XXI llega a ser un factor integrado en la vida cotidiana y también un indicador importante del desarrollo social, cultural y económico. Puesto que su influencia es cada vez más significativa, el cine ha sido objeto de estudio en los ámbitos académicos de la filosofía, la historia, la literatura, y la ciencia política, entre otras disciplinas. Las perspectivas, los métodos y los resultados de las investigaciones demuestran que cualquier espectáculo visual, en contextos diferentes, admite una variedad de interpretaciones e influye de distinta manera en diferentes audiencias. A consecuencia de ello, el estudio del cine desde las teorías y metodologías interdisciplinarias permite enfocar un mayor número de facetas de la sociedad y la cultura.

A pesar de su trascendencia en la vida política, económica y cultural de nuestra sociedad, y un medio particularmente significativo en lo concierne a la comunicación intercultural, el cine sigue siendo un área nueva y relativamente poco estudiada. Además de respetar sus propias

condiciones y límites, al investigar el cine, hay que tener en cuenta los factores y los elementos más extensos de la política social, especialmente en una época en que el capital y la industria cinematográficos están ocupando una posición cada vez más dominante en el mundo del cine.

Por otro lado, la participación del capital y de la industria en la producción de las películas tiene el objeto tanto de ofrecer una visión distinta y contemporánea en la naturaleza artística y comercial del cine de acuerdo con las perspectivas de la globalización. China se ha convertido en el segundo país con mayor economía del mundo en la era del G2 en el que las películas son una parte que no se puede ignorar. La industria cinematográfica española corre el riesgo de convertirse en una industria especializada a nivel nacional. Mientras que las películas españolas ganan más en el extranjero que en casa. España ganó casi el doble en el extranjero en el año 2011 que en la taquilla nacional. Las películas españolas con valores universales son más populares en el extranjero. Respecto a la comunicación intercultural, que se realiza con una profundidad cada vez mayor entre China y España, el cine es un medio privilegiado para el intercambio cultural y la cooperación industrial.

Según la retórica, la identidad cultural y la comunicación transcultural, la tesis se divide, temática y cronológicamente, en tres partes, formas, tipos de contenido y comunicación.

En la historia del cine de China, Zhang Yimou determinó dos eras, lo que parece increíble incluso en la historia del cine mundial. Un período en el cual la película de arte chino va al mundo, con el hito de *Sorgo rojo* que ganó el Festival Internacional de Cine de Berlín, Golden Bear a la mejor película en 1988. Y la otra, es la creación de un éxito de taquilla comercial en el mercado masivo doméstico de China, con la producción *Hero*,

representado por las superestrellas del entretenimiento y la alta inversión en 2002.

En las últimas cuatro décadas, pocos autores independientes han tenido un impacto artístico y comercial tan significativo en el mercado internacional como Pedro Almodóvar. Almodóvar introdujo las películas españolas en el mundo con características visuales y narrativas únicas.

Sin duda los dos directores de cine que motivan nuestro estudio, Zhang Yimou y Pedro Almodóvar son los representantes distinguidos. La exitosa producción cinematográfica de Zhang Yimou y Almodóvar puede ser un punto de partida para explicar algunas dificultades en la comunicación intercultural. Sus películas alcanzaron una tasa de éxito bastante alta, y miles de personas las vieron en China y España.

Como texto discursivo y construcción social, el exterior llamativo de las películas esconde la ideología y las relaciones de poder. En consecuencia, el objeto de esta tesis no es solo las películas, sino también un contexto más amplio: la cultura política y social de la época contemporánea. La película es parte de la cultura artística, que refleja verdaderamente un estado social y una realidad particulares.

El objetivo de nuestra disertación es la investigación sobre el lenguaje fílmico como una forma de comunicar pensamientos relevantes, crítica social y filosófica a través de la imagen. Sin embargo, todavía es posible un análisis en profundidad de este tipo de productos, que puede leerse de acuerdo con varios niveles de interpretación. Sobre el significado obvio de estas películas, se puede encontrar la relación de la economía política entre el cine y la nación: Zhang Yimou y China, Pedro Almodóvar y España, a través de una lectura detallada de obras maestras.

Nuestro estudio comienza con la revisión de la bibliografía y de las fuentes, puesto que algunos libros y trabajos académicos nos han ayudado mucho en configurar un esquema para valorar y contemplar la comunicación cinematográfica. Basada en los argumentos de los profesionales y académicos, nuestra tesis se centra en los aspectos del cine que diseñan un marco muy amplio de la sociedad, la estética, el género y la identidad nacional. Los enfoques teóricos que se han incluido en la tesis nos permiten construir una descripción profunda sobre la interpretación intercultural del cine entre China y España.

En primer lugar, algunos académicos e investigadores han ampliado el pensamiento para la investigación de esta tesis. Las perspectivas y posiciones de la investigación nacional e internacional son diferentes, y también demuestran los problemas en la comunicación intercultural de películas. Por ejemplo, la colección de proyección China de Zhang Yingjin, el punto de vista de Ray Chow sobre el cine colonial, reseña de cine contemporáneo chino por Silbergeld, la discusión de Almodóvar en la posmodernidad por Epps, Marsh y Kinder. Por supuesto, también han sido importantes para enfocar el tema las entrevistas con el director, de T. Ye, y de F. Strauss.

Merece la pena mencionar que en nuestro estudio se han recopilado todas las noticias y los comentarios elaborados durante las últimas cuatro décadas sobre el director chino, Zhang Yimou en los principales periódicos españoles -- El País, El Mundo, ABC, etc. Nos resulta significativo comprender la tendencia y la evolución del enfoque mediático prestado a las películas chinas a lo largo del tiempo. A este respecto, la preocupación y la crítica sobre la censura cinematográfica que existe en China, la evaluación positiva de la apertura del mercado del cine, el ciego optimismo sobre la entrada libre de las películas españolas en China... todas estas

cuestiones necesitan ser investigadas interdisciplinariamente.

Hay que considerar el choque de civilizaciones al analizar la comunicación intercultural para evitar el optimismo ciego, lo cual también tiene mucho que ver con los cambios de la política cinematográfica y el potencial del mercado de cine de China.

Nos parece necesario establecer la estructura de nuestra tesis según las distintas teorías y conceptos, por ejemplo, la retórica adoptada en el cine y los métodos de la interpretación visual, con ayuda de nuevos enfoques. Haber combinado y comparado las opiniones e ideas de los investigadores orientales y occidentales, nos damos cuenta de que las expectativas de la comunicación, sin duda alguna, son los factores más esenciales y valiosos. Atraídos por la escena, la luz, la sombra, etc., y conmocionados con las personalidades de los protagonistas, la mayoría de los investigadores chinos, al estudiar las películas españolas, en vez de escribir trabajos profundos y realizar investigaciones serias, quieren aprender de los españoles. En cambio, los directores españoles cuentan la historia utilizando la fantasía oriental, pero no prestan suficiente importancia a la realidad ni el status quo social reflejados en sus películas, lo cual nos convence la necesidad de la comunicación intercultural entre China y España.

Es más, casi todas las teorías y las estructuras de análisis en el ámbito del estudio de cine las han creado los investigadores occidentales, tales como el montaje de Rusia, teoría del autor de Francia, plot structure de los Estados Unidos, etc. En cuanto a ello, los directores chinos y españoles manifiestan la debilidad técnica al adaptarse al séptimo arte en la época de la globalización e integración.

El primer capítulo elaboró principalmente la investigación previa y

luego se formulan tres preguntas: ¿Cómo se presenta la relación entre el cine y la sociedad? ¿Por qué los críticos y los comentarios cinematográficos contrastan en el país y en el extranjero? ¿Cómo evaluarlos en perspectiva de la comunicación intercultural?

De acuerdo con la Teoría de autor, hemos elegido a unos directores particulares para tratar en nuestra tesis. Durante los últimos 40 años, ha habido en España muchísimos excelentes directores del cine, sin embargo, Almodóvar es el más conocido a nivel internacional. Una de las pruebas reside en que él es el único representante del cine español que participó en el recién celebrado festival de Cannes. En este sentido, la situación de Zhang Yimou en China es muy parecida. Pues ambos directores comparten la semejante condición, es decir, tener más fama fuera que dentro de sus tierras natales. Para estudiar la comunicación intercultural del cine entre China y España, estos dos directores no pueden ser ignorados. Al explicar por qué estos dos directores son de dos países tan lejanos, debemos considerar, al mismo tiempo, cómo tienen alguna semejanza en las carreras profesionales que han seguido, y que es preciso comparar. En el primer capítulo de la tesis, se presentan primero las metodologías y los objetivos de nuestra investigación.

En caso de que la combinación de figuras políticas, sistema social y eventos sociales formen parte de la historia, el director de cine, etc., el contexto cinematográfico y la creación estética podrían haber construido otro tipo de historia. Cuando las audiencias disfrutan del entretenimiento de la estimulación visual y el ambiente cómodo del cine, la economía política detrás de la pantalla se ha descuidado.

A través del segundo capítulo, podemos concluir que, al investigar a los directores, podemos poner énfasis en valorar, desde las perspectivas

sociopolíticas, sus competencias e importancias en el ámbito nacional e internacional. Como consecuencia, los análisis y los estudios procedentes de las mencionadas perspectivas no solo pueden explicar las causas de ser populares los directores, sino que también van a revelar la esencia de las películas. Averiguar la naturaleza, la potencia y la función nos resulta crucial para acercarnos al mundo de cine, lo cual sirve también como la base teórica para justificar por qué el cine llega a ser un indicador del desarrollo social, y por qué el contexto cinematográfico se puede interpretar por los conocimientos sociopolíticos.

La innovación y el desarrollo sociales han hecho, están haciendo y harán evolucionar la apariencia de la producción fílmica, lo cual se ha observado claramente tanto en China como en España, puesto que en una época tan especial y significativa en ambos países han ocurrido semejantes reformas y cambios sociopolíticos desde la década ochenta del siglo pasado.

En primer lugar, la renovación generacional de la producción del cine se manifiesta en dos aspectos: los productores y los espectadores. Los directores anteriores iban siendo superados por los nuevos, por ejemplo, Pedro Almodóvar ha logrado más éxitos que los maestros como Luis Buñuel y Carlos Saura. Por otro lado, como figura más representativa de la Quinta generación, Zhang Yimou ha mostrado unas características obviamente distintas que los directores chinos de la Cuarta generación. Debido a las transformaciones del retrato sociológico, la audiencia de la era visual, está más interesado en las imágenes de alta calidad, los efectos visuales tan atractivos como Wuxia y las escenas barrocas muy elegantes. Cabe una especial mención a las bellas actrices, tales como Gong Li y Zhang Ziyi en las películas dirigidas por Zhang Yimou, y también el icono de la belleza española, Penélope Cruz de la pantalla diseñada por

Almodóvar. Es más, en este capítulo hemos prestado atención al cambio y a la evolución materiales y sociológicos: las políticas relacionadas con la producción y la coproducción de las películas, la censura y la clasificación del cine, el crecimiento de la industria cinematográfica, el florecimiento del mercado del cine, etc.

Al estudiar cronológicamente las películas rodadas por un director, podemos descubrir que las obras cinematográficas sí reflejen la vida y la experiencia del propio creador, pero de una manera más bien inconsciente. Habiendo examinado los datos personales, las etapas de la vida y los antecedentes de la creación artística, estamos convencidos de que los éxitos de los dos directores se deben tanto a sus propios esfuerzos, como a la selección social de la época. Pues a este respecto, como si los dos directores caminaran y avanzaran entre una gran vía, como es la historia sensacional de la sociedad y economía, y el callejón de su propia vida personal.

Las situaciones políticas influyen en la cultura, y en concreto, después de la época de Franco en España y de la Revolución cultural china, el cine volvió a desarrollarse como se confirma en nuestra tesis, lo cual se convirtió en la causa y la garantía externas de los éxitos de los mencionados directores. A pesar de la famosa declaración que hizo Almodóvar de que sus películas no tenían ninguna relación con la era de Franco, desde las perspectivas sociales y políticas, las obras de Almodóvar contribuyeron a señalar, de forma brillante y subversiva, las cicatrices de la sociedad española después de la dictadura franquista.

En lugar de cultivar la ciencia ficción o el futurismo -que también fueron pioneros y fanáticos en el mundo del cine durante los diez años de la depresión cultural- ambos directores prefieren el estilo realista. En una

sociedad tan cambiante como en los casos de España y China, se necesitan historias nuevas e independiente al parecer para animar a la gente. Por lo visto, los dos directores han sido exploradores de las películas realistas.

Con la experiencia de vivir como un miembro de la clase más baja de la sociedad, tienen una mayor capacidad de reflexionar y criticar. Después de analizar sus antecedentes familiares, creemos que sus orígenes humildes, les hicieron más sensibles a las narraciones de inquietudes sociales. Por otro lado, el heroísmo civil ha sido un tema mejor aceptado por la audiencia popular en un momento dado. Debido a su actitud extrema hacia la política, la religión y el sexo, rompiendo el orden social, Almodóvar ha llegado a convertirse en una figura muy representativa en contra de tradición. En cambio, La representación cultural y su relación con el poder político forman directamente parte de la esencia de sus películas de Zhang. Al siguiente, tratamos de analizar si la experiencia personal de emigrar desde la zona rural hasta las ciudades, les ayuda en contar las historias dedicadas al movimiento migratorio entre los pueblos y los metropolitanos para que sean ellas más reales y consideradas.

Los dos directores han capturado el espíritu de la época, se centran en la historia de la clase media en la sociedad y en los marginados. La sociedad los necesita porque son el excelente símbolo cultural de restaurar la democracia y la libertad en la sociedad después del final de la dictadura. Sus películas son el espejo de la nueva libertad y reclaman identidad cultural.

Los dos directores mantenían el entusiasmo por el cine en un entorno hostil, por ejemplo, estudiaron por su cuenta las técnicas básicas cinematográficas rodando Almodóvar los videos cortos y Zhang Yimou

sacando fotos. No cabe ninguna duda que se exige relativamente menos para emprender las actividades cinematográficas en el tiempo profundamente afectado por los medios. Pues por esta razón, la elaboración de las imágenes depende más de las herramientas y la tecnología, lo que hace que el autodidactismo sea posible y más fácil para lograr éxitos.

Durante los años de la adolescencia, los dos directores estudiaron en las instituciones profesionales de aquel entonces, cuando los estilos artísticos contemporáneos tenían un impacto tremendo, conviviendo el expresionismo alemán, el surrealismo y el dadaísmo francés, el impresionismo de Francia y el pop. En los siguientes años, ambos maestros han insistido en evitar las maneras narrativas típicas de Hollywood, y en presentar en las pantallas los temas prohibidos siguiendo sus propios estilos.

El límite de la comunicación intercultural, a favor o en contra uno de otro, depende de la aceptación mutua y de los aspectos comunes entre las culturas. Como Almodóvar y Zhang habían compartido la experiencia similar, al ser permeable a las culturas y pensamientos contemporáneos, les resultó mucho más fácil atravesar esta barrera cultural. Debido a que es posible realizar comparaciones del estilo estético y del lenguaje fílmico en concreto, la brecha intercultural y el malentendido, derivados de las películas son menores que en la recepción de otras artes, como la pintura o la poesía de la misma época.

Después de una decadencia que duró diez años, aprovechando la oportunidad otorgada por la globalización, el cine ha experimentado un renacimiento en el mercado nacional de China y España. Almodóvar y Zhang maduraron en este tiempo crucial, en el que se desintegró el antiguo

orden social y comenzó la política de apertura. A pesar de que las películas nacionales se rodaron íntegramente dentro de un solo país -y por eso, apenas tienen contactos y efectos de las culturas exóticas-, unos temas peculiares como los de la marginalidad social, llamaron mucho la atención a los extranjeros.

Bajo las polémicas y las controversias originadas de las identidades culturales variadas en los diferentes tiempos y los conceptos de la transnacionalidad, las obras de ambos directores han llegado a ser productos en representación de sus naciones, y todavía podrían ser más representativas en el cine mundial. Lo paradójico de estas dos figuras tan importantes se describe tal y como reza el refrán en español: el profeta no está sin honor, salvo en su propio país. Se han hecho especialmente simbólicos los dos directores para su cultura no por haber elegido ellos los temas muy rebeldes, sino porque les seleccionó aquel momento histórico como representantes.

A raíz de la historia y la cultura del cine, las maneras de vivir proyectadas en las pantallas pueden ser apreciadas, aceptadas e incluso interiorizadas, las cuales asumen unas responsabilidades y funciones significativas en tiempos cambiantes, mientras tanto las costumbres reales se van perdiendo a lo largo del tiempo. El segundo enfoque de este capítulo consiste en el discurso nacional e intercultural orientado al conocimiento del público. La cultura es democrática, mientras que la política y el poder, por su propia naturaleza, son jerárquicos y destinados a ejercer un control.

El prejuicio y la exageración, que provienen de las preferencias políticas, influirán a las personas al interpretar y comprender las culturas extranjeras, e incluso formarán el estereotipo. Los medios también tienen

sus propias tendencias y marcas sociales y políticas. El poder mediático se consigue buscando a una cantidad muy elevada de las personas que sostengan y apoyen determinadas opiniones.

Después de lograr el primer éxito global, Zhang Yimou primero fue elogiado por el público, pero más tarde, recibió muchas críticas. Con el fin de explicar este cambio radical, vamos a recopilar, revisar y analizar los artículos publicados en los periódicos y las revistas. A través de nuestro análisis se puede comprender que las críticas de la prensa pública, detrás de los contextos y de sus contenidos, implican algo de la superioridad moral que es un símbolo de aceptación intercultural.

En comparación con la poesía y la pintura, las películas parecen ser fáciles de entender en una comunicación intercultural. La mayoría de las audiencias no son conscientes de la comunicación visual, los mensajes codificados de su estilo o los componentes prácticos de su producción. Este enfoque de la retórica al dirigir técnicas y estéticas cinematográficas debería cubrir la interpretación desde un punto de vista narratológico, la visión estética de la escena y la imagen del color. En consecuencia, este capítulo eligió la estructura narrativa, *Mise-en-scène* y el ajuste para la discusión.

En primer lugar, nuestro procedimiento consiste en la teoría de la estructura narrativa. De acuerdo con el modelo estructural de tres-actos, la tesis ha realizado un caso de estudio de varias obras maestras de los dos directores, *Red Sorghum*, *Raise the Red Lantern* y *All about my mother*. Fue descubierto por el refinamiento del tronco, unas bases de trabajo similar- la estructura narrativa lineal cronológica ha sido usada a pesar de que la fuente del guión es completamente diferente.

El melodrama se hizo arte, captado por la cámara de Zhang Yimou,

principalmente adaptando novelas, mientras que Pedro Almodóvar escribió las grandes historias por sí mismo. Por lo tanto, es posible deducir la influencia de una película clásica en el mundo, ya sea China o España. La misma estructura puede hacer que la audiencia sea más familiar en la cultura cruzada, lo que reduce los malentendidos. La investigación también recoge datos de que, en el proceso de narrativa de una sola pista, Zhang Yimou y Pedro Almodóvar diseñan todos los conflictos en una mujer definida, de manera que una marca la contradicción con la sociedad, y la otra determina una contradicción con las personas.

Al comparar la estructura de la película de los dos directores, encontramos que Almodóvar es más capaz de manejar estructuras completas que la estructura unitaria de Zhang Yimou. Las diferentes construcciones cinematográficas de los dos directores representan la diferencia cualitativa en la forma en que funciona la mente asiática y la occidental.

Como representante del posmodernismo español, Almodóvar tiene una estructura narrativa única, que se ha llamado estilo de Almodóvar. Realizado en el caso del estudio *Habla con Ella*, *La piel que habito*, *La mala educación*, el documento presentaba las características específicas del estilo Almodóvar: la narración paralela, Flash Back, película dentro de la película mediante el dibujo de diagramas estructurales innovadores.

La estructura narrativa no lineal de Zhang Yimou solo se produce por medio del héroe, y de narraciones de múltiples eslabones encadenados con un flashback, mientras que se basa en el color, pero no en la trama. La narrativa de la película en China acusaba más el impacto de los clásicos de Hollywood.

Por lo tanto, se puede decir que el amplio conocimiento de los clásicos

de Almodóvar le ha alentado a crear un tipo diferente de estructura, que incluye sus propias características especiales. Y podemos vislumbrar que la influencia del posmodernismo es más popular y más aceptable en España.

Las películas de Zhang Yimou y de Pedro Almodovar comunican las diversidades culturales nacionales de la manera más creativa con el uso eficiente de colores, signos culturales y construcciones a través de las fronteras para la comunicación intercultural.

Nada es lo que parece a primera vista, pero todo conduce a generar el ambiente apasionado que gobierna el comportamiento de los protagonistas. La escena y el color son seleccionados en *mise-en-scène* para resolver el enigma en las películas. En parte, seleccionamos escenas interiores de obras maestras con costumbres étnicas para demostrar que Zhang se centra en expresar la homogeneidad de la cultura china Han, mientras que Almodóvar demostró la integración del multiculturalismo en España.

El color principal en la pantalla se extrae con un analizador de color para el análisis HUE, especialmente la comprensión intercultural del rojo significativo. Demostramos que la misma percepción del rojo emocionalmente intenso, seguida por la energía, la sangre y el peligro, en la comunicación intercultural. Así el uso del color puede reducir los descuentos culturales. En la selección del tipo de tomas, Zhang Yimou es bueno en el uso de grandes bloques de colores para las tomas largas y completas, reflejando el impulso y la fuerza de la época, mientras que Almodóvar solía combinar colores de alta saturación desde primeros planos a medios para expresar la tensión emocional entre los personajes.

La dinámica migratoria demostrada se ha explorado en las películas ejemplificadas en consecuencia. En el impacto de modernización, las

personas sienten la mejora de las condiciones de vida después de una vida material altamente próspera. Por otro lado, están preocupados por la falta de vida espiritual y la indiferencia de las relaciones interpersonales en las ciudades, lo que ocurrió como una afasia en las películas de metrópolis de los directores. En este caso, el campo puede convertirse en una utopía que encarna ideales estéticos. En la película sobre la imaginación local, Almodóvar prefería la imaginación poética y Zhang Yimou estaba más basado en la refracción de la realidad social.

Los dos directores están contando historias acerca de que parece que todos corremos hacia el futuro, pero todos estamos en el camino del regreso a nuestros orígenes. En el contexto de la globalización, la reflexión histórica y la búsqueda de la modernidad apuntan a establecer un nuevo mundo moderno con una nacionalidad distinta. La búsqueda de raíces en la película no es retro simplificada, ni definitivamente conservadora. Como pioneros de la modernidad, los dos directores consideraron el destino de la identidad nacional en el patrón de la cultura mundial para resolver la orientación del valor espiritual.

Mediante la transferencia de espacio entre el campo y la metrópoli, las películas se esforzaron por expresar la integración de la nación y el mundo, la tradición y la modernidad, explícitamente *La flor de mi secreto* (1995), *Volver* (2006), *Julieta* (2016) y *Dolor y Gloria* (2019), de Almodóvar, y *Sorgo rojo* (1987), *El camino a casa* (1999), *Amor bajo el espino blanco* (2010) y *Regreso a casa* (2014) de Yimou. La confusión experimentada por sus protagonistas refleja sentimientos ambivalentes entre los ciudadanos posmodernos de hoy en día, una ambivalencia incansablemente explorada, por ejemplo, Bauman, que compara los tiempos actuales con una modernidad líquida. Se acabó la estructura socialmente más rígida de las ciudades de antaño y acogidos en el escenario son hábitats urbanos

globalizados que se reinventan constantemente y están sujetos a reformas arquitectónicas y culturas experimentales.

Pedro Almodóvar y Zhang Yimou promovieron un análisis diferente de los temas sociales y de los problemas personales, de acuerdo con sus diferentes tradiciones culturales y utilizando la técnica cinematográfica de manera diversa. Almodóvar trató de insertar nuevos personajes y nuevos temas en la escena española del amor loco, el crimen negro y la comedia seria. Zhang Yimou entendió el uso de la técnica cinematográfica que los directores de Hollywood habían desarrollado. La fuente estética de los dos directores se relaciona con la relación entre el texto retórico y el lenguaje cinematográfico retórico, y la razón de una visión artística similar para aquellos directores en diferentes culturas sin intersección fue la respuesta de esa parte.

El capítulo anterior es un análisis estético de la expresión artística externa de la película; por lo tanto, se analiza el rol interno, el género temáticamente. El estudio del caso nos permitió verificar aspectos específicos de los desarrollos teóricos anteriores.

Aunque en varios artículos se analizaron las películas bajo la perspectiva de género, dos décadas antes del debut del director, tomando como ejemplo a la Best Picture of Oscar Academy Award (1970-1989), esta interpretación no se ha generalizado en España hasta época reciente. Sus personajes ya no heredan la posición del hombre y la mujer en la película narrativa tradicional, puesto que Pedro Almodóvar y Zhang Yimou se ubicaron en un rango feminista. En sus obras, el hombre no siempre fue un tema que impuso la narrativa de la película, y las mujeres no se presentaron según el deseo masculino, o una mirada fetichista. Esta característica hace que su trabajo sea popular en los festivales de cine que

fomentan nuevas ideas, como Cannes y San Sebastián.

Además de explicar cuatro características del cine feminista, la tesis considera tres aspectos: el masculino, el femenino y la maternidad de las mujeres. A través del análisis de roles en la investigación retórica, se ha observado la misma tendencia en la cultura de comparación.

Las mujeres no son una escultura estática. Deben ser vistas como un proceso y estudiadas en la sociedad. Bajo este punto de vista, esta investigación clasifica las tres relaciones sociales principales de las mujeres en la película: en la familia, en la carrera y en la sociedad. Se examina en detalle la forma en que esos dos directores enfocaron a las mujeres como silenciosas, ausentes o marginales, y su resistencia.

Las mujeres en la familia están en un estado solitario de afasia y esta soledad es causada por los hombres. La falta de voluntad para comunicarse y escuchar de los hombres es la principal causa del sufrimiento femenino. Los directores están genuinamente interesados en iluminar la situación de las mujeres, para mostrar cómo un orden social patriarcal las victimiza.

Las mujeres en el lugar del trabajo son un tipo de imagen que surge en la película de Almodóvar. Las mujeres en sus ocupaciones tenían dificultades en lograr la igualdad, incluso si tenían éxito en su carrera. Parece que el uniforme podía protegerlas, pero, de hecho, el prejuicio del hombre, o la actitud del hombre las lastimaría gravemente. Toda la infelicidad y la crisis son causadas por la angustia emocional causada por los hombres. Estas mujeres son más frágiles emocionalmente, mientras que los hombres son conquistadores y destructores que causan el problema de las mujeres. La heroína debe confiar en las fuerzas externas y en la ayuda de otras personas para salir de la situación del amor y la vida.

Hablando relativamente, hay muy pocas mujeres profesionales en las películas de Zhang Yimou. El objetivo de las mujeres en sus películas es buscar el reconocimiento social o reemplazar a los hombres a través de sus propios esfuerzos. Este proceso requiere inevitablemente la ayuda del poder masculino.

El autor sospecha que los personajes femeninos de las películas de Pedro Almodóvar y Zhang Yimou sorprenden a los extranjeros con su belleza exótica que combina rasgos femeninos y masculinos, pero no las características andróginas. Esta imagen indica tolerancia social para el género.

Llevar el análisis de las mujeres a las relaciones sociales expresa la posición de esta tesis de que es imposible que “mujer”, como concepto, se distinga por la intersección con las identidades sociales. En esencia, una diferencia esencial entre sus películas y las anteriores es la liberación de la humanidad, que, en una mujer, difiere en el contenido, deseando libertad, persiguiendo el amor y rebelándose contra el antiguo régimen.

La estructura narrativa de la mujer angustiada es similar para Zhang y Almodóvar, pero con un resultado opuesto. En las obras de Zhang, el logro fallido en la lucha de la mujer suele ser la muerte o el estado de la muerte. El fracaso de la mujer es la raíz de la política social, o más precisamente, de la sociedad patriarcal. La falta de confianza en el sistema político fue la razón principal por la que su trabajo fue criticado por los medios de comunicación nacionales en los primeros días.

Al igual que en el caso de Pedro Almodóvar, las mujeres que en una vida de miseria desarrollan una fuerte confianza en sí mismas pueden obtener la victoria final, incluso con la ayuda de los hombres en el proceso. El salvador es el hombre eventualmente, y el rescate por el hombre, lo que

indica que la sociedad patriarcal es real, pero debería hacerlo con la innovación feminista.

El papel materno siempre ha sido un elemento crucial en las películas de Zhang y Almodóvar para reflexionar sobre la naturaleza humana, ya sea el tema esencial, o simplemente, el papel secundario. Su feminidad entrelaza rasgos tanto masculinos como femeninos, y su tratamiento de las madres se abordó desde tres aspectos: la malvada madre patriarcal, la benevolente madre matriarcal y las relaciones madre-hija.

La madre patriarcal interioriza los valores de la sociedad patriarcal y se convierte en ejecutora de las reglas tradicionales. Y la madre patriarcal, que carece de autoconciencia sin un compromiso de importancia práctica, es solo una portadora de la autoexpresión de los hombres. Establecen la “belleza” y la “madre” para satisfacer las necesidades estéticas, el deseo y el voyeurismo de los hombres.

La madre matriarcal deconstruye las convenciones del mundo dominado por los hombres y logra el triunfo del matriarcado. La madre obtuvo un puesto honroso y significativo de un sincero sacrificio para la familia, para su esposo y para sus hijos. La trama de madre-hija no solo sirve para mantener la identidad de género, sino que también libera a las madres del estereotipo. El cambio de madre es una forma de renacer, se llevan su vida y salen de la jaula del sacrificio eterno. Tienen su propio límite de ego, emoción, humanidad e incluso brutalidad. La figura de la madre había perdido su función en este contexto y ellos, su familia, adquieren entonces una identidad independiente.

Esto es más evidente en las películas de Pedro Almodóvar que en el cine de Zhang Yimou. Si la madre en la película de Zhang Yimou tiene una conciencia independiente, en la película de Almodóvar ya está en acción.

Esto implica que la independencia de las mujeres es más amplia y extensa en España.

La amistad masculina representada por Almodóvar es emocional y articulada, que es diferente de la violencia y de la competencia que se presenta en las películas de Zhang Yimou. En la producción de Zhang Yimou, el cuerpo femenino se destaca como un objeto de deseo masculino, un sitio de exhibición y el portador de inscripciones de poder social, mientras que el cuerpo masculino muestra energía cruel y brutal. La imagen del hombre ha sido investigada según su función. El hombre podría ser el sostén de la emoción y el refugio del espíritu, lo que lleva a la mujer a salir de la soledad y la pérdida. Este es un símbolo del retorno a la cultura tradicional. También podría ser el portador de la fatalidad para las mujeres. En esta situación, los hombres principalmente incrementan el daño a través de la opresión del poder o bien, por medio del descarte.

Los padres siempre aparecen como perjudiciales, despreocupados o ausentes. La ausencia de hombre es una solución para eliminar el sufrimiento de las mujeres, ya sea un escape activo o un asesinato pasivo. Esta idea revolucionaria de las mujeres que intentan vivir sin hombres (de clara raigambre clásica grecolatina), y que tienen éxito, es muy almodovariana en su concepción de roles.

Este análisis creó un dialogo entre la teoría psicoanalítica y la narrativa cinematográfica, demostrando cómo se han retratado las nociones psicoanalíticas a través del cine, definiendo la subjetividad masculina y femenina en el cine y en la sociedad en general. Los personajes femeninos invaden sus películas y la audiencia está inmersa en la visión tomada desde un punto de vista femenino, y se identifica con su sufrimiento. Todo el proceso de conflicto en las películas expresa un espacio de revuelta para

el silencio de las mujeres en la vida real.

En estas películas, los protagonistas finalmente vuelven al papel de la expectativa pública. Expresan la auto-marginación y la identificación sobre el género en la sociedad posmoderna. Este proyecto examina cómo aparecen las nuevas imágenes de presentaciones de género en las que el enfoque se caracteriza por las tensiones entre la experiencia subjetiva y la colectividad social más amplia.

El dominio global de Hollywood en el mercado del cine comercial todavía motiva a muchos investigadores en sus estudios. Los mercados emergentes como China han mostrado un gran potencial. Aunque el mercado europeo se encuentra en un período de debilidad, su potencial de desarrollo no puede ser ignorado. La mayoría de las investigaciones han demostrado reconocer el hecho de que Hollywood es el principal actor mundial en la industria del cine, que proporciona evaluaciones de naturaleza económica, política y cultural. Por eso hemos investigado el camino del intercambio y del comercio de películas chinas y españolas bajo la hegemonía de Hollywood.

El quinto capítulo cuestiona la influencia mundial de la película nacional de representaciones de taquilla en las películas de Zhang Yimou y de Pedro Almodóvar. El autor utiliza métodos de investigaciones etnográficas para examinar la economía cultural y política de las películas populares, y analiza la compleja relación entre la industria cinematográfica y la ideología. De ahí que haya una relación entre la producción, la proyección y la circulación de películas, que está determinada por las políticas culturales de cada país y en el mercado interior y en el extranjero a través del análisis de datos y de la interpretación de la experiencia, calculando la audiencia que puede ver, comprender y consumir películas.

El efecto de flujo de las películas se cree que es un beneficio del 150% para la economía a través de la taquilla. El último capítulo reúne las reflexiones sobre la forma adecuada para el intercambio de películas, como producto cultural y comercial, en un enfoque interdisciplinar. Esta sección comienza con una encuesta del status quo del cine chino en España y del cine español en China.

En primer lugar, se ha expuesto la aventura de Hollywood que emprendió el cine chino, y que inició Zhang Yimou. La falla de la cooperación de Zhang Yimou con Hollywood sugiere que la hegemonía cultural estableciera una jerarquía oculta. Este orden jerárquico se basa en el ámbito nacional y, en última instancia, permite que florezcan las culturas y los idiomas de las naciones políticamente más fuertes. El objetivo del reconocimiento como iguales entre las grandes culturas del mundo puede favorecer que los productos culturales de China tengan una mayor difusión.

El análisis de los datos de la taquilla en el extranjero de las películas chinas ha proporcionado una confirmación adicional de esta conclusión. La tesis ha obtenido datos relacionados de las películas de Zhang Yimou en España, y los ha analizado mediante gráficos visuales. Demuestra que Zhang Yimou tiene un grupo de audiencia y taquilla relativamente estable en España. Así, con cada película, se garantiza una serie de espectadores leales, y también puede atraer a nuevos interesados en los aspectos novedosos que van apareciendo en cada nueva película. También es un cine con un impacto muy amplio, que puede generar ingresos a largo plazo. Los éxitos de taquilla comerciales preferidos por la audiencia española contaban con imágenes impresionantes y argumentos extravagantes.

A partir de esos datos, llegamos a la conclusión de que el rendimiento del cine chino en el marketing español está más relacionado con los

críticos nacionales que con la taquilla doméstica. Pero un estudio más destacado y profundo demostró que la audiencia española tiene una aceptación similar a la audiencia china para esas películas chinas. Es decir, las películas chinas tienen un descuento cultural menor, al emitir en España, que en otras áreas lingüísticas.

El análisis comparativo de la taquilla de la obra de Zhang en el mercado de las películas españolas y de Hollywood demostró que el exceso de dependencia del heroísmo y de las acrobacias ciegas de Kung Fu mostraría la riqueza y la modernidad de la identidad cultural china, y de su cine. La segmentación del mercado de esta industria no debe considerarse solo centrada en América del Norte.

Para las películas españolas a China, el problema principal es la comprensión de las políticas del mercado cinematográfico chino y el status quo para la inversión extranjera y los productos cinematográficos. El sistema de cuotas e ingresos se ha introducido con detalle. Luego se ha investigado la situación de Pedro Almodóvar en Hollywood, y se ha descubierto que tenía un punto de equilibrio entre la capital y el arte. En cuanto a las películas españolas en China, la tesis primero enumera todas las películas que se lanzaron, y el análisis de la razón principal de la dificultad que se encuentra al intentar lanzar las películas de Almodóvar en China.

Finalmente, se han dado sugerencias para fortalecer el intercambio de películas entre los dos países. Sobre la base de casos exitosos, se produce con un análisis de viabilidad del modo Sino-España. Con el objetivo de profundizar la comunicación cultural entre China y España a partir de una comprensión adecuada de la evolución contemporánea en la cultura popular, la tesis ha planteado preguntas de reflexión sobre la

dirección futura de la cooperación en la industria cinematográfica entre China y España en un ambiente de rápidos cambios sociales, económicos y filosóficos, así como la mejor manera de trascender los temas históricos y étnicos de manera estable en la encrucijada de la comunicación intercultural.

Ha habido un incremento exponencial de los lanzamientos propagandísticos, sin importar si tienen origen en organizaciones multinacionales o de arte, tanto de China como de España y en la mayoría de los países. Esto ha hecho progresivamente más extensa la ventana del punto de vista y el borde más poroso, al menos en sentido figurado. Las personas se vuelven más sensibles a las diferencias culturales en el mundo de la globalización.

La apreciación intercultural de la película podría ayudarles a obtener la capacidad de crear una experiencia alternativa que coincida más o menos con la de las personas de otra cultura, y así lograr la capacidad de empatizar, adaptarse y comunicarse de manera efectiva en el otro contexto cultural.

El propósito de la comunicación intercultural no es simplemente adquirir una perspectiva diferente a la de la búsqueda de la novedad psicológica, sino también generar una experiencia alternativa. El cine es uno de los enfoques más suficientes para aquellos individuos cuya socialización es sobre todo monocultural para extender su atención hacia la cosmovisión cultural solidificada, que le produce una experiencia diferente.

Como ha demostrado esta tesis, la película es un campo rico en el que buscar el significado de lo social. La película da cauce a los relatos más variados de cada nación, desde las vidas de figuras históricas (por ejemplo,

The Love of the Hawthorn Tree) a la vida contemporánea (por ejemplo, Julieta) o incluso una imagen de futuro (por ejemplo, The Skin I live In). También cuenta estas historias de las formas mas variadas, empleando, por ejemplo, el diseño de escenas y colores, el enfoque y movimiento de la cámara, la edición y las transiciones auditivas para destacar la fluidez de Sino-España, las similitudes que existen en la apreciación cinematográfica y la diferencia lingüística que separa a los espectadores.

La película es una representación viva de la vida real de una sociedad indefinida, pero está centrada en un periodo específico. Cuando se realiza en el escenario global, la cultura nacional, regional o local se adapta para reducir el descuento cultural y adaptar las políticas y regulaciones locales. A esto se sacrifica la inmediatez, la franqueza y la autenticidad. Por lo tanto, como un producto multinacional, las películas deben considerarse en su alcance comunicativo y en su sentido artístico.

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GLOSSARY

BFA	Beijing Film Academy
BJIFF	Beijing International Film Festival
CCTV	China Central Television
CFGC	China Film Group Corporation
ECAM	Escuela de Cinematografía y del Audiovisual de la Comunidad de Madrid
FECE	Federación de Cines de España
IMDB	Internet Movie Database
MPAA	Motion Picture Association of America
SARFT	State Administration of Radio, Film and Television (China)

I. INTRODUCTION

This dissertation is the outcome of my admiration for cultural intercommunication between Spain and China since I have worked in Instituto Confucio in Spain, as well as of my professional and academic interest in the film. After a private experience of cultural misunderstanding, I began to think about the problems of artistic imagination and stereotype caused by the visual medium, specifically the film. I thought that film could increase the appreciation between Spain and China, and I wondered what impact the cultural misunderstanding. The progressively frequent and in-depth cultural exchanges encouraged me to study the cultural identity of the screen image to discover the proper mode for Sino-Spain film cooperation. To summary, the not long history of Sino-Spain film communication with the typical representative, Pedro Almodóvar and Zhang Yimou would be the most appropriate cases undoubtedly. In this long research, I have become acquainted with the major works of these two directors, and the cultural identity expresses through them and the film industry status from past to present.

In the last six years, I have compiled many articles and books on rhetoric theory, cultural identity and intercultural communication, and also audiovisual of Spanish films and Chinese films that comprise the corpus of this dissertation. My research has implemented in León University of Spain and Xiangtan University of China. The facilities of Fimoteca Española in Madrid and National Library of China in Peking made this study possible for a wealth of materials. This dissertation is about rhetoric analysis of audiovisual expression; the cultural identity of film context; and the intercultural communication based on political economy is the primary focus. The importance to study the intercultural film communication between Spain and China is obviously in the cultural, political and communication field.

1.1 Main research questions

Since the work with recurring visual imagery and themes is a reflection of the director's artistic style, and consistent artistic personality is recognizable throughout that director's creative career, this dissertation analysis "film" from the director himself and movies he directed based on auteur theory¹. Pedro Almodóvar and Zhang Yimou have been very influential directors of the contemporary era in Spain and China undoubtedly, and even outstanding representatives in cinema circle in the world. Their contribution is indelible as they have inspired new generations of filmmakers, occupied a bevy of critical and academic attention and won numerous prestigious accolades the world over.

Para mí... el cine es eso: hacer que lo inverosímil pase por naturalismo, y provocar en el espectador cercanía y emoción. Toda la emoción posible. Esta emoción conseguida con artificio sí es real, y sincera, y habla de mí y de mi mundo, mucho mejor que yo mismo. La emoción es hiperreal. aunque el lenguaje sea artificial. (Almodóvar, 2000:20)

Examined the critic view and studies that have proliferated over the last four decades, this thesis exposed cinema is more involuted and involved with the sociopolitics of national and the international arena. The film historian may interact with movies on behalf of culture. This is the middle road located somewhere between the highway of socioeconomic history and the folk path of personal biography. According to the main objectives expressed above, the first questions to solve are:

- 1) How is the relationship between films and society presented?
- 2) Why critics and cinematic commentaries are contrasting at home and

¹ Film authorship theories fall into one of three categories: auteur, writer, or collaborative. It has been a topic of debate in film theory. Although outcries against auteur theory have been published since since the *Cahiers du Cinema* in 1960s, writer and collaborative theories have not been given the same serious thought. While critics and scholars can debate for eternity on topics of authorship, the real issue is what filmmakers actually practice during production.

abroad?

- 3) How to evaluate them in perspective of intercultural communication?

In order to better understand Spanish film and Chinese ones in a context of rhetoric, the present thesis will review the twenty full-length movies of Pedro Almodóvar from 1980-2016 and all the twenty films of Zhang Yimou from 1987-2016. The rhetoric art of persuasion includes storyline and cinematic structure, the technical photography, aesthetic design in definite film. The analysis of those keyframes is required to understand the rhetoric way of those directors, who worked under the same film theory and similar cinematic technology, but with different cultural background and different mode of thinking.

- 4) How did those two directors deal with the relationship between rhetoric text and rhetoric film language?
- 5) What's the reason for a similar artistic vision for those directors in different cultures without intersection?

These are the questions that need to be posed to the aesthetic text. Besides the form of filmography, visual context is as cornerstones to the cinema. In terms of semiotics, theories of ideology, of subjectivity and gender, the case study will take into account characters and symbol as body image.

- 6) What are the keys of a cultural identity in the art of the two directors for film is a vivid representation of true life in definite society in a specific period?
- 7) What is the signification of the iconography displayed in films?
- 8) How is culture transmitted in the films of those two directors by the screened cultural and historical living of Commons?

As Lev placed Almodóvar's films under the intercultural communication and media globalization argued that:

Many of the narrative meanings, intertextual cues, and visual/aural signifiers in Almodóvar's films highlight the problematic links between agency, female desire, rape, misogyny, and retrograde patriarchal values that marred traditionalist Spain, but are now specularized within mediatized spectacles whose globalized gloss only further naturalizes la violación for mass markets. Such staged rape scenes reveal how falsely dichotomized and essentialized constructions of masculinity/femininity, heterosexuality/homosexuality, and other vectors of identity formation work destructively on the already complex negotiation of power and libido within individual and psychocultural spheres, and, now, vis-à-vis media specularizations.

(2013:204)

There is one other very active enterprise in film analysis that needs a selective attention to works from the many schools of potential methods from different disciplines. At first it seems appropriate to compare the conditions that created their films. These experiences have been explained according to the expression served by audience, who are same generation with them, who understood their language, their way of reflecting on the screen taboos, fears and desires of his contemporaries, while their way of comedy and the interpretation of their time.

The stories told in the film were interpreted by the audience as a foreign art, as an image of foreign social problems, or even as an alert about social or personal issues. Consequently, the cultural identity is perceived in other comparisons: the real way of life in the spectator's community, the difference from the mirror of images, and in which level of interpretation the audience understand the performance at the films of the two directors.

“In 2010 China generated US\$ 1.5 billion in box office revenue, making it the world's sixth-largest market for cinematic film” (Fritz & Horn, 2011). Just two years later, displaced Japan, China became the second-largest box office receipt in

the world². This blistering pace of growth astonishes insight of China keeping of the second-largest box office and the revenue in 2017 is US\$ INGillon. “Going to the movies is truly a worldwide phenomenon,” says comScore’s Senior Media Analyst, Paul Dergarabedian. “The ‘big screen’ experience was bolstered by a unique and compelling slate of titles in 2017³ that sparked an exceptional level of enthusiasm by patrons who flocked to movie theaters around the globe”. According to comScore figures in the end of 2018, “the worldwide box office has hit a record \$41.7 Billion” (Tartaglione, 2018). That’s rep a 2.7% upwards shift from \$40.6B of 2017 and mark only the second time ever that it’s cracked \$40B. How Spanish films and Chinese ones perform in intercultural marketing?

- 9) What are the experiences of the two directors as pioneers in the cooperation between the two countries?

In 2014, Spain and China have signed an audiovisual co-production agreement as part of a package of 14 bilateral agreements between the two countries, the Spanish Culture Ministry’s Film Institute announced⁴. ABC has a short comment positively towards Chinese market:

The cinematographic co-production between both Executives, which will allow greater access to the Chinese market. (Calleja, 2014)⁵

Hollywoodreporter had similar attitude stand in Spanish side:

The agreement allows Spanish films much sought-after distribution in the Chinese market...The Film Institute applauded the measure and said

² According to the data released by MPAA, the annual boxoffice gross of China is \$2.7B, beyond the \$2.4B of Japan.

³ The highest-grossing year in global box office history is up to 3%.

⁴ There are two types of agreement in Spain, multilateral ones and bilateral ones. Multilateral with Latin America, Ibero-America and European Union. The agreement context available in Spanish and in Chinese in Appendix 4: *Government Agreement on Film cooperation between the People's Republic of China and the Kingdom of Spain*.

⁵ Original text in Spanish: La coproducción cinematográfica entre ambos Ejecutivos, que permitirá un mayor acceso al mercado chino.

the deal came as Spain had recently approved incentives to attract international shoots...Spain is looking to bolster its appeal. (Rolfe, 2014)

It is worth to consider the reason for western media has similar perspective focus only on Chinese market for Spanish films, because the Chinese media reported in a bilateral view.

The conclusions of this dissertation will contribute as a little step to this approaching among different cultural areas. Certainly, Almodóvar's appeal to that old Spain, which got out those times cultural isolation, and China through Zhang Yimou's movies scope are very different from the actual countries way of life. However, the movies, if they are well explained, offer some useful indications of the old and the new identities of both countries. Taking the representative directors as examples, the ultimate question this dissertation aims to answer is:

- 10) How about the cultural acceptance through cross-cultural communication of film in between China and Spain and consequently what can be drawn for the future of intercultural understanding and cross-cultural film industry?

1.2 Methodological approach

The dissertation is both chronologically and thematically structured. This study has been initially developed through the bibliographic and hemerographic review since the opinions contained in various books and papers have helped to structure the discourse on film appreciation and communication.

From the methodological perspective, one of the main concepts for this analysis is enumerated by Theresa Enos (1996:17) that Thomas Benson devoted an explanation of rhetoric in film, which proposes various replies to the questions involved in filmic communication. On these grounds, James Monaco tried to anticipate the reader the methods to distinguish a corrected communicative

relevance of the new languages. The synthesis of these experiences was achieved by Theodor van Leeuwen and Carey Jewitt (2001) in *Handbook of visual analysis*⁶.

Defining a sign as something that stands for something, Charles Sanders Peirce (1839-1914) discriminates three kinds of relation that may hold between a sign and the object it represents: iconic, indexical, and symbolic.⁷ He pointed out that a photograph has both an iconic and an indexical relation to what it represents. There are the creationists or formalists⁸ who defend cinema as an art form, which goes beyond realism; then there are the realists,⁹ who celebrate cinema specifically because it sticks so close to the real. In the classic period of film theory¹⁰, the most vital work arose from what Stephen Heath (1976:11) refers to as 'the encounter of Marxism and psychoanalysis on the terrain of semiotics'.¹¹ After 1968 Marxists interested in cinema re-read Bertolt Brecht's theatre writings from the 1930s, Althusser's Marxism leads back to Jacques Lacan and then to Freud (Easthope, 2014:8).

The most pedagogic explanation of the methods of visual interpretation is provided by Barry Brummett (2006:149-163). He distinguished the valuable traditional Neo-Aristotelian method from seven schools of rhetorical criticism

⁶ The fourth chapter is focused on the branch of Cultural Studies, the fifth chapter selected the main issues of Roland Barthes' semiotic, and the advances in the method of visual analysis developed by Edgar Wind, Erwin Panofsky and Meyer Shapiro. Furthermore, seventh chapter offered the doctrine of syntactic links for interpretation of people, places and objects depicted in images, as a form of visual discourse analysis.

⁷ In an iconic relation the sign resembles what it stands for; indexically the sign may have a causal relation to its object; and in a symbol the relation between sign and object is purely arbitrary.

⁸ Rudolf Arnheim, Sergei Eisenstein, V.I. Pudovkin and Béla Balázs.

⁹ André Bazin and Siegfried Kracauer.

¹⁰ In classic film theory period, theory and practice never advance independently but always hand in hand, and so it was with theoretical discussion of film. In the 1930s, writing by Rudolf Arnheim, Sergei Eisenstein and others theorized film very much in a way appropriate to the great classics of the silent cinema.

¹¹ Heath summed up the Screen project as an endeavour to theorize the study of film as specific signifying practice by drawing on the encounter of Marxism and psychoanalysis on the terrain of semiotics. In Heath's words, envisaging film as a work of production of meanings (not reflection). It includes three strands – semiotics, theories of ideology and of subjectivity.

(Marxist, visual, psychoanalytic, feminist, dramatist/narrative, media centered and culture centered), which tested several approaches to the information expressed in a movie. Trying to unfold the well-encoded signs, all the techniques used to express any kind of thought presentation, Brummett's choice of Marxist contributions to this branch of studies included the oppositional readings as covering the inflection and the subversion, which may be pertinent to the filmic technic of Almodóvar and Zhang Yimou. It is more likely useful the consideration of visual strategies. The images may provide focal points of meaning attribution and it is possible to look for the logic that lies under the structure that orders the images in the contexts where they occur.

Other methodologic school, the dramatist/narrative, allows the interpretation of filmic products as a response to the human problems. Rudolf Arnheim's *Film* (1933:37), first published in 1933, well typifies the formalist position, for its aim is "to refute the assertion that film is nothing but the feble mechanical reproduction of real life." According to Brummett (2006:180) explanation of this theory "people create and use texts so as to help them understand (...) 'the problems that they encounter in life'." He also explains the study of terministic screens and teleology approaches to the message displayed in the movies.

It is worth mentioning the valuable reception of the pentadic method of analysis, grounded by Kenneth Burke¹² (act, agent, agency, scene and purpose).

For the systematic approach to film analysis, Jane Stadler emphasises the importance of thinking on both sides of the screen. Leon van Nierop and Thomas Caldwell provide practical answers from cinematography, visual design, dialogue

¹² Burke, Kenneth Duva (U.S.A, 1897- 1993) was a literary theorist and critic. His dramatic grammar centres on observation of this sort: for there to be an act, there must be an agent. Similarly, there must be a scene in which the agent acts. To act in a scene, the agent must employ some means or agency and there cannot be an act, in the full sense of the term, unless there is a purpose. These five terms – act, agent, scene, agency, purpose – Burke labels the dramatic pentad. His aim in *A Grammar of Motives* is to show how the functions which they designate operate in the imputing of motives.

and sound, editing, setting, acting, the director, etc. Bellour creatively reworks the ideas and methods of structuralism, semiology, and psychoanalysis to unravel the knot of significations that is the filmic text. Beyond these major grounds of our inquiry, the concept 'cultural discount' is particularly pertinent to explain the differences of reception in intercultural exchange.

On the level of film language and grammar, the elements examined will be:

- 1) Story line and cinematic structure
- 2) The application of scene
- 3) The comprehension of color
- 4) The interpretation of body image

The primary allegiance in this work is to the revealing of semantic encoding which lies under this technic, and whose effect is the persuasion of the audience. Ethnic and cultural differences are now more likely to be consumed as mere glossy images of exotica and eroticism rather than something that matters. The cultural identity refers to the history status of both directors, the society reflected by their films in the light of the socio-political climate -at the time of filmic release-, and the resulting impact in the evolution of the individual opinions about the implied topics.

Our aim is an in-depth understanding the effects of the different levels of interpretation. Separate shots edited together on the basis of juxtaposition (contrast, repetition, similarity, and so on) can yield meanings over and above any simple notion that one follows the other (Easthope, 2014:3). By conducting the surface elements to a proper setting up of a relationship between fiction and reality, the benefit of such a rhetorically inflected inquiry will be relevant.

It is also crucial to estimate how the dubbing or subtitle of local language masks the true communication of films message. It will often be pointed out along this study. The real obstacle to intercultural communication is not to speak a

different language but indeed they speak of a different culture. Even though we may learn the words, the grammar, and the recognizable pronunciation of a language, we may still not know how to navigate around the greater obstacles to communication that are presented by cultural difference. It is interesting to examine the phenomenon that some films are well accepted by locals but had also bad repercussions in the reception by foreigners, or vice versa.

Therefore, it is necessary to unfold the large number of implicit common shared by filmmakers and the audience in the limited time frame of reception. The economic results of their production may be considered a sign of a successful communication, but the true understanding of the messages is often incomplete, or very little; it depends on the cultural level -even in Spanish speaking countries.

Almodovarian filmography has been studied from different methodological approaches. The frame of literature is different in China, and it is not easy to compare in the scripts. While the performance of aesthetic effects on the audience is not our topic, but our starting point is the films and the performance of a rhetorical persuasion through images, we discard the scope of Wolfgang Iser's reception aesthetics theory, and also the statistical methods to measure the impact of images (Jean-Michel Morel's and his followers). Along with the following pages, some other approaches are considered, which are not focused on linguistics, comparative literature, translation or, exclusively, from either Chinese culture or Spanish culture. Our aim is the analysis of similar features and the research of some important aspects, which may provide better intercultural communication. We focus on the sources of meaning, to act in producing and selling products for the Chinese and Spanish market, which allow a better exchange.

1.3 Literature review

Pedro Almodóvar and Zhang Yimou are now renowned authors and represent

a distinct cultural phase in the two cultures in which they were born. The starting of both director's fame coincide with the sparking of an industry of image and film that goes beyond the boundaries of the original broadcast.

The search for the keys of the different levels and aspects of interpretation inside a certain period by Spanish speaking audiences (in the case of Zhang Yimou's movies) or by Chinese audiences (in the case of Almodóvar's) will provide a wide range of results:

- (1) A better exam of each movie and its reception
- (2) The decoding of social uses, which other communities may misunderstand
- (3) The structure of each one director's filmic language
- (4) The contribution of the critic to focus the artistic goals of each movie
- (5) The uncovering of main dissonant elements which displaced the right reception of the messages the movies may encode
- (6) The kind of persuasion the directors intended
- (7) The effects of their success in everyday life of China and Spain
- (8) The effects of striving for a renewed individual or social identity through the filmic masking technic
- (9) Some suggestions to solve intercultural misunderstanding or the gaps of communication among Chinese and Spanish communities

Among the most common director/audience interactions are the recent education programs to arrange a deeper comprehension of filmic languages. Many major universities have programs devoted to international contexts, especially with a comparative research of cultural products from the United States, Europa or Asia. For instance, Princeton University has established in 2001 the P.Y. and Kinmay W. Tang Center, which is very effective in the explanation of East Asian arts and culture in the United States; University of California Berkeley has developed the

Institute of East Asian Studies, which publishes scholarly monographs on China, Japan and Korea, as well as research papers and policy studies on the Asia-Pacific region. The liveliness and suspense of Spanish cinema is increasingly being recognised outside Spain, in film festivals, cinematheque, television exposure, and text in books for professional institutions of Higher Education.

In the Spanish speaking area, two similar institutions allow a broad extension of intercultural communication studies. There are also groups of research in the University of Veracruz (Mexico) and in the University Complutense (Madrid). In addition, an academic program of East Asia studies will be offered soon in the University of Salamanca. Despite the huge number of titles, which have set an advance to this branch of studies, it is necessary to point out the main references for the two directors.

There are some Doctoral studies in Spanish universities about Almodóvar's films. We were not allowed to read them all, but it is possible to know their scope through TESEO database. Since 1993, when Antonio Holguin Muñoz made an exercise of praise to almodovarian expectatives of renewing the Spanish scene with fresh tendencies of pop art¹³, such as Orlando Gutiérrez Rodríguez did in the University La Laguna¹⁴, there have been some studies on several aspects of the 'manchego' director's production.

The latest one, and very meaningful for our research, is Qian Shen's dissertation¹⁵ "Hombres en un mundo de mujeres: estereotipos e identidades masculinas en el cine de Pedro Almodóvar" The Almodovarian universe of

¹³ Antonio Holguin Muñoz (01/01st/1993, Universidad de Sevilla) went further than a doctor student of Almodóvar's films, and he became one of his truest followers. In his thesis -under the title "Pedro Almodóvar: un cine sin etiquetas"- he commented the definition of stylistic features.

¹⁴ Orlando Gutiérrez Rodríguez in his dissertation "Pedro Almodóvar director, guionista, productor y fotógrafo" (dept. Ciencias de la Información, Universidad de La Laguna 09/17th/ 2010) reviewed Pedro Almodóvar's biography and career. The focus was not the content or the filmic style, but the brilliant and colourful images and music.

¹⁵ Qian Shen exposed the dissertation in the University Complutense of Madrid the 5th of July 2018 (05/07/2018).

ideological designed roles emphasized the weight of destiny for men. They were fatally condemned through some special very tragic circumstances.

It was not the only research in the department of Communication and Advertising in the University Complutense. There has been a former thesis by Ana María Manrubia Pereira reviewed Almodóvar's films to underline their exceptional perspective. The research was entitled "La representación femenine en el cine de Pedro Almodóvar: marca de autor".¹⁶ On the feminist point of view, Ana María Manrubia offered a lot of issues to take into account.

On the other hand, the text of the screenplay films was Yi-Chen Wang's object to analysing the translations. The entitled dissertation "Los marcadores conversacionales en el subtulado del español al chino: análisis de La mala educación y Volver de Pedro Almodóvar" was an advanced study in the department of Translation at Barcelona.¹⁷ The methodological approach applied to the analysis of these two films was Martín Zorraquino y Portolés' linguistic theory (1999) on discursive and metadiscursive markers. Similar difficulties were found in the research on the translation from Spanish to Thai.¹⁸

There is also a special method of approaching to these films in the dissertation written by Mario Torre Espinosa, dealing with Itamar Even-Zohar's 'polysystemic theory' from the 20th-century seventies¹⁹. It was a progress step to

¹⁶ Ana María Manrubia Pereira showed a balanced report of three decades of Almodovarian technique. Focusing a certain kind of feminine roles, this director defined a personal aesthetic purpose. Manrubia's delivering of this dissertation in the University Complutense (03/06th/2013) made it clear.

¹⁷ Department "Traducción e interpretación" of University Autónoma of Barcelona (delivery 09/09th/2013). It dealt with the difficulties in concrete intercultural communication worries, which arose in the translation subtitles of Almodóvar to Chinese and taking into account Chinese audiences.

¹⁸ Other thesis entitled "La traducción para el subtulado tailandés del cine de Pedro Almodóvar" by Nirachon Kerdkidsadanon in the Department of translation, University Salamanca (delivery 04/28th/2015).

¹⁹ In the dept. "Lingüística general y teoría de la literatura" of University Granada (delivery 07/07th/2015), Mario Torre Espinosa chose the title "La teatralidad en el cine: una aproximación posilistémica al cine de Pedro Almodóvar".

consider Almodóvar's social-politic view.

From this scope, Enrique Mora Díez "Pedro Almodóvar y la risa popular hispana: tradiciones y transiciones"²⁰ revealed the role of Spanish ancient traditions in the films of this director.

In relationship with the cultural tradition were the gestures in the visual communication and persuasion. María Giovanna Monterrubianesi understood the importance of such a kind of discourse to teach Spanish to foreigners (E/LE, in particular, as an exercise in the University of Milano) and she considered the non-verbal communication in seventeenth films.²¹

The music in the movies was also a very attractive topic. Three dissertations in the last years showed this assertion insiste don the valuable income of music and songs in the spectacle: "Alberto Iglesias: Música en la filmografía de Pedro Almodóvar"²²; "La música clásica y la narración fílmica en la obra de Pedro Almodóvar"²³; and "Canciones para una filmografía: el empleo narrativo de las partituras con letra en la obra cinematográfica de Pedro Almodóvar".²⁴

However, there was also someone, who insisted in the economic effects of Almodóvar's investment. Marta Saavedra Llamas wrote the dissertation "La estrategia de comunicación en el cine de Pedro Almodóvar: influencia de la

²⁰ Departament Art History, University Zaragoza (delivery 01/15th/2016).

²¹ In "La comunicación no verbal del español actual a partir de la filmografía de Pedro Almodóvar y su aplicación a la didáctica de E/LE" (delivery 12/21st/2011).

²² Rebeca Iglesias Prieto, "Alberto Iglesias en la filmografía de Pedro Almodóvar" Department Art History, University Santiago de Compostela (delivery 12/10th/2015).

²³ Roberto Francisco Relova Quinteiro "La música clásica y la narración fílmica en la obra de Pedro Almodóvar", Department of Communication and advertising University Vigo (delivery 11/05th/2015).

²⁴ The doctoral thesis "Canciones para una filmografía: el empleo narrativo de las partituras con letra en la obra cinematográfica de Pedro Almodóvar" by Mónica Tovar was written in the Univeristy Complutense of Madrid (delivery 10/28th/2015) among the research activities of the department Communication and advertising.

promoción en el desarrollo y consolidación de la trayectoria del autor”²⁵, and it is useful to introduce our scope on the analysis on Almodóvar and Zhang Yimou as filmic industry workers. Marta Saavedra made an in deep research of the marketing managing, which Almodóvar displayed to selling the novelty of his art inside Spain and abroad.

In the meantime, there can be found a single academic study on Zhang Yimou’s films. Julia Dismery Acosta Tineo collected some scenes to compare the kind of filmic narration in her doctoral thesis entitled “Metalanguages in contemporary cinema: a study on the projection of the cinematographic space as a narrative resource according to international directors Christopher Nolan, Zhang Yimou and Krzysztof Kielowski ”²⁶. She applied the questionnaires to demonstrate her statements.

Finally, these economic aspects were also studied in the University of León by María Rox Barasoain on the selling strategies of translation to English for the audience in the US.²⁷ We deal with Chinese audiences to almodovarian movies.

1.3.1 Zhang Yimou and Chinese film

Before the veritable wave of Zhang Yimou studies that have appeared over the past decade, the first academic controversy is the influence on *Red Sorghum*’s Golden Bear award. When Zhang Yimou proudly raised the shining golden bear in Europe, it shocked the western world and set off an uproar in China. There are

²⁵ Department of Communication and advertising, University Complutense (delivery 12/17th/2012).

²⁶ Department of Communication and advertising, University Complutense (delivery 07/03rd/2017). Original text: “Metalenguajes en el cine contemporáneo: estudio sobre la proyección del espacio cinematográfico como recurso narrativo según los directores internacionales Christopher Nolan, Zhang Yimou and Krzysztof Kielowski”. Krzysztof Kieślowski(1941-1996) was a Polish film director and screenwriter.

²⁷ This dissertation was entitled “The films of Pedro Almodóvar: translation and reception in the United States”, Department Modern Philology, University León (delivery 06/03th/2009).

praises, depreciators, and more, deep confusion of argument on glory or shame of numerous treatises. It has forty-six arguments²⁸ on Zhang Yimou and his *Red Sorghum* in the definite year of 1988, concentrated published on *Film Art*, *Movie Review* and *Contemporary Cinema*. Zheng Dongtian (1988:3-6)²⁹ commanded that summarizing the creative practice of “*Red Sorghum*” would provide inspirations for the development of Chinese film art since it has explored China’s film art to a new stage. Feminist critique in recent Chinese film and the discussion of Zhang Yimou as feminist director are vigorous and heated mainly in overseas positions. Critics take different approaches and arrive different observations. Take one poeticized and enthusiastically celebrated scene from the frequently accused of orientalist tendency *Red Sorghum* – the “rape”³⁰ as following – as an example for reviewing the different academic analysis:

For Lydia Liu (1993:196), the signifier of rape has larger symbolic meanings displaced by nationalism, “In such a signifying practice [as this rape]... China itself is being violated by the Japanese rapist.”

²⁸ The forty-six arguments on several aspects: film adaptation, role analysis and human liberation, film reform and to the world.

²⁹ Zheng Dongtian (1944-) is a Film Director of Forth Generation, Professor of the Beijing Film Academy.

³⁰ “Rape” is also a core theme presented in Almodóvar’s works, such as, *Pepi, Luci, Bom and Other Girls on the Heal* (1980), *The Bullfighter* (1986), *Tie Me Up! Tie Me Down!* (1989), *Kika* (1993), *Talk to Her* (2002), *Bad Education* (2004), *To Return* (2006), *Broken Embraces* (2009), *The Skin I Live In* (2011). Different with representing of awakening of female self-consciousness in Zhang Yimou’s films, which usually occurs between red-blooded guys and yearning for sexual liberation ladies, rape in Almodóvar’s films is usually beyond judicial system and state administration. victims and rapists are represented through complex social relationships, in camp-style satire and irony setting. More questions on rape in Almodóvar’s films can be referenced from Lev, (2013).



“Seen in the context of the international film scene, ‘Red Sorghum’ is something less than an epiphany... Though it’s a fable, the point of view is still that of social realist cinema.” Canby (1988) expressed calmly “ ‘Red Sorghum’ may look avant-garde in terms of movies made during China’s Cultural Revolution (1966-1976), but its supposedly innovative epic style looks decidedly old-fashioned here.”

In international or cross-cultural context, specifically in relation to a Western film discourse, the Third Cinema, Zhang Yingjin (1994:31) commented³¹ “the bride’s willing submission in a subsequent scene to a violent act of abduction and ‘rape’ by strongest of the sedan carriers is perhaps more understand to the western audience”.

Different opinion occurs primarily on the inwardness of this event, Chinese critics insist a feminist statement more as “making love” than “rape”. Silbergeld (1999:63) seems standing on this side after enumerating the context of this paragraph in the novel of Mo Yan³² that “Jiu’er as rebel, bold and proud, every bit the match for her men, advancing from one rebellion to another, from sexual to

³¹ Compared with Canby, Zhang’s comment itself is cross-cultural imagination to Western based on national allegory.

³² Mo Yan (1988:55-56), Author of the novel *Red Sorghum*, gave a feedback that the greatest advantage of this film was the use of mischievous attitudes to deal with the heavy materials.

economic to political. To deny her sexual willingness at this critical moment stands in the way of understanding that the film and the book are really all about.” Zhang Feng talks about “Red Sorghum” with Eugene Wang³³, who studied on the gender symbol and gender and described it as “out of their self-delusion about a tranquil feminine utopia”(Zhang, F. 2015:87).

1.3.2 Pedro Almodóvar and Spanish film

Just similar with scholars especially those overseas interested in Zhang Yimou from the point of the literature of the wounded, scholars on Almodóvar related his masterpieces with the Franco era. Fu Yuchen³⁴ (1989:121-126) is the first critic to introduce Pedro Almodóvar as a representative in new era of Spanish film into China: Spanish films have experienced nearly a hundred years of ups and downs and have entered a new era since 1976. Since the Spanish government adopted a new policy on film censorship in 1977, the Film Protection Act was enacted in 1983 to enable the development of Spanish films. Today, Spain has not only become the third paramount film producing country in Europe, but has also won a vital place in the world of cinema with a brand new look.

As the first comprehensive study of Almodovar’s cinema to be published in North America, the book edited by Kathleen Vernon and Barbara Morris (1995) contributed critical and theoretical methodologies to analyze the multiple contexts of Almodovar's phenomenal international success from psychoanalysis, feminism, queer theory, film and media studies, and cultural theory to the empirical study of

³³ Their conversation was recorded in the paper, The Gender Pattern - talks about "Red Sorghum" with Eugene Wang (Wang Yuejin), a professor of art history and architecture history at Harvard University, by Zhang, F. (2015). Collection Of Asked And Learning In Harvard. 论性别格局升降——哈佛大学艺术史与建筑史系教授汪悦进谈《红高粱》[美]张凤,哈佛问学录,重庆出版社,(2015).87-104.

³⁴ Fu Yuchen is a representative of Spanish film study. He translated Luis Buñuel’s *Mon dernier soupir* (1982) for Chinese version: (西)路易斯·布努艾尔著;傅郁辰,孙海清译.我最后的叹息[M].北京:中国广播电视出版社.1992.

audience response.

Peter William Evans developed on “auteur”³⁵ largely in *Spanish Cinema: The Auteurist Tradition* (1999)³⁶. Beside account them as an art form by taking a distinctively work from each director as an example, this influential book focuses the material and socio-historical contexts in which each film was made. “Chosen for study was a total of twenty directors who are probably the most significant on the Spanish film scene, or at least the best known beyond Spain’s borders. ”The work of Almodóvar he analyzed was *¿Qué he hecho yo para merecer esto?* (1984). Almodóvar’s highly original films can be approached from diverse perspectives for its multifarious properties, such as the auteur to identified Almodóvarian artistic vision. Almodóvar’s filmography and film aesthetics have also been the theme of abundant books and treatises over the course of this period. For example, *Desire Unlimited: The Cinema of Pedro Almodóvar*³⁷ edited by Paul Julian Smith³⁸, followed by two more books by Mark Allinson and Gwynne Edwards. There is feature with the keyword ‘labyrinth’: *A Spanish Labyrinth: The*

³⁵ Auteur here refers to art-movie cinema. Auteur most actively promoted by *Cahiers du Cinema* in the late 1950s and early 1960s - that the director is to a film what an author is to a poem, play or novel, has been subjected to much criticism since structuralist and post-structuralist attacks on the author.

³⁶ A search of each of these directors in the Web of Knowledge (Thomson Reuters) platform reveals that by far the director whose work has generated more publications between 1990 and 2013 is Almodóvar (followed by Luis Buñuel and Carlos Saura, with the rest of the directors studied in the Evans’ book lagging far behind) (Canet, 2014:1).

³⁷ First published in 1994, Smith’s study in particular lies on the fluidity of fantasy identification and deep knowledge of genre.

³⁸ Paul Julian Smith is Distinguished Professor in the PhD Program in Hispanic and Luso-Brazilian Languages and Literatures at The Graduate Center, CUNY and was previously Professor of Spanish at the University of Cambridge for nineteen years. He has been Visiting Professor at ten universities in the United States and Spain, and has been invited to give more than one hundred guest lectures or conference papers in many countries. He is the author of sixteen books and some seventy articles on Spanish and Spanish American cinema, literature, and culture. His books include *Desire Unlimited: The Cinema of Pedro Almodóvar* (1994, 2nd rev. edn. 2000), *Amores Perros: Modern Classic* (2008), and *Spanish Screen Fiction: Between Cinema and Television* (2009). He is also a pioneer of television studies in Spanish. He is a regular contributor to *Sight and Sound*, the magazine of the British Film Institute; a columnist for *Film Quarterly*, published by University of California Press; and a member of the jury of the Morelia International Film Festival, Mexico. He was elected Fellow of the British Academy in 2008.

*Films of Pedro Almodóvar*³⁹ and *Almodóvar: Labyrinths of Passion*⁴⁰. It is significant that both authors appropriated the title of the same Almodóvar film, *Laberinto de Pasiones* (1982), for the title of their respective studies. This coincidence points to another of the reasons why Almodóvar's work has proven so appealing to academics interested in Spanish cinema. This appeal "consists in the complexity of his work, as seeking a way out of its labyrinthine network of passageways can clearly turn into a highly stimulating challenge for anybody who chooses to study his films." (Canet, 2014:2)

Moreover, the perspective of transnationality through queer theory with studies like *Almodóvar's unpublished short stories and the question of queer auteurism, Camp and Queer Aesthetics in Almodóvar Films: The case of Pepi, Luci, Bom and the Girls, Almodóvar's queer cinematic excesses: verbal-visual disjunctions, haptic intensities and the post-filmic turn*. Continuing the review of the significant literature to accede to further interpretation of Almodóvar's, there are respectfully critics such as Marvin D'Lugo and Ernesto R. Acevedo-Muñoz. *All about Almodóvar: A passion for cinema* edited by Brad Epps (2009) is also useful to know more about the variety of images personalized by some very different Almodóvar's characters and settings.

"The concept of the auteur has been losing ground to other issues that have been shifting the focus. (Davies, 2011: 9)." Prolific research perspectives of studies on Zhang Yimou and Almodóvar spontaneously are not only symptomatic of multifarious nature, but also an evidence of study trend that cultural study developed as a theoretical and methodological perspective applied to the study of film. As Ann Davies (2011:9) notes, "this increasingly cultural focus has made

³⁹ "A Spanish Labyrinth" compares film techniques of Spain with Hollywood system by taking that almost every aspect of Almodóvar as examples. And Mark paints a respectful, stimulating, illuminating insights into the talented director.

⁴⁰ With chronological inspection of the Almodóvar's career, the book resolved aesthetics features of the director as "intriguing characters, dramatic situations, powerful emotions, labyrinthine plots, brilliant use of colour and evocative music".

way for the incursion of more specific modes of cinema study such as stars and genre cinema.”

But on the same time as we can observe, there lacks a systematic study with rhetorical scope and focused on Chinese perception of his cultural message. There is no in depth study on Zhang Yimou as a well-known filmmaker from the perspective of Spanish audiences.

II. FILM AS AN AGENT, PRODUCT AND SOURCE OF SOCIAL POLITICS

Born in the same year of 1951, distinguished directors of Pedro Almodóvar and Zhang Yimou grow up in the era of political change and liberation. The social background affords them the opportunity for individual expression, and moreover, distinctive personal characteristics and national identity make them stand out in cross-cultural communication in the past half-century.

2.1 Pedro Almodóvar

2.1.1 Pedro Almodóvar under Dictator Franco's repressive

On 25 September 1951, Pedro Almodóvar (full name as Pedro Almodóvar Caballero⁴¹) was born in a large and impoverished family in Calzada de Calatrava⁴², a small rural town in Ciudad Real, a province of Castile-La Mancha⁴³. He has a brother and two sisters⁴⁴. His father, Antonio Almodóvar, worked most of his life hauling barrels of wine by mule and he was familiar with animals in the impression of Pedro. His mother Francisca Caballero is a letter reader and transcriber for the neighbours.

⁴¹ Almodóvar is family name from father and Caballero is family name from mother.

⁴² Calzada de Calatrava is a really small village with a population of no more than 4,000 in 2017.

⁴³ Thus he was called as manchego. La Mancha is the windswept region of flat lands made famous by Don Quixote.

⁴⁴ He has two older sisters, Antonia and María Jesús, and one brother Agustín. Agustín Almodóvar Caballero (born 1955) began his career in film production as a messenger in Fernando Trueba's film *Sé infiel y no mires con quién*. In 1986, he and Pedro founded their own production company, El Deseo S.A. Through this company he has produced all of Pedro's films since 1986, and several French co-productions. He is a member of the Academy of Cinematographic Arts and Sciences of Spain. The family photo can be reference on: <https://www.pinterest.es/pin/18858892163534752/> (collected by Kacee Copelan) Accessed 22 Apr 2018.

Female surrounded his life - is mother, grandmother, two older sisters, and neighbours, which reflected in *To Return*, that the Manchego grew up in an active and baroque universe. This art style has laid a deep mark on his future works. It was through the experiences Almodóvar developed his beliefs about the lives of Spanish women. His childhood experience impacts thoroughly in his films – absent of man, rebellious girl, reassuring lady and generous mother.

Many film critics with a different opinion have marked his born⁴⁵, but there is a consensus that His unhappy childhood inspired his creative potential. For instants, he had a bitter Catholic youth, which he resented and wanted to escape. The darkness cloth of his mother in teenage memory encouraged his gorgeous decoration on screen.

Calzada de Calatrava is a rural hometown, “at the heart of the Spanish national imaginary”⁴⁶ (Marsh, 2006). Almodóvar was living in the transition from dictatorship to the integration that an ancestral hometown is a place of refuge or redemption for those urbanizational protagonists, especially for the woman. We can find his opinion on rural time from his scripts especially in *To Return* (2006), with many scenes similar to Calzada de Calatrava as a poster above. The film deals directly with the ghosts of the nation’s past in its portrayal of the typically Spanish town.

⁴⁵ For example, Marsh (2006) wrote: “(Almodóvar’s) humble origins, as a member of a large and impoverished family of peasant stock, have left their indelible mark on his work.” And some critics, especially national ones, do not agree with the idea above since the family of Almodóvar moved with his family to Extremadura on his eight year old. There his father ran a local gas station and made wine at home.

⁴⁶ Steven Marsh is Assistant Professor of Spanish Cultural Studies at the University of Illinois, Chicago. He has contributed in Spanish film history, for instance, *Popular Spanish Film Under Franco: Comedy and the Weakening of the State*.



To Return (2006) Penelope Cruz as Raimunda

Hundreds of thousands of Spaniards uprooted and had brought them into new urban social settings. Rural exodus is a common phenomenon in the 1960s, as fragmentation in the tide of the time of the move of Almodóvar's family to Extremadura⁴⁷ when he was eight years old. Almodóvar received the brutish education at the hands of the Catholic Church⁴⁸ with the hope that he might someday become a priest, but he does not like it. The streets where he lived contained not only the school but also a movie theatre.

“When I first discovered cinema, it was like a miracle,” he recalled, “Cinema became my real education, much more important than the one I received from the priests. But, at that point, I didn't know there was a magician that lit actors, told them how to act and put words in their mouths. I just knew I wanted to be a part of that world. And what I always loved was to narrate. So it seemed natural to choose the part of the narrator, which, to me, was the writer-director.”

(Hirschberg, 2004)

When he is 16 years old, he moved to Madrid. He wanted to attend the national film school, but he was unable to go on the grounds of lacking the

⁴⁷ Extremadura is an autonomous community in the west of the country. Extremadura is a bigger town than Calzada de Calatrava with more civilization in there Almodóvar.

⁴⁸ Critics deem that his education life in Catholic Church is reflected in the richly baroque tale of priests and child abuse of *Bad Education* (2004).

economic and also due to the closure of the school by the Dictator Franco's repressive. He engaged in a number of odd jobs to support his life in metropolis Madrid, including a stint selling used items in the famous Madrid flea market El Rastro. Finally found a full-time employment in Telefónica.⁴⁹ In his cinemas after we see telephone and Telefónica frequently which indicated this period of his life, such as the Madrid skyline marked by the emblematic red light of the Telefónica Building Clock Tower⁵⁰ and the pervasive, almost obsessive presence of telephones in virtually all his films of the 1980s.

Almodóvar worked for twelve years as an administrative assistant in Telefónica and surrounded by chatterboxes in the office. Here he learned the capability of listen, so that one of his greatest strengths as director who had no formal training in university is that his ear for the sounds: the rhythms and the dialects of the street. Since the work in the office was not heavy relatively, he began to pursue his interest. He brought a Super-8 camera and later founded the Spanish film production company El Deseo⁵¹ with his younger brother Agustín Almodóvar who has produced almost all of Pedro's films.⁵²

2.1.2 Luis Buñuel and Carlos Saura as forerunners

Spanish film achieves a high position in the world cinema, because Spanish filmmakers have always insisted on the original movie line, their national

⁴⁹ Telefónica was a national phone company of Spain.

⁵⁰ Telefónica Building Clock Tower is one of the tallest buildings in Gran Vía, and it could be seen from many locations in Madrid. Almodovar express this experience in some of movies. For example, the skyline of Madrid seen from the roof terrace of Calle Montalbán, served as the setting for *Women on the Verge of a Nervous Breakdown* (1988).

⁵¹ Further information of the film production company El Deseo (also known as El Deseo S.A.) could be accessed from official webpage in www.eldeseo.es.

⁵² The producer and director relationship between Agustín Almodóvar and Pedro Almodóvar is corresponding with Zhang Weiping and Zhang Yimou. The latter is not a brother even if has the same surname. The 16 years partnership collapsed after the release of *The Flowers of War* mainly by economic reasons.

creativity and unique identity into their films. Luis Buñuel (1900-1983), Carlos Saura (1932-) and Pedro Almodóvar (1951-) have been called “The Three Musketeers”⁵³ in Spanish film by Chinese critics. This powerful formation, as the representative of Spanish cinema, is respected all over the world. And this three-generation of directors is the symbol of distinctive and conquering Spanish film. As surrealism is present in Buñuel’s films, and Saura is grounded in neorealism, Almodóvar’s version of *Esperpento* is rooted in both neorealism and melodrama.

Lev (2013:203) deemed Almodóvar’s films explore how the unholy alliance between God the Father, his earthly house, and the pater families within a Spain still struggling with its Francoist past all function according to a logic of violación. Almodóvar’s meditation on these linkages shares a kinship with Luis Buñuel’s *Viridiana* (1961), which shows the collusion of Spanish socioeconomic and religious hierarchies with sexual crimes. And Almeida (1996:195) compared him with Ramón del Valle-Inclán⁵⁴ that “Instead of the alienation effect of Valle-Inclán’s ‘third manner’ of viewing his characters, Almodóvar works for audience identification with his main characters”.

The *esperpento*⁵⁵ is political and social satire, designed to reveal sin as a grotesque deformation of European civilization. The works of Valle-Inclán, Buñuel and Saura are intended to express Spain’s inability to let go of its grand illusions and its unwillingness or inability to move into the twentieth century. In Almodóvar’s films, a similar deformation is

⁵³ The name of “The Three Musketeers” for Buñuel, Saura and Almodóvar when introducing the Spanish cinema directors is widely used in Chinese critics. When compared the generation features from Buñuel and Saura to Almodóvar, some commented Buñuel and Saura feature by obscure themes and disconsolate figure on the grounds of the restriction of film creation by Dictator Franco. While Almodóvar express a New Spain by bright shots and brilliant colors. And some noted Buñuel and Saura solemnly tell the past of Spain in the gentleman's tone, and Almodóvar depicts the present and future of Spain in the virtual world.

⁵⁴ As playwright, poet and novelist, Ramón del Valle-Inclán is one of the most important authors of The Generation of '98 in Spanish literature.

⁵⁵ *Esperpento* is a literary style first established by Ramón María del Valle-Inclán.

apparent, but it is demonstrated by a Spain that now fells itself to be in the vanguard of European civilization. Almodóvar's films demonstrate that, ironically, his countrymen are more grounded in the past than they may realize. Because the sharp, black, vile and sometimes scatological humor is most evident in Almodóvar's earlier cinema.

(Almeida, 1996:194)

In the 1920s film studios in Madrid became a center of film production, specializing in the theatrical and literary adaptation. And history films were often revelling in the Spanish folkloric tradition. In 1929, Luis Buñuel, was one of the most original directors in the history of the film medium, and the father of cinematic Surrealism, showed his first short film, *An Andalusian Dog (1929)*, made in collaboration with the artist Salvador Dalí. Regarded as an iconoclast, contrarian and provocateur, Luis Buñuel castigated tradition and satirised the bourgeoisie in this and many of his later films. Producing over 60 films a year by 1930, Spanish cinema was widely exported throughout Europe (Kuhn & Westwell, 2012: 395). The 1960s is notable for the development of an auteur-led, New Spanish Cinema. Working under the auspices of the government -- funded Escuela Oficial de Cine, formed in 1962,⁵⁶ a group of filmmakers were encouraged to make modern, artistic, and apparently "authored" films for export to international film festivals with the objective of promoting Spain as a modern European country. Carlos Saura is the best known and most influential director associated with the movement, with *La caza/The Hunt (1966)* and *Peppermint Frappe (1967)* winning awards at successive Berlin International Film Festivals. Although intended to present Franco's regime in a favourable light, the film of the New Spanish Cinema was often implicitly critical of the fascist state, deploying strategies of allegory, double-reading, elliptical narration, and cryptic allusion to make a critical comment while eluding the censor. In the 1980s a new generation of Spanish

⁵⁶ Previously the Instituto de Inverstigaciones y Experiencias Cinematograficas, formed in 1947.

filmmakers rejected both the *españolada* tradition and the political self-scrutiny of the post-Franco years in favor of irreverent, sensational, and comic examinations of Spanish identity. The work of Pedro Almodóvar signalled a new liberal outlook, and revitalized Spanish cinema at home and abroad (Kuhn & Westwell, 2012:396).

Luis Buñuel and Carlos Saura were limited so much by the Right-wing military dictatorship of Franco, so the unreadable topics and the frustrated figures of their works led to the ambiguous works. While Pedro Almodóvar showed us a New Spain with a bright lens and brilliant colours, We have felt the modesty and wise philosophy montage from the high older generation's works of *Carmen* (1926), *An Andalusian Dog* (1929), *Cria Cuervos* (1975) and so on. But in Pedro's camera, the world has become virtual and full of uncertainties. Luis Buñuel and Carlos Saura represented the past of Spain with a gentleman tone, Pedro Almodóvar portrayed of the present and future of Spain in the virtual world.

The apparent difference between them is that Pedro was unremarkable when Luis Buñuel went away in 1983, and Luis Buñuel has been the insurmountable giant at that time, Carlos Saura has also been recognised as the head of the Spanish film. They wellborn and received a good education. Their well-off family created a prosperous condition for their movies in the future. But Pedro Almodóvar started his career lately. He did not study the film specifically, entirely self-taught. We can imagine how difficult it is to go beyond these two distinguish stars. But Almodóvar did, after nearly three decades of hard work; Almodóvar's films have been a national treasure with Pablo Picasso and Dalí in Spain. "He is now officially recognized as a major national cineaste next to Luis Buñuel and other icons of Spanish cinema" (Matz & Salmon, 2012:7).

Pedro Almodóvar is often compared to Luis Buñuel, but the former is a more populist and humanist filmmaker. He himself has declared: "the characters of my films are murderers, rapists and similar people, but I do not treat them as criminals, I speak of their human side". And it does it with

the most scandalous means that can be imagined. Almodóvar's films, full of color and spectacular moments, delight in the pure pleasure of making movies. Some of his early works are set in Madrid but their situations inevitably lead to glamor in the style of Hollywood. Sometimes their approaches become subversive statements, as in the scene of *Matador* (1986), where the camera is delayed in the crotches of boys who train for bullfighters (a scene a little satirical that would go unnoticed if they had focused on moving breasts).⁵⁷

(Schneider, 2008:524)

Almodóvar's meditation on these linkages shares a kinship with Luis Buñuel's *Viridiana* (1961), which shows the collusion of Spanish socioeconomic and religious hierarchies with sexual crimes. When talking about the creative form of two leading ladies in *Julieta*, Almodóvar said that he was inspired by Luis Buñuel's *The Obscure Object of Desire*, where two actresses played the same character at different ages (Dempsey, 2006).

The success of Luis Buñuel and Carlos Saura supported with great crossover appeal to national filmmaking and international communication. Luis Buñuel and Carlos Saura not only provided reference and inspiration for the creation of Almodóvar, more important opened up the international market and let overseas audiences notice the Spanish film. Grotesque Spanish movies attract international spectators both mainstream and marginal with bi-success of artistic and

⁵⁷ Original context as: A menudo se compara a Pedro Almodóvar con Luis Buñuel, pero el primero es un cineasta más populista y humanista. Él mismo ha declarado: «los personajes de mis películas son asesinos, violadores y gente similar, pero yo no los trato como criminales, hablo de su lado humano». Y lo hace con los medios más escandalosos que quepa imaginar. Las películas de Almodóvar, repletas de color y momentos espectaculares, se deleitan en el puro placer de hacer cine. Algunas de sus primeras obras están ambientadas en Madrid pero sus situaciones desembocan inevitablemente en el glamour al estilo de Hollywood. A veces sus enfoques se transforman en declaraciones subversivas, como en la escena de *Matador* (1986), donde la cámara se demora en las entrepiernas de los chicos que se entrenan para toreros (una escena un poco satírica que pasaría desapercibida si se hubieran enfocado unos pechos en movimiento).

commercial. Representative film work of surrealist, *An Andalusian Dog is noteworthy* for it is a classic case of Chinese film learning, which made the commends by Chinese professional audience for Almodóvar's moive occasionally connected with surrealist and denote on symbolic interpretation.

2.1.3 Post-Franco Movidia

Kinder (1993:249) claimed: "the *micro-/macro*regional dynamics were turned inside out by Almodóvar in the post-Franco era." Concerning to illuminate the specifically Spanish national potical context, it is not hard to find that anti-traditional image is prerequisite for restoration of democracy after nearly 40 years dictatorship. Pedro Almodóvar is the excellence cultural symbol of New Spain. "Almodóvar addresses and explores Spain's national identity crisis in the cultural and political transition period following the end of General Franco's regime (1939-75) and the beginning of political freedoms and democratic rule in the 1980s" (Acevedo-Muñoz, 2007: 1-2). This is undoubtedly a sign of national political openness because strict censorship had banned that artists, include dramatists and filmmakers from making explicit criticisms of the regime and its values, or sexually explicit in their work episodes during the Franco dictatorship. The Dictator Franco dead in 1975 and then efficiently unleashed a change in all aspects, which, for Almodóvar, it came at precisely the right period. Martínez Expósito (2015: 104) noted:

The interest in recovering a Spain silenced or lost by the dictatorship was translated during the Transition in attempts to recover literary texts and works of art, among which the resounding return to Spain of Picasso's Guernica in 1981 was a milestone of enormous media repercussion.⁵⁸

⁵⁸ Original context as: El interés por recuperar una España silenciada o escamoteada por la dictadura se tradujo durante la Transición en intentos de recuperar textos literarios y obras de arte, entre las cuales el sonado regreso a España del Guernica de Picasso en 1981 constituyó un hito de enorme repercusión mediática.

Concerning sexual matters, especially there happens a revolution as significant as the repression that preceded it – contraception became legalised, divorce became possible, and censorship was abolished in 1977. In the cultural aspect, which Almodóvar played a significant role in, the mid-1970s witnessed in Madrid the appearance of vital pop culture and the movement known as The Madrilenian Scene⁵⁹.

In the late seventies a new Spanish pop culture movement, which came to be called Movidá, included among its standard bearers such eccentric personalities as Almodóvar, the punk rock musician Alaska, and the drag actor Fabio de Miguel. Almodóvar and many of his contemporaries were not interested in creating a ‘movement,’ however, but rather in expressing their art with freedom and individuality. In a 1987 interview with Marsha Kinder, Almodóvar defines what for him is ‘the new Spanish mentality.’

(Almeida, 1996:191-192)

The Madrilenian Scene was a moment of expression of pop and underground music, comics, graphic novels, shameless marketing, movies and fantastic designs. Everyone was covered with glitter, exaggerated makeup, leather jackets and colorful hairstyles. It was the time of craze: punk, glam, rockers, and abuse of alcohol, drugs, sexual experimentation and other excesses. It was made for Almodóvar, and it also made him.

“It is difficult to talk about La Movidá and explain it to those who did not live those years. We were not a generation; we were an artistic movement; We were not a group with a specific ideology. We were just a handful of people who coincided in one of the most explosive moments in the country. ” *Libertad Digital* had on its cover the interview granted by

⁵⁹ La Movidá Madrileña

Pedro Almodóvar to the Argentine newspaper Clarín.⁶⁰

(Alonso, 2013)

Pedro Almodóvar comically reflected the messiness of the freedom in the post-Franco years, and became one of the pioneers of the scene, in which young Spanish that distinctively manifested themselves through the alternative and punk cultures.

As post-Franco Spain was discovering democracy and freedom at the end of the seventies, a popular countercultural movement, la movida madrileña (Madrid Movida), emerged in Madrid. Almodóvar is now considered as one of the main leaders of this socio-historical trend, but he was first known for his outrageous films depicting the radicalism and social transgressions of these times.

(Matz & Salmon, 2012:12)

Almodóvar was active on the stage of play writing, acting, directing and even part of a punk band. In theatre troupe, he met Carmen Maura, the actress who would become his leading lady for the first half of his film career. He performed in a punk rock group, who provided music for his early movies. He wrote pornographic photo-novels, which exercised for lengthy scripts later. He shot a series of outlandish shorts, which not only test the formation of artistic style but guaranteed his burgeoning notoriety. All of this has gathered into the accumulation of film creation and early experiments. Finally, in 1980 he shot his first full-length commercial film *Pepi, Luci, Bom and Other Girls on the Heal (1980)*, shoddy that is seen as an amateur level mashup by critics in Spain and United States as well⁶¹.

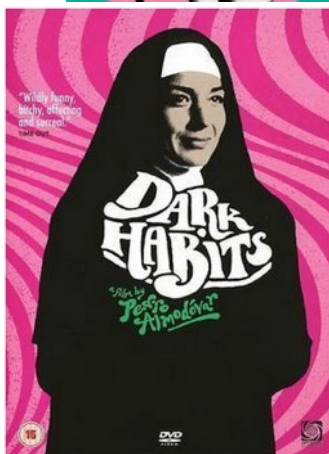
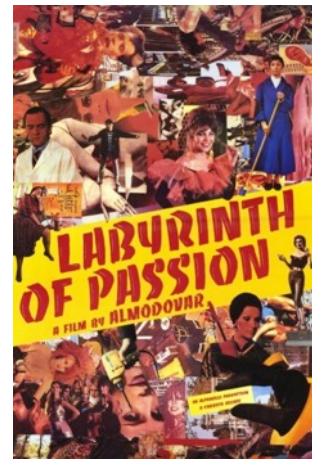
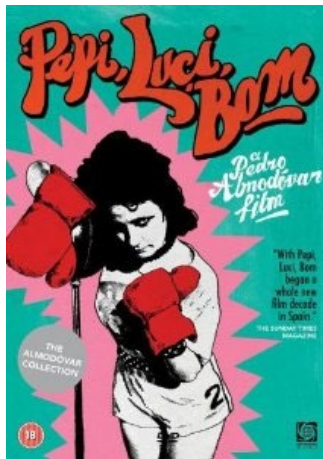
⁶⁰ Original text: “Es difícil hablar de La Movida y explicarla a los que no vivieron aquellos años. No éramos una generación; éramos un movimiento artístico; no éramos un grupo con una ideología concreta. Éramos simplemente un puñado de gente que coincidió en uno de los momentos más explosivos del país”.

⁶¹ No comments in China about this film since unable to access.

While the “marginal” may have replaced the “regional” as the primary theme of Spanishness (especially for the international spectators of Almodóvar’s Madrid movies), the post-Franco Catalan and Basque cinemas reappropriated the marginal for their own regional discourse.

(Kinder, 1993:436)

It debuted and launched the rocket that continues to propel Almodóvar’s unstoppable career. His first three films, *Pepi, Luci, Bom and Other Girls on the Heal* (1980), *Labyrinth of Passion* (1982) and *Dark Habits* (1983), broke all the taboos by the Dictator Franco’s regime.



*Pepi, Luci, Bom and Other Girls
on the Heal* (1980)

Labyrinth of Passion
(1982)

Dark Habits
(1983)

Forbidden plots and irritating scenes was flooding the films: drug, “abnormal” sexuality, crude and rudely language, adultery, and even religious blasphemy. These films enthusiastically enjoyed by new generation of young people in the city, especially those newly migrated urbanite for mirror the new freedoms and challenge to authority. This made Almodóvar steadily becoming a standout leader of cinema in the Madrilenian Scene.

Schneider (2008: 524-525) concluded that:

The work of Almodovar had great influence in liberation of the Spanish cinema after Franco. With the comedy *Women on the Verge of a Nervous Breakdown* (1988) he received wide international recognition. Thanks to her, Almodóvar made a name as "director of women" and generated great expectations in her next jobs. All his tapes, from *Labyrinth of Passions* (1982) to *Volver* (2006), are melodramatic soap operas and extravagant. Revisionists insist that it is the kind of films that director Douglas Sirk made in the 1950s: low budget stories that subvert the same genre that contains them.⁶²

Since Almodóvar’s emergence as a transgressive underground cineaste in the late 1970s and early 1980s, his work captured the spirit of the times. Cultural and sexual freedom illuminated him as an epoch-making milestone to be reckoned.

Movida In Paula Willoquet-Maricondi’s *Pedro Almodóvar: Interviews*, Almodóvar, speaking in 1981, describes his style in *Pepi, Luci, Bom* as a matter of both necessity and choice, “the kind of style in that you’re bound to adopt when you don’t have any type of funding” and that is “the product

⁶² Original context as: El trabajo de Almodóvar tuvo gran influencia en liberación del cine español posterior a Franco. Con la comedia *Mujeres al borde de un ataque de nervios* (1988) recibió un amplio reconocimiento internacional. Gracias a ella, Almodóvar se hizo un nombre como «director de mujeres» y generó grandes expectativas en sus siguientes trabajos. Todas sus cintas, desde *Laberinto de Pasiones* (1982) hasta *Volver* (2006), son telenovelas melodramáticas y extravagantes. Los revisionistas insisten en que es el tipo de películas que el director Douglas Sirk realizaba en los años cincuenta: historias de bajo presupuesto que subvierten el mismo género que las contiene.

of a language compelled by circumstance”. In this account, Almodóvar seems to present the film as emerging from the Movida itself. The film “was born”, he recounts, “when some people from the Star magazine ask [him] to write a lewd and somewhat parodic story of the punk movement, sometime around 1977. Then the story began to grow and develop into a script. ” Yet just a bit later, he reverses the order, claiming that “the Madrid ‘new wave’ didn’t exist” at the time that he wrote the story in 1978 and that his friends had been “living ‘pop’ with a certain parodic meaning for at least ten years”. In another interview, this time with Nuria Vidal from around 1987 or 1988, Almodóvar spoke in more matter-of-fact terms of a group of people who “worked in Madrid doing very modern things in some very specific years: 1977-1982” and explicitly rejected the Movida as a creation of the mass media.

(Epps & Kakoudaki, 2009:7)

Be proved in the second chapter that with an autobiographical element stem directly from Spanish society and his own life experiences, Almodóvar’s movies is deep in thought. At the same time, this is often over-interpreted by cross-cultural media.

Atrocity and iniquity that dissembled during dictatorship sprung to the forefront with people awakenin, for instance, demoralization in the Catholic Church, fraudulency in the government, policemen corruption, and deception hidden in traditional patriarchal families. He put the camara focus to those predicaments especially salient in Metropolis like Madrid and Barcelona. Spanish society’s middle-class and outcasts have provided Almodóvar with a wealth of unforgettable characters. So the squalid and crime of the city became the background in his movies, such as corrupting policemen, homosexuality, drug use, gender issues, HIV, prostitution, sex, and abuse, drug use, prostitution, and abuse.

The director masterfully used a relaxed humor and even a playful trick for

plaguing social issues. A certain sense of humor rises from his typical works, an affinity of kitsch, satire, parody, pop art, and dark comedy. Criticising the severe problems in a dramatic way made his reputation wildly. Zhang Yimou has a similar creation expedient in *To Live* (1994), considered as sharp criticism of the Cultural Revolution, censored in China unfortunately.

Many of protagonists in earlier movies of Zhang Yimou and Pedro Almodóvar are anonymous, without special status or even the skill or housewives. Crisis-ridden ordinary women step up and prove themselves to be active and motive in front of pressing adversity is the typical image they created from the middle of 1980s to 1990s. Both directors praised the soul and confidence of women unanimously. Marginal character of prostitutes is also the common point that the director cares about. Besides, Almodóvar put more marginals and outcasts of the society to the spotlight, such as transvestites, pregnant nuns, and drug addicts, etc.

Matz and Salmon (2012:33) claimed in their thesis *Facing Almodóvar's Vision of Spanish Contemporary Society: Women, Men and Everyone in Between* that "Almodóvar's filmography have built a valuable and meaningful visual corpus that allows the spectator to understand better the changes that have taken place in Spanish society." It's evident for all to see Pedro Almodóvar is the cultural symbol of excellence of the restoration of democracy in Spain after nearly 40 years of the right-wing military dictatorship of Franco.

2.1.4 New Spanish mentality in the world cinema stage

Pedro Almodóvar... is the most important figure in Spanish cinema since Luis Buñuel. In his (Pedro Almodóvar) future-making career of more than 25 years and 16 films Almodóvar has articulated changing yet coherent vision of Spain and 'Spanish ness' that has earned him international prestige, shelves full of awards from Cannes, to Goyas, to the Academy Awards), unconditional fans and virulent criticism. In the

progress he may have alienated a portion of the Spanish public, while consistently gaining ground as an ambassador for Spanish cinema abroad, as the International success of *All About My Mother* (1999), *Talk to Her* (2002), *Bad Education* (2004) and *Volver*(2006) suggested.

(Acevedo-Muñoz, 2007:1)

After the Second World War, the cultural exchange and communication are more frequently not only inside Europe but also between Europe and Western Hemisphere, without except cinema. In this period, Almodóvar was intensely inspired by domestic directors, such as Edgar Neville (1899-1967), Luis Buñuel (1900-1983) and Luis García Berlanga (1921-2010). By the same token, he widely obtained cinematic theory and trend from those cinema masters in Europe such as Rainer Werner Fassbinder, Ingmar Bergman, Federico Fellini and Marco Ferreri. For this reason we can find a simple visual on screen of John Waters, George Dewey Cukor, and especially Alfred Hitchcock in Almodóvar's works.

(Almodóvar) His taste for film was rather more eclectic, ranging from American Westerns, to Film Noir, the Italian Neorealist to French Nouvelle Vague. Although he tends not mention Valle- Inclán, Buñuel, or Carlos Saura, it seems highly unlikely that he is not aware of their work. In terms of the *esperpento*, Almodóvar agrees that he has been influenced by films like Marco Ferrati's *El pisito* (The little flat; 1958) and *El Cochecito* (the little car; 1960) and Fernando Fernan Gomez' *La Vida por Delante* (Your life ahead of you; 1958), (59:193) "films that combined neorealism with a Spanish absurdist black humor called *esperpento*."

(Kinder & Almodóvar, 1987:38)

When Pedro Almodóvar obtained the Doctor "Honoris Causa" in the Universidad de Castilla- La Mancha in 2000, Prof. Dr. D. Ignacio Oliva presented the *laudatio*,

The documentary exposes, from this initial reflection, a tour of the arrival to the Pedro Almodóvar cinema in the middle of the sensenta, when it makes its first experiences in the super eight domestic format, this premera experience takes place in a dark and repressive Spain in which Little by little, new artistic ideas from the European and North American scene begin to be projected as the powerfully influential pop movement, as well as the ideological effervescence impelled by the French May⁶³. After a reflection on the first influences of filmmaker in terms of forms and content prior to the development of his own artistic discourse, the journey leads us to his first films as a professional.⁶⁴

(Almodóvar, 2000:11)

He received an honorary doctoral degree in 2009 from Harvard University for his contribution to the arts and was elected a Foreign Honorary Member of the American Academy of Arts and Sciences in 2001 then after. When we discuss Pedro Almodóvar as the icon of a new Spanish film, there is some high approval commentaries could not be ignored.

Kinder state that Almodóvar succeeded in establishing this eroticized marginality as a new stereotype for post-Franco Spain, particularly for foreign audiences. It is a marginality associated with drugs, transsexuality, homoeroticism, and terrorism. Exaggerating his break with Spanish film traditions from the past, “Almodóvar cast himself as the embodiment of the ‘new Spanish mentality’

⁶³ The volatile period of civil unrest in France during May 1968 was punctuated by demonstrations and massive general strikes as well as the occupation of universities and factories across France.

⁶⁴ The original text: El documental expone, desde esta reflexión inicial, un recorrido por la llegada al cine Pedro Almodóvar a mediados de los sensenta, cuando realiza sus primeras experiencias en el formato doméstico super ocho, esta experiencia premera se produce en una España oscuras y represora en la que poco a poco comienzan a proyectarse nuevas ideas artísticas procedentes de la a escena europea y norteamericana como el poderosamente influyente movimiento pop, así como la efervescencia ideológica impulsada por el mayo francés. Tras una reflexión sobre las primeras influencias de cineasta en cuanto a formas y contenidos previos a la elaboración de su propio discurso artístico, el recorrido nos conduce a sus primeros films como profesional.

Kinder (1993:432).”

Epps (2012: iii) deems the most “phenomenal” thing about Almodóvar, and the films he made in Spain may be, just possibly, that truth and the reality to which It would attach itself (be it configured as a nation, as a language, as a history, or as so much more) are not firmly fixed, but flow instead unevenly across places, across times, across languages, nations, and identities: Spanish, of course, and English also, but beyond them, amid a swirl of subtitles, dubbings, and subjectively tinged interpretations, and intricate, globalized world articulated, represented, experienced, and apprehended in as many ways as there are languages, nations, and identities.

Matz & Salmon (2012: 1-11) noted “if many questions about what defines and inspires the filmmaker’s personal vision of the world still remain, one thing is for sure: the Almodóvar phenomenon has established an international image of Spain that is open and yes traditional, vibrant and dynamic. Just like a great painter’s masterpiece, time may pass, society may change, but Spain’s colors as Almodóvar are true”.

When interviewed in 1987, Almodóvar present “I think my films...represent... this kind of new mentality that appears in Spain after Franco dies. Above all, after 1977... Stories about New Spain have appeared in the mass media of every country. Everybody has heard that now everything is different in Spain ... but it is not so easy to find this change in the Spanish cinema. I think in my films they see how Spain has changed, above all, because now it is possible to do this kind of film here... a film like *The Law of Desire*” (Kinder & Almodóvar, 1987:38). The exposed flesh of male on the screen, the freedom concept about sex in the plot are let audience noticed the new era is coming. By the exaggeration and ridicule description of the sexual and violent crime, the film by Almodóvar challenge to traditional moral and values.

Another conclusive evidence to prove Almodóvar is the “new Spanish

mentality” stated by international critical and prize for his outstanding movies.

Women on the Verge of a Nervous Breakdown was the culmination of an extraordinary migration for the director from the margins of a marginalized national cinema to the gates of Hollywood, all within eight years (D’Lugo, 2006: 67).

Cine Español reported in 1987, “The recent Berlin Festival has demonstrated an important fact for Spanish cinema: the interest that our cinema can arouse abroad, not only at the level of interchange or cultural curiosity but as an exportable and commercially valid product ... Spanish cinema is trying to leave the national “ghetto” and join a movement that proclaims the necessity and urgency of a ‘European cinema’ which transcends nationalities without renouncing their specificity.”⁶⁵

“When *The Law of Desire* proved critically successful at the 1987 Berlin Film Festival and did well commercially in foreign markets, the Socialist government touted its universality and used it to promote Spain’s culture industry – a strategy that similar to Franco’s earlier use of oppositional figures like Saura, Querejeta, and Buñuel to promote a more liberal image of Spain abroad. Thus, despite the film’s graphic homoerotic sex scenes and its backstory of homosexual incest, an editorial in Spain’s oldest and largest circulation film journal, *Fotogramas y video*, lavishly praised *The Law of Desire* and heralded it as a model for Spain’s macro regional cinema of the future” (Kinder, 1993:432).

The works of Pedro Almodóvar enjoy a worldwide following, and he has become a significant figure on the stage of world cinema. His movies were tagged with desire, passion, family and identity. Cinema enthusiasts concluded his

⁶⁵ Cine Español: De lo particular a lo universal *Fotogramas y Video* (Abril 1987): 7. Quoted in Kinder, M. (1993). *Blood cinema: The reconstruction of national identity in Spain*.

illuminated aesthetic features, such as the codes of melodrama⁶⁶ with complex narratives, irreverent humor, full audiovisual use of pop culture, intense colors and bright decoration.

2.1.5 Over interpreted of sex in Almodóvar

According to María R. Matz (2012:13),⁶⁷ “As for any talented artist, his work triggers strong emotions from the public: audiences either love or hate his masterpieces”. Many Spanish critics have long been highly critical of Almodóvar’s films. They criticise mainly what they see as the incoherence of his script. On the other hand, Frech and American critics have interpreted and pardoned, the excesses, or incoherencies, with the generic parameters of melodrama (Kercher, 2015:75).

Frederic Strauss, in the introduction to *Pedro Almodóvar: un cine visceral*, points to scriptwriting as both the definitive characteristic of the director’s work, as well as its primary defect: “such meanderings are the weakness which make up the strength of Almodóvar’s films; incapable of giving his scripts a rigid structure, of curtailing his imagination, his limitless inventiveness, he allows each story, each character, major or minor, to live to the full; in other words, sometimes anarchically.” (Strauss, 1994:xii).

Spanish popular art was reborn with a vengeance, appropriating and revising the past cultural markers of Fascism and republicanism (the reduction of Spanish cultural identity to the kitsch aesthetics of bullfighting, flamenco dancing, Catholic

⁶⁶ Code of melodrama includes compassion and recognition of powerless victims, nonverbal original emotion, extremely distinct moral boundaries, non-traditional narrative structure and sensation.

⁶⁷ Matz, M. R., & Salmon, C. (2012). Facing Almodóvar’s Vision of Spanish Contemporary Society: Women, Men and Everyone in Between. In Matz, M. R., & Salmon, C. (Ed.), *How the films of Pedro Almodóvar draw upon and influence Spanish society: Bilingual essays on his cinema*.

imagery), and reinventing itself as signifying change, tolerance, political and sexual liberation, artistic freedom, and in some circles, hedonistic excess (Acevedo-Muñoz, 2007: 4).

We have consciously left behind many prejudices,⁶⁸ and we have humanized our problems. We have lost the fear of earthly power (the police) and of celestial power (the church) and we have also lost our provincial certainty that we are superior to the rest of the world – that typical Latin prepotency. And we have recuperated the inclination toward sensuality, something typically Mediterranean. We have become more skeptical, without losing the joy of living. We don't have confidence in the future, but we are constructing a past for ourselves because we don't like the one we had (Kinder & Almodóvar, 1987: 37).

Invoking young and free, the representative cinema artist of 'new Spanish mentality' displayed his talent in the cusp of this transitional period. This is not only a performance of urban from Franco's regime, but also a way to reclaim some sense of cultural identity.

Broken Embraces is the first work of Almodóvar that get the permission to show in Chinese commercial theater.⁶⁹ It is a buyout movie⁷⁰ distributed by EDKO Distribution⁷¹. Since it is the first time that Chinese audience can enjoy Almodóvar's film on big screen, the Spanish media focused on the news on December 7 to 8, 2010. And one of the mainstream presses in Spain gave a notice.

⁶⁸ Almodóvar argued. When he walks the streets of his native Madrid, he said the public has had a very different reaction about his involvement with the leaked documents from the press (Lang, 2016).

⁶⁹ Según el periódico Nuevo Pekín, a pesar de que nunca se ha estrenado una película de Almodóvar en China, el cineasta español es muy conocido y cuenta con un gran número de fans. Las cintas más conocidas de Pedro Almodóvar en China son "Hable con ella", "La mala educación" y "Volver", explica el diario (Fotogramas, 2010).

⁷⁰ The explanation of buyout movie can be found in the fifth chapter (5.5.5 Buyout movies) of this dissertation.

⁷¹ EDKO Distribution (安樂影片有限公司) is a film production company and distributor founded in 1950 based in Hongkong, China.

El Mundo (Efe, 2010) use the title “Hola, China, soy Almodóvar”⁷² in a light and pleasant tone that “It will be the first time that a tape of this film was shown in theaters in the Asian Giant.”⁷³ The film has been reported would be on screen on 28th December 2010 as following. It can be concluded that all the reports above have emphasized “the first time” as an iconic event and “...has many fans” as the appearance of market potential.

20 minutos | Cultura | Cine | 'Los abrazos rotos' se convierte en la primera película de Almodóva... | f | t

'Los abrazos rotos' se convierte en la primera película de Almodóvar que llega a China

EFE 07.12.2010 - 08:39H f | t | e

- La última película del director español llegará al país asiático el 28 de diciembre.
- Es la primera cinta del manchego que se ve en las pantallas chinas.
- Almodóvar tiene muchos fans en China, según la prensa local.

'Los abrazos rotos', primer filme de Almodóvar en los cines chinos

- ▶ Se estrena el 28 de diciembre
- ▶ Almodóvar tiene numerosos fans en China

07.12.2010 | actualización 09h23

Por
RTVE.es/EFE

ALMODÓVAR ESTRENA POR PRIMERA VEZ EN CHINA

'LOS ABRAZOS ROTOS' SE ESTRENARÁ EN CHINA

"Los abrazos rotos", la última película del director manchego Pedro Almodóvar, llegará a las pantallas de China el próximo 28 de diciembre.

Fotogramas.es 08-12-2010

⁷² The news turned to the report from New Beijing ('Nuevo Pekín') as following, “ a pesar de que nunca se ha estrenado una película de Almodóvar en China, el cineasta español es muy conocido y cuenta con un gran número de fans. Las cintas más conocidas de Pedro Almodóvar en China son 'Hable con ella', 'La mala educación' y 'Volver', explica el diario.”

Por primera vez llegará a China un filme de Pedro Almodóvar

La película "Los abrazos rotos", del cineasta español, se estrenará el 28 de diciembre en el país asiático

Por: NTX
7 de Diciembre de 2010 - 16:17 hs



However, it was not released as scheduled on 28th of December of 2010 and postponed with not an exact date⁷⁴. Reports have been made by Sohu entertainment⁷⁵ and Tencent entertainment⁷⁶ in succession with the conjecture that the reason for this postpones is negative expectations at the box office.⁷⁷ The film released in the following February in Shanghai with no publicity almost, while offline immediately due to unsatisfied box office.

⁷³ Besides the first time, we can note from projection technology it was tape and from the perspective of I market, the Spanish media called China a giant.

⁷⁴ This postpone of release has not been reported by any spanish media, which I can guess that the Spanish media don't care about the box office of Amodova movies in the Chinese market.

⁷⁵ Sohu intertainment interviewed Mr. Geng by telephone, the vice president of the EDKO. Mr. Geng said the film *Broken Embraces* has approved, the moratorium is for technical and material reasons.

⁷⁶ Sohu used the title "Delayed release of *Broken Embraces*, Squeezed out of the Lunar New Year season" and Tencent used the title "Delayed release of *Broken Embraces*, since the Lunar New Year season has attracted fiercely"

⁷⁷ By analyzing the film schedule contemporaneous, the film *Let the Bullets Fly* (directed by Jiang Wen) released on 16th December of 2012. The revenue was about 178 million RMB YUAN (22million euros almost) on the first four days, with an avenge audience number of each screen is 93. The film *If You Are The One II* (directed by Feng Xiaogang) released on 22nd December of 2012. The first day of the box office was 34.73 million, which was the second best score in the history of Chinese films. Two days after the release, the box office successfully beyond 100 million RMB Yuan. Therefore, media consider the deep reason for the resechdule of *Broken Embraces* was avoid positive confrontation of these two blockbusters.

《破碎的拥抱》推迟上映 阿莫多瓦被挤出贺岁档

搜狐娱乐 来源：搜狐娱乐

2010年12月27日16:36

我来说两句(0) 复制链接 打印 大 中 小

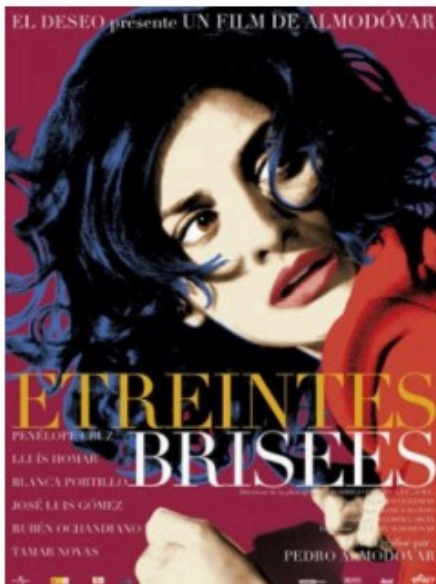
西班牙国宝级大师佩德罗-阿莫多瓦被列为世界上最具原创力、最富激情的导演之一。因为作品太过香艳，阿莫多瓦对中国影迷来说多少有些遥远。本月初有不少新闻称《破碎的拥抱》定于12月28日上映，让喜欢这位大师的影迷非常期待。然而，眼下内地贺岁档已经是白天非诚勿扰，晚上让子弹飞，结果赵氏孤儿的超级战场，就在媒体，影迷担忧《破碎的拥抱》在票房上必受冷遇，定成炮灰之时，这部影片在28日并没有出现在影院的排片表上。

搜狐娱乐致电负责该片相关发行工作的安乐（北京）的副总耿先生了解情况。耿先生表示，《破碎的拥抱》目前已经过审，不过，由于技术和素材方面的一些原因，不得不把影片的上映日期推迟。至于究竟推至何时上映，耿先生表示目前尚未确定具体时间，即便最快，也要等到明年的1、2月份。看来喜欢阿莫多瓦的影迷们还需要再等上一段时间了。

《破碎的拥抱》推迟上映 只因贺岁档拼得太凶了

2010年12月29日02:31 新京报[微博] 我要评论(0)

字号：T | T



海报

新京报12月29日报道（记者杨林）原定于昨日上映的阿莫多瓦作品《破碎的拥抱》，由于技术和素材方面的原因推迟上映，具体调整日期未定。

In the film *All About My Mother*, the role of transgender and transitory bodies

of fathers, mothers and children becomes a sign of Almodóvar's effort to resolve some issues of national identity crisis in his previous films (Acevedo-Muñoz, 2007: 220).

In this sense, D'Lugo (2006:68) declared in the five years following the triumph of *Women on the Verge*, Almodóvar continues to interrogate the shape and meaning of Spanish modernity. (From *High Heels* to *Live Flesh* 1991-1997) Spanish cultural specificity is secondary in these works, often literally a mere backdrop to action.

The films of Almodóvar, like much of contemporary Spanish cinema, are testimony of a society that has become accustomed to mass tourism and that has nevertheless become a nation of international tourists; a nation that, at the same time, has developed other anxieties about the way it believes to be perceived and experienced by others. One of these new anxieties, and not precisely the one of minor importance, consists of what we might call the syndrome of authenticity: the fear of being unjustly misinterpreted according to patterns belonging to the past.⁷⁸

(Martínez Expósito, 2015:59)

A character like the transgender Agrado in *All About My Mother* would probably be seen as 'monstrous' and symbolic of traumatic identity crises in earlier Almodóvar film like *The Law of Desire*. But in *All About My Mother*, Agrado is clearly defined as a rational, 'authentic' character that gradually deals with the traumas of her past. Thus, arguably, Agrado's negotiation of the identity crisis hitherto represented by the transgender or transvestite characters is symbolically neutralized in *All About My Mother* (Acevedo-Muñoz 2007: 220).

"We've got all of these movies that are about heroes and about

⁷⁸ Las películas de Almodóvar, como gran parte del cine español contemporáneo, son testimonio de una sociedad que se ha acostumbrado al turismo de masas y que sin embargo se ha convertido también en una nación de turistas internacionales; una nación que, al mismo tiempo, ha desarrollado otras ansiedades acerca de la forma en que cree ser percibida y experimentada por otros. Una de estas nuevas ansiedades, y no precisamente la de menor importancia, consiste en lo que podríamos denominar como síndrome de autenticidad: el miedo a ser injustamente malinterpretado de acuerdo a patrones pertenecientes al pasado.

arch-enemies, and there's the sequels and there's the prequels," said Almodóvar. "With those movies, in general, and I'm only generalizing, if a woman appears, their function is to prove that the hero is not a homosexual."

(Brent, 2016)

2.1.6 Critic from Chinese media

As to Chinese media, Spanish film is not a topic that frequently mentioned as Hollywood or French one. The most attractive thing refers to Spanish film by Chinese media is cinema marketing. *China Film News* is the most authority newspaper to introduce all the cinematic news to the Chinese audience. Tracing all the news in recent ten years, it is no more than twenty articles refers to Spanish film, in which most of connected with marketings almost.

In 2005, the spectators (numbers/times) in Spain were 116 million, that 27millions decline sharply of which in 2004. And the film release quantity dropped markedly from 1,916 of the year 2003 to 1,591 of 2005. *China Press Journal* deems it has three reasons: firstly, DVD popularize and the impact of piracy; secondly, the impact of download movies from the Internet; and thirdly, the US movies unattractive gradually, which was dominated in Spanish film marketing⁷⁹. The quality of spectators in 2008 is 108 million and the US movies still in governing.

Many Spanish directors have paid more attention to the realistic theme in the 1980s and 1990s, and the mainstream was close to life at that time. And in recent years, more and more directors retrospect and reflect history because they believe that it is impossible to understand reality if not know previous (Rolfe, 2006).

⁷⁹ Statistical data released on 1stApril 2006, that it dropped more than 27 million spectators last year in Spanish film marketing.

Qianjiang Evening News(31Mar, 2006) considers the Spanish films are with good artistic quality but limited in independent art film fans when reporting Miami International Film Festival.

In April 2006, *China Film News* continuous reported that the unsatisfied of screen quota and conflict with La Federación de Distribuidores Cinematográficos (Fedicine) by Federación de Cines de España (FECE).

The voice conversed since the overseas box office for a Spanish film in 2011 is successful with the quality of film production is ninth in a global ranking. FAPAE and Rentrak Corporation selected *The Skin I Live In* of Pedro Almodóvar as the most successful movie overseas and respected the film of Almodóvar would not lose the origin and identity of Spaniard. However, the report considers the success of overseas box office partly because of *Midnight in Paris* of Woody Allen (*China Film News*. 12 Jul, 2012). The Film Festival opened for three days, and a strong demand for watching cinema regain the confidence of Spanish film industry (*Chinese Cultural Daily*. 24 Oct, 2013).

The other part refers to Spanish film is the exhibition and release in China. The Spanish film exhibition of 2012 was held in Beijing Broadway Cinematheque with nine movies (*Beijing Evening News*. 21 Sep, 2012). Four Spanish feminism movies showed in Zhejiang Art Museum in 2013⁸⁰. A Spanish film festival in Beijing showed ten movies in 2003(*Beijing Evening News*. 29 Oct, 2013).

Chinese media considers that most of the public has limit cognition to Pedro Almodóvar for most of his moive could not be released public in China. And the principal reason is censership, even it has been arguably “elusive”(Mikalauskaite, 2015) by Western media for many years. China has no The elusive film rating system, thus social harmony and political stability is the principal aims of the

⁸⁰ Those four feminism movies are: *Juana la Loca* (2001, directed by Vicente Aranda); *Las 13 roses* (2007, directed by Emilio Martínez Lázaro); *También la lluvia* (2010, directed by Icíar Bollaín) and *Te Doy mis ojos* (2003, directed by Icíar Bollaín).

censorship system. The result of film censorship is that restricts the film release. But Chinese media does not think it could blame the decay of censorship, because it is averagely limited under the film rating system since there is full of kitsch sex and naked screen in those movies of Almodóvar.

In the field of the academic, we can see from the data table of academic indicator from CNKI⁸¹ with the key word “Spanish film/movie/cinema”. The attention rate is not so high. For instance, the highest attention rate is 6 in the year 2012. However, the top three articles that be attention of all those years from 1997 to 2015 are referred to Pedro Almodóvar directly or indirectly -- *Female image by Pedro Almodóvar and postfeminism* (be referenced 10 times), *Spanish director Pedro Almodóvar* (be referenced 6 times), and *Julio Medem – the symbol of Spanish film in post-Almodóvar* (be referenced 5 times). Different with public audiences, Almodóvar is familiar with academic.

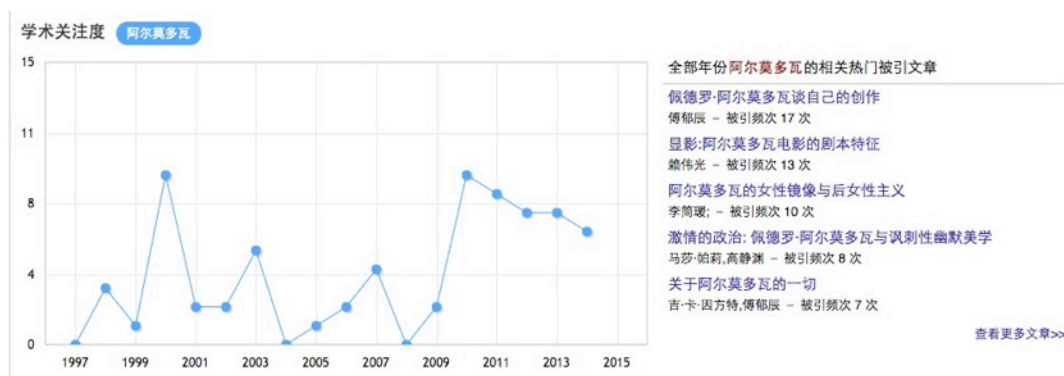


Graph: academic indicator from CNKI on “Spanish film”

The top three articles that be attention of all those years from 1997 to 2015 about Almodóvar are *Pedro Almodóvar talk about the work of himself* (be referenced 17 times), *the script features of Pedro Almodóvar f* (be referenced 17 times), and *Female image by Pedro Almodóvar and postfeminism* (be referenced

⁸¹ Academic attention: static the frequency of key words as the subject of the academic paper base of the CNKI database. It is a quantitative representation of attention to a certain field by academic circle. CNKI: China National Knowledge Infrastructure. The first figure is the reference frequency from 1997 to 2015 about “spanish film/cinema/moive”, and the second figure is the reference frequency fom 1997 to 2015 about “Pedro Almodóvar”.

10 times). The academic attention for Pedro Almodóvar is high is 2000 by *All About My Mother*. Three mainstream journals recommend it. Yu Shu (2000) commented Almodóvar “full of love and tolerance to the world because he did not critic of AIDS, degeneration, homosexuality, etc.” Xiao Lan (2000) introduced that the film describes vitality woman rather than failure woman been traumatized; and Li Yiming (2000) concludes the film shape a group portrait of women and mothers.



Graph: academic indicator from CNKI on “Almodóvar”

In recent years the names of Spanish films and film-makers have become much more familiar to Chinese audiences, but some names are more familiar than others, the most casual of all is that of Pedro Almodóvar, as a successful and internationally known filmmaker. Chinese audiences have a general opinion about Almodóvar that his work is a representative of exciting, colorful, sexy, frequently outrageous, and, above all, unique. Those Internet media with young spectators is more familiar with Almodóvar since his movies could be watch or download on Internet. And he was called as Spain sarcasm comedy master⁸², master of director⁸³, the theme of desire, violence and religious⁸⁴, Most familiar Spanish

⁸² The Internet media NetEase reported some news about Almodóvar. Pedro Almodóvar attends the Savage Tales photocall during the 67th Annual Cannes Film Festival on May 17, 2014 in Cannes, France (NetEase, 2014).

⁸³ Spanish famous director Almodóvar kisses Ziyi Zhang (Cannes daily, 2014).

director by Chinese audience⁸⁵ and Picasso in the film industry.

We can get some conclusion here for Chinese media,

- For Spanish film, the newspaper concern more about film marketing, with rarely mention about Almodóvar.
- In the academic circle, Almodóvar is an influential context for Spanish film study.
- Even though only one movie been released commercially in China without echo, academic and Internet media commend Almodóvar. Consequently, spectators in China have their way to watch movies from Almodovar. And in another way, those spectators are with high education.
- The academic attation of both Spanish film and Almodóvar is decreasing.
- Release time unsynchronized. The academic critic normally one year behind the film releases, such as *All About My Mother* (1999), *Talk to Her* (2002), *To Return* (2006), *Broken Embraces* (2009). This indicates that the cross culture propagation takes time, which I estimate is the subtitle translation.
- The study of Almodóvar has a trend from independent films to the comprehensive research in China, is not profound yet.

⁸⁴ *I'm So Excited* is the recent work of Pedro Almodóvar. Irony Spanish economy by flight security crisis and still immersed in sex and homosexuality, the film is not only champion in domestic box office of 2013, but also gain continues praise from Major international media. Empire Magazine adjust it is another breakthrough of the director himself; Los Angeles Times says it abusolutely masterpiece of Almodóvar. Wall Street Journal comment it is not just pleasant in plot, but also amazing from actors. The report was in <http://twent.chinayes.com/Content/20131204/khbzpjawwd39o.shtml> , accessd 5 Nov 2015, which now closed.

⁸⁵ Spanish Film Festival opening in Beijing lead by Almodóvar's classic works *Broken Embraces* (Sina entertainment, 2012).

2.2 Zhang Yimou

2.2.1 Zhang Yimou under the Cultural Revolution

Zhang Yimou is the most acclaimed Chinese filmmaker all over the world. His film produce has been always up front of revolutionizing Chinese cinema. He proved his master quality of artistic vision with different genres of movies from period drama *Raise the Red Lantern* (1991) to his new release action-fantasy *Shadow* (2018), a tragedy. Besides film director, he is producer, writer, actor, and former cinematographer as well.

When Pedro Almodóvar born in Castile-La Mancha in Spain, almost two months later, Zhang Yimou born into a family of soldiers in Xi'an on 14 November 1951. With his father and two uncles graduating from Whampoa Military Academy,⁸⁶ he was prejudiced since the 1950s as his family was affiliated to Kuomintang (KMT)⁸⁷ he had been discriminated against by his identity in childhood days. He said,

With such family background, in fact, I grew with people watching me through the door slit of my house. My mind and personality were suppressed and twisted since I was young. Even though my family problem was cleared and my life has been smooth, I still find it hard to live... So, I, with heart and soul, admire and praise the expressiveness and brilliance of life, and am eager to express such emotion by way of Art.

(Luo, 1994: 159)

The suffering and experience of life in teenages formed the foundation in his

⁸⁶ Whampoa Military Academy is The Republic of China Military Academy. The KMT and CCP cooperated in establishing the Whampoa Military Academy, near Guangzhou, to train officers to lead a military expedition against the warlords who controlled China in 1920s. (Perkins 2013:70)

⁸⁷ The KMT (Kuomintang, or Chinese Nationalist Party) was the ruling party in China before the establishment of the People's Republic of China (PRC). Failing in a civil war (1945-1949) and being exiled to Taiwan in 1949, the KMT established a state known as the Republic of China, with an authoritarian regime that relies on clientelism as a crucial mechanism for control and mobilization. (Roniger 1994:181)

later films. The critical tone of fighting against unfair fate was origin from his impulse of no compromise.

As the capital of Shaanxi province, Xi'an is one of the birthplaces of the ancient civilization in the Yellow River Basin. Xi'an is the first of the Four Great Ancient Capitals of China⁸⁸, with more than 3,100 years of history, having held the position under thirteen dynasties in Chinese history. Many of Zhang Yimou's work is based on this history or reflect it, not only in films but also in other aspects, such as the 2008 Summer Olympics opening ceremony.



2008 Summer Olympics opening ceremony (director by Zhang Yimou)

And Xi'an is famous for Terracotta Warriors and Horses. In 1989, Zhang Yimou cooperated with Gong Li as an actor in a film based on it, *A Terracotta Warrior (Qin Yong)*.



⁸⁸ Nanjing, Luoyang and Beijing are the other three.

Terracotta Warriors and Horses



A Terracotta Warrior (1989)

In 1950, the Chinese government developed a quota system to control and regulate national studios for annual production plan and schedule in planned economy era. The plan for 1951 was a total of eighteen films⁸⁹, at least three should deal with the war against the Japanese and the Nationalists. It has been introduced and criticized like,

This system of allocating specific subject matter continues to serve as a basic working model for the state because it can carry the party's political priorities at any given time. This quota system theoretically applied only to state-controlled studios, which meant that private studios were exempt. But by approving and disapproving film scripts, the Film Bureau retained a great deal of power over what private studios could produce in the early 1950s... Given the financial risks involved, private studios found it particularly difficult to operate under a system of strict censorship and began to merge with state-owned studios. Filmmakers became more concerned with not making political mistakes than being artistically

⁸⁹ Four to five with socialist construction, two with land reform and rural life, two with world peace, one with science, one with issues of ethnic minority, one with cultural matters, and one with children.

creative or even productive⁹⁰.

(Zhang & Xiao, 1998:28-29).

Because is Zhang Yimou's father was a former member of the Kuomintang (Nationalist) army, this family background made him "politically questionable"⁹¹ when the Cultural Revolution began in 1966. Like many of his generation with similar family histories, after graduated from junior middle school in 1968, the 17 years old Zhang Yimou has been sent to work as a farmer in the rural areas in Shangxi province as a "Zhiqing,"⁹² which provided him with a better understanding towards life there and made him skillful in dealing with the scenes of the rural China later in his works. Subsequently, as a laborer in a spinning mill, he spent ten years first as manual labor and then in the craft room on the grounds of his excellent in drawing. He started to get fascinated by photography in this period, which laid a foundation for his directorship in the future.

Cuando comienza la Revolución Cultural (1966-1978), un chico de 12 años que quería ser fotógrafo tuvo que abandonar las aulas. Zhang Yimou, como otros muchos, es enviado al campo para reeducarse. Trabajaré como voluntario a la fuerza, por gentileza del camarada Mao. Serán 12 años de trabajos

⁹⁰ Scholars, writers and filmmakers responded to Mao's call with an often bitter denunciation of many aspects of life under the Chinese Communist Party's rule, with the latter in particular voicing their resentment toward heavy-handed interference from studio management, the Film Bureau and the Ministry of Propaganda. While some complained about censorship, others ridiculed the uneducated party officials who meddled in the complicated process of film production.

⁹¹ The politically questionable inside in one's family reflected in *Coming Home* of Zhang Yimou.

⁹² Zhiqing, the shorten version of "Zhishi qingnian" is a general term that can be used to address any young people who have received a certain level of education. Hence it is often translated as "educated youth". The shortened version "Zhiqing", however, has a specific meaning due to its historical origin. In contemporary Chinese history, "Zhiqing" refers to a group of urban youth who were sent to the countryside to engage in agricultural production during the "Shangshan xiexiang yundong" (Up to the Mountains Down to the Countryside Movement, the UMDC Movement from the early 1960s to the late 1970s.) (Wu & Hong 2016:1).

agrícolas y textiles, durante los cuales la industria cinematográfica China se arruina por casi por completo. Esta peripecia vital de Yimou puede resultar clave para entender su capacidad para conectar con el hombre común, con el John Doe chino, con el campesino, con las madres de familia, con los niños.

(Fijo, 2004:150)

It has a significant influence on his creation life, since he develops a simple pure northwest culture and shows intense dislike for the effeteness of China's coastal sophisticated culture. The change of his family life during the Cultural Revolution has been insinuated in his work *To Live (1994)* and recently work *Coming Back (2014)*. During these ten years, he developed his talents as a designer by drawing portraits of Chairman Mao and discovered an innate love of photography. He sold blood to earn enough money to purchase his first camera. His road to obtain equipment is so similar to Almodovar. It's just harder. This typical rural view and rural life view has been fully demonstrated in his films later.

Yimou, insertito en la Quinta Generación junto con Kaige, se graduó en Beijing en 1982. Le costó mucho entrar en la escuela, porque en 1978 tenía veintiocho años y los responsables de los exámenes de admisión le veían demasiado mayor. Los excelentes resultados cosechados por Yimou y su tozudez acabaron por convencer a los responsables de la Escuela de Cine.

(Fijo, 2004:150)

The Beijing Film Academy is the prime teaching institution for anyone aspiring to a career in the cinema and pretty much one of the only avenues to a real filmmaking career in China in the 1970s. From the start of the Cultural Revolution, the Beijing Film Academy had remained closed. At the end of the Cultural Revolution in 1978, "it reopened its doors and held a nation-wide examination for

those wishing to be admitted. Zhang Yimou was on the list of those wishing. He passed the exam with honors, but he was nonetheless rejected because at age 27 he was deemed five years too old to enrol in the Academy. Zhang Yimou appealed the decision to no avail. Finally, he wrote a letter to the Minister of Culture, urging that the only reason he was applying to the Academy at 27 was that he had already lost ten years of his life to the Cultural Revolution. Shortly after that, the Academy accepted him and placing him in its Cinematography Department” (Keefe, 2012).

Almost all melodrama was banned and the film industry was severely restricted in the ten years of Cultural Revolution. Movie production revived after the Gang of Four was overthrown in 1976. The film industry flourished as a medium of popular entertainment then after: Domestically films produced to mass audience, overseasly encouraged to participated foreign film festivals. The industry tried to revive crowds by making more innovative and exploratory films like their counterparts in the Western world.

Upon graduated in the Beijing Film Academy in 1982, Zhang Yimou worked in regional film studios, first the Guangxi Film Studio in 1982 and then the Xian Film Studio in 1985. He quickly showed his talent as cinematographer on films such as *One and the Eight* (1982), directed by Zhang Junchao, and then *Yellow Earth* (1983) and *The Big Parade* (1985), directed by Chen Kaige.

It was *Yellow Earth* (1983) that would effectively jumpstart the legend of Zhang’s generation of filmmakers. The film received international praise for the extreme wong shot of the barren yellow earth and poor people living in. He was awarded best cinematographer in China Film Golden Rooster, French Film Festival and the American Film Festival for his innovative camerawork. Returning to Xi’an in 1987, he was both cinematographer and protagonist for *The Old Well* (1986). He was awarded the best actor in Tokyo International Film Festival (1987), Hundred Flower Film Award (1988) and Golden Rooster Award (1988) in China.

Zhang directed his first masterpiece, *Red Sorhum*, in 1987. A hero is nothing

but a product of his time. The filmic career of Zhang Yimou was not affected during the Cultural Revolution like the Fourth Generation, but experienced the Cultural Revolution for his films had an impact deep. He used a new film language to express the relationship with the community, and explore the fate of the country and the nation.

The end of the Cultural Revolution created an excellent opportunity for Zhang Yimou. He explored the realism epistemic ideology in an objectifying documentary fashion, such as *Ju Dou* (1990) and *Not One Less* (1999)⁹³. He tried to discuss rights and freedoms in *Story of Qiu Ju* (1992) and *Hero* (2002). Concerning on Cultural Revolution in his films, he built out of the drama of ordinary people's daily lives instead of stories depicting heroic military struggles. The Cultural Revolution is a remedy, reparation and sustenance historical reflection in his films.

2.2.2 The Film Generation in China

Fijo (2004:150) considers that “A conventional classification, according to some very significant events in the history of China, groups the filmmakers of that country in six generations.⁹⁴” And he explained the method further, “The First (1905-1937) is silent film and the arrival of the sound film, finishes with the Japanese invasion. The Second (1937-1949) goes to the Civil War, while the Third (1949-1978) is the communist regime of Mao. The Fourth (1978-1983) is that of the period following the death of Mao. The Fifth Generation (1983-1989) is made up of the graduates of the Beijing Film Academy, Yimou among them, and has as an anchor the brutal repression against students asking for reforms and opening in Tiananmen Square. The Sixth Generation (1989-) is the filmmakers of the

⁹³ Cluk believes that the goal of Zhang Yimou is not to actively provoke or go against any of his viewers' beliefs, but rather simply portray his personal beliefs and concerns with a level of candidness that has rarely been explored in Chinese cinema and performance art as a whole.

⁹⁴ Original text in Spanish: Una clasificacion convencional, de acuerdo con alguno acontecimientos muy significados de la historia de China, agrupa a los cineastas de aquel país en seis generaciones.

post-Tiananmen era.”⁹⁵

It could be list clearly as following:

Generation	Period	Masterpieces
The First Generation	1905-1929	<p><i>The Battle of Dingjunshan(1905)</i></p> <p>by Ren Jingfeng</p> <p><i>The Difficult Couple(1913)</i></p> <p>by Zhang Shichuan & Zheng Zhengqiu</p> <p><i>The Burning of the Red Lotus Temple(1928)</i></p> <p>by Zhang Shichuan</p>
The Second Generation	1930s-1940s	<p><i>Night in the City (1933)</i></p> <p>by Fei Mu</p> <p><i>The Goddess (1934)</i></p> <p>by Wu Yonggang</p> <p><i>Song of the Fisherm (1934)</i></p> <p>by Cai Chusheng</p>
The Third	1949-1980s	<p><i>The Song of Youth (1959)</i></p> <p>by Chen Huaikai⁹⁶ & Cui Wei</p>

⁹⁵ Original text in Spanish: La Primera (1905-1937) la del mudo y la llegada del sonoro, termina con la invasion japonesa. La Segunda (1937-1949) llega hasta la Guerra Civil, mientras la Tercera (1949-1978) es la del régimen comunista de Mao. La Cuarta (1978-1983) es la del período que sigue a la muerte de Mao. La Quinta Generación (1983-1989) la integran los graduados de la Academia de Cine de Beijing, Yimou entre ellos, y tiene como ancla la brutal represión contra los estudiantes que pedían reformas y apertura en la plaza de Tiananmen. La Sexta Generación (1989-) la constituyen los cineastas de la era post-tiananmen.

⁹⁶ Chen Huaikai: father of Chen Kaige, one of the representative director of The Fifth Generation.

Generation		<p><i>Early Spring in February</i> (1963)</p> <p>by Xie Tieli</p> <p><i>Hibiscus Town</i> (1986)</p> <p>by Xie Jin</p>
The Fourth Generation	1978-1980s	<p><i>A Girl from Hunan</i> (1986)</p> <p>by Xie Fei</p> <p><i>A Good Women</i> (1985)</p> <p>by Huang Jianzhong</p>
The Fifth Generation	1982-1990s	<p><i>Yellow Earth</i> (1984)</p> <p>by Chen Kaige</p> <p><i>Red Sorghum</i> (1987)</p> <p>by Zhang Yimou</p> <p><i>Farewell My Concubine</i> (1993)</p> <p>by Chen Kaige</p>
The Six Generation	1990s	<p><i>Beijing Bastards</i> (1993)</p> <p>by Zhang Yuan</p> <p><i>Xiao Wu</i> (1997)</p> <p>by Jia Zhangke</p> <p><i>Suzhou River</i> (2000)</p> <p>by Lou Ye</p>

a) The First Generation

The Cinema was introduced in China in 1896 and the first Chinese film *The Battle of Dingjunshan* was produced in 1905, with the film industry being centered on Shanghai. The First Generation was the directors enliven in the first two decades in twenty century. It is also called the first “golden age” of Chinese film. There are about 100 directors in the First Generation and made more than 200 films in this period. The First Generation⁹⁷ were intellectuals concerned with social and cultural reform during the Republican era. The main period for the Second Generation is from the 1930s to 1940s, and some even later. The outstanding contribution of the Second Generation is to transfer the Chinese film from the silent to sound complete. In the aspect of art, the most significant feature for these films is realism. With the combination of realism and the movie, Chinese films get rid of the limitations of the drama stage gradually.

b) The Second Generation

The Second Generation, whose films are categorized as Socialist Realism (inspired by the Soviet Union), combined a heroic celebration of the socialist state with condemnation of life in pre-revolutionary China.

c) The Third Generation

The Third Generation is the classic time of in the history of Chinese film. Those filmmakers after the communist revolution in 1949 have been called the Third Generation. They, in essence, have had an instrumental exploration in national style, local characteristics, artistic implication, etc.

d) The Forth Generation

At the end of the 1970s and the beginning of 1980s, the Chinese film industry slowly recovered from the damage caused by the Cultural Revolution with the start of Reform and Opening-up. The Fourth Generation is survivors in caught –

⁹⁷ Usually called as May Fourth era filmmakers.

between Third Generation and Fifth Generation corresponded with social areas located in the adjustment and differentiation, such as political, economic and the others. At that time the Chinese film formed a tripartite confrontation pattern which involved exploration film/art film, entertainment film/commercial film and propaganda film/ideological movies, they were professionally trained before 1966 in Beijing Film Academy or Shanghai Theater Academy before Cultural Revolution. Their careers were stalled by the Cultural Revolution, in which there are scarcely films between those decades. Just as Eder (1993:9) said, “in China during the Cultural Revolution almost all film genres and activities ceased”. The end of the Cultural Revolution the Fourth Generation returned to prominence and brought the release of scar dramas, which depicted the emotional traumas left by this period, with the debate and reflection of history. The main focus for them is rural area and life in the countryside. The best known of these is probably *Hibiscus Town* (1986) by Xie Jin⁹⁸.

e) The Fifth Generation

The Fifth Generation movement ended in part after the 1989 Tiananmen Incident. The Fifth Generation is the “spring” of Chinese film and the second golden age of Chinese films. The Fifth Generation is a group of directors, whose films represent a particularly creative moment in the history of Chinese cinema, roughly spanning the 1980s and early 1990s. They have faced a variety of problems especially in doing historical films. “How to depict the pre-communist society from a critical, humanistic standpoint; how to show that society not in caricature but as convincingly real and resilient; and how in so doing to get past the censor, reach a mass audience, and even win critical acclaim overseas.” as

⁹⁸ Xie Jin (November 21, 1923 – October 18, 2008) was an influential Chinese film director. He tries through various means to assess the audience’s psychological expectations, then finds the prescription to combine perfectly the three major aspects of Chinese film – politics, entertainment, and art. Patriotism is united with contentedness; concern for country is tied to personal suffering. His images of masculinity are sorrowful, but not sentimental, angry but not resentful, while his feminine figures are kind, amiable, and refined (Semsel & Hong 1990:148).

Sutton pointed out (1994:31-2).

Educated after the Cultural Revolution, the fifth generation, whose films, continued the May Fourth tradition of social commentary and national critique, albeit from the vantage point of a very different historical moment. Whose own careers or lives had suffered, Fourth Generation cannot turn a blind eye to scar dramas. Younger Fifth Generation directors tended to focus on less controversial subjects of the immediate present or the distant past.

It is a bit difficult to separate Fourth and the Fifth since the creation period is closed. And this difference can be explained by different understandings of the nature of cinema between the two generations. Eder (1993: 10-11) deems the 4th Generation directors were educated by Soviet teaches. They did not have the opportunity to discover Western cinema (as did the 5th Generation later on), but were linked with films from Eastern European countries and the idea of Socialist Realism in its Moscow incarnation. And he explained for the 4th Generation the cinema meant a realistic narration of stories. And he concluded because of its social biography, could not create a definitive aesthetic break with the former traditions of Chinese cinema.

Another idea is separated by the film genre or theme, which supported by Chinese film producers because those powers to support the film industry pattern are political, art, and capital. Firstly is the propaganda film of Chinese state investment with the principal director of the forth generation, for example, Xie Jin, Xie Fei, Wu Gongyi, etc. The second pattern formed by a group of film worker has explored the new style of art film different from model opera, distinctively the fifth generation with the representative of Zhang Yimou and Chen Kaige. While oriented by ideology and market value, the exploration to “author film” by the fifth-generation director still shows variability and instability. A group of directors, especially the fifth generation represented by Feng Xiaogang, pursued or transferred to pursue commercial value as the third pattern.

After the long-term interruption of film production in the Cultural Revolution, the slowly recover of Chinese film production is still traditional with dramatic performance. The motif is strictly academic, which inspired mainly from classical literature. This situation continued for several years until the fifth generation appeared. The Fifth Generation, including directors as Chen Kaige, Huang Jianxin, Tian Zhuangzhuang, and the most influential representative Zhang Yimou, grew up when the Chinese film industry was just recovering from the effects of the Cultural Revolution in the 1980s. Immediately after their graduation, they have been set the task of modernizing Chinese film by creating a new cinema noted for innovating artistic style, revealing the national cultural heritage, reflecting the entrenched patterns of the history and society, and prospecting the national civilization. "This critical enterprise is sustained by an ambivalent attitude towards China's past: an iconoclastic attack, or at least a radical reassessment, on tradition, and at the same time, a search for the deep roots that gave life to Chinese civilization in the first place." (Lu, 2000: 209). The fifth generation consisted of a strong sense of anti-idol, anti-superstition and anti-mythology, anti-traditional sense of rebellion and sight of worries which deeply tapped into the depth of historical reflection, emphasized on digging up the cultural soil and had second thoughts on the facts, were intellectual films for thoughts (Feng, 1992:484). The fifth Generation has won international acclaim for films characterized by realism, powerful social commentary, spectacular visual queues and high production values. These films reflect on Chinese history and engage in cultural critique. Remarkably, the Fifth Generation films were funded by the state and passed by the state's film censors. By setting their films in the past or including dialogue explicitly endorsing the Communist Party, many of these films avoided political controversy. That is the reason Eder (1993:12) deduced as following,

Perhaps it is this shared social experience which led to a paradox in modern Chinese cinema. The 5th Generation film-makers do not speak about policy. They avoid all earlier forms of policy and its vocabulary. Yet

they all make films about the life of their society.

f) The Sixth Generation

The post-1990 period saw the rise of the Sixth Generation, that Jenkins⁹⁹ believed the contemporary Chinese film (the sixth generation) represents far more than these (the fifth generation) staid stereotypes, And post-Sixth Generation, both mostly making films outside of the main Chinese film system and played mostly on the international film festival circuit.

Zhang Huijun, the president of the BFA, explained the divergence between subject matter and aesthetics for the Fifth and Sixth Generations. Because the former endured the worst excesses of the Cultural Revolution, his films invariably focus on the prevalent socio-economic problems of the day, with a sympathetic bias towards the experience of minority nationalities. On the other hand, having grown up amid rapid economic progress and material comfort in burgeoning regional cities, the Sixth Generation filmmakers concern themselves mainly with the onslaught of information technology and the social dislocation of the nouveau riche. Economic growth has also produced the financial support necessary for the stunning stylistic effects each director now deploys with ease (Wee, 2002).

2.2.3 Zhang Yimou in The Fifth Generation

Zhang Yimou today certainly is considered to be a star-director inside China on the grounds of its merits as the helmer of the Fifth Generation of Chinese film directors, he is at the same time the foremost representative of Chinese film as a

⁹⁹ Bruce Jenkins, curator of Harvard Film Archive, drew a parallel in his opening remarks between the impending change in China's political leadership and the shift in the leadership of the vanguard of modern Chinese film, in his opening remarks for the Harvard Film Archive's Annual Chinese Film Festival in 2002.

whole outside China.¹⁰⁰ Almost his complete cinematic oeuvre was marketed in the US and Europe¹⁰¹ and sometimes the films were – due to trouble passing the censorship in his home country – much earlier available out than inside China.¹⁰²

I evoke the notion of *fin de siècle* for several reasons. For one, the widespread decadence that characterized the end of the 19th century resurfaced in the 1990s, and found favorable treatment in contemporary Chinese cinema. Films such.... *Shanghai Triad* (1995)... are replete with drugs, alcohol, sensual music, and sex, and together they point to a new *fin de siècle* ethos. ... Moreover, I use *fin de siècle* to indicate filmmakers' acute awareness of a sea change that is partly reflected in the recurring theme of nostalgia in contemporary Chinese cinema. This is not simply a nostalgia for the legendary or glorified past, as in *Red Sorghum* (1987) ... In the *fin de siècle* of the 1990s, decadence and “nostalgia for the present” often go hand in hand in films with urban settings. Indeed, urban cinema looms large in the convergence of cinematic reconfigurations and critical interventions, where the city becomes a space crisscrossed by competing discourses of new localism, post colonialism, postmodernism, post

¹⁰⁰ Zhang has been suspicious about the value of identifying and displaying Chinese aesthetic, ideological, philosophical, and thematic elements in his films, and to question his previous strategy's efficacy in gaining space for Chinese culture on the global stage, especially in academic critics. (Larson, 2012). The international jury in Berlin awarded unanimously this film with the prestigious Golden Bear, thus attracting world attention on Chinese cinema. Many things happened around this award: the first was the fear of the Jury President asking me if this prize could have any political consequences for the festival (the Cold War was not over yet), a question to which I could only answer with a big smile, then the rush of hundreds of film critics the last day of the festival, requesting a new screening of the film once the award was known. Obviously, either for laziness or for other commitments, many had thought that the official screening of a Chinese film a few days earlier was not a priority for them... indeed all thought Zhang Yimou would be welcomed home as a hero, bringing back to the People Republic of China the first major international recognition. Instead he was accused of getting this prize because he showed the poor and retrograde side of a China that many thought was then only justification for awarding his film. For some six months afterwards, he had to explain at party meetings that the film's subject played no part in the artistic evaluation of his work, as I could still testify today” (Hadeln, 2003:383-384).

¹⁰¹ The only exception is *Operation Cougar* (1989).

¹⁰² This was the case with *Ju Dou* (1990) and *Red Lantern* (1991).

socialism, transnationalism, and globalism. (Zhang, 2002:11-12)

The graduating class of 1982 from Beijing Film Academy formed a core of young filmmakers called the Fifth Generation who produced a new Chinese cinema that exploded on screens around the world, including Zhang Yimou, Chen Kaige, Tian Zhuangzhuang, Zhang Junzhao and others. All of them share the background of being the first group of filmmakers to have begun making films after the Cultural Revolution. Eder (1993:8) introduced that it is the only new cinema in film history that was created by Young directors who were not only of the same generation but who also came from the same school and class.

The rise of the Fifth Generation brought increased popularity of Chinese cinema internationally. Immensely diverse in style and subject, they opted for a freer and unorthodox approach for storytelling ranged from black comedy to the esoteric. Their films share in collective a great willingness to experiment with artistic vision and film stocks, and they would tell stories, which were unafraid to examine the darker areas of Chinese history, both modern and ancient. Zhang Junzhao's *One and Eight* (1983) and Chen Kaige's *Yellow Earth* (1984) in particular, were taken to mark the beginnings of the Fifth Generation. Best international known of the Fifth Generation filmmaker would be Zhang Yimou, who made his directorial debut in 1988 with *Red Sorghum*. It won the Golden Bear award at the Berlin Film Festival, China's first time to award in one of the four most well known film festivals.¹⁰³ Chinese cinema began reaping the rewards of international attention since then. In 1991 Zhang Yimou was awarded the Silver Lion for *Raise the Red Lantern*. 1992 was an exceptional festival year for Chinese cinema with the prestigious Palme d'Or of Cannes awarded to Chen Kaige for *Farewell to my Concubine* and a few months later in Venice the Golden Lion to Zhang Yimou for *Qiu Ju*. It's better to say that *Red Sorghum* (1988) revealed the coming of a multicultural era of Chinese film rather than the end of the fifth

¹⁰³ The four most well known film festivals refers to Academy Award of Oscar, Cannes Film Festival, Venice Film Festival and Berlin International Film Festival

generation, as a film exploration movement. It also agreed by Hadeln (2002:384), who said this Golden Bear was indeed the spark that lit the interest for Chinese cinema worldwide.¹⁰⁴

Through his realism works and commercial diversity of attempts, Zhang Yimou has encouraged more individual expression to the Sixth Generation. He has paved a path for these successors to further explore realism, deviate from the standard, highly dramatic genres, and inspired them to be more vocal and critical about the social reality.

In my conclusion, Zhang Yimou and his works have some features under the policy of the reform and opening-up:

a) Identified of reality

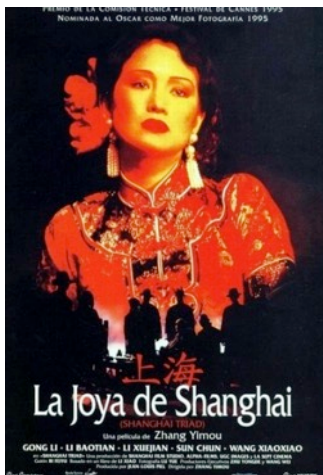
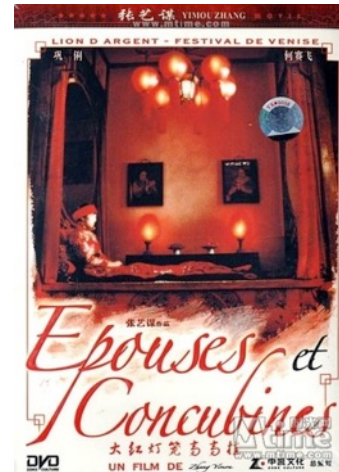
The film ends with a closing statement about the current problem of poverty and mismanagement of rural education in present-day China.

Zhang fashioned his later projects as theoretical inquiries regarding the demand—built into the nation-state political structure—that native culture in the broad sense be identified and “performed” (Penrose 1995). For instance, the particularly unique and innovative film *Not One Less*, in which Zhang Yimou hired people who actually had similar backgrounds and occupations as the characters they portray in the film instead of any professional actors. He also let these non-professional actors use their real names for the characters they played.

¹⁰⁴ The awards for Chinese film in international film festivalz has brought a great reputation to the director, but not all observers, of course, are equally enthusiastic about Zhang Yiniou’s films. There are those who lament that he is textualizing a kind of ethnic primitivism, constructing a mythified China, is a willing prey to orientalism, displaying characteristics of misogyny and pandering to the whims of Western audiences, and that lie has deviated from the deepest impulses of the Fifth Generation. In this kind of view, the fifth generation, represented by Zhang Yimou, deliberately distorted the image of China to a “other” face appeared in the expectations of Western viewers. So those international awards for Chinese film are actually in a way of colonization to Chinese culture and the film. Another perspective deems the awards marks the eventual recognition from international counterparts and authorities of film, which not only promote the exchange and understanding between Eastern and Western cultures, but also helpful to the development and prosperity for Chinese film industry.

In contrast from the majority of his films, Zhang Yimou also filmed this movie in a documentary-style, further blurring the boundaries between drama and reality. The film ends with a closing statement about the current problem of poverty and mismanagement of rural education in present-day China (Cluk, 2016).

b) Oriental culture together with folk spectacle



Ju Dou
(1990)

Raise the Red Lantern
(1991)

Shanghai Triad
(1995)

The folk film has been fully expressed in Zhang Yimou's films, but it is simple folk. In this stage, the folk films based on family, show marriage, daily life, massage, family rules with typical Chinese icons - fireworks, lantern, cheongsam, Chinese-style mansion, boat with black awning... with a combination of plots - incest, snooping, betrayal. For example, *Ju Dou* (1990), *Raise the Red Lantern*

(1991) and *Shanghai Triad* (1995). All these films characterize with stubborn and rude women, humiliation and disgrace men, domineering and imperious elder. The story and its background, the characteristics and relationship of the roles, the image with heavy color are all the elements that commercial film needs at that time.

c) International identity and the domestic sellback

Since the reform and opening-up policy, Zhang Yimou obtained foreign investment in this period. The art strategy to express mysterious oriental culture with folk spectacle was deeply attracted by international critics and film fans. Besides, those international film festivals provided a perfect stage for these films going abroad. It seems the promise of success in the global entertainment market. Additionally, with the aid of approvals from international film festivals, these films obtain much attention in the domestic entertainment market, and without any doubt, beautiful box office. Hence, with the strategy for a both domestic and foreign mass audience, Zhang Yimou has got a big success not only in crisis but only in economy.

d) Leader of the blockbuster time in Chinese film industry

Blockbuster means a high-budget production aimed at mass markets, with associated merchandising, on which the financial fortunes of film studio or distributor depended. It was defined by production budget and marketing effort, essentially a tag that a film's marketing given itself. In 2002, Zhang Yimou tried commercial large production budget films. He convened the most popular film stars and invested more than 100 million RMB in producing China's highest commercial large investment in film history - *Hero*. *Hero* won surprising box office revenue. And it is perhaps the most intriguing film in Zhang Yimou's oeuvre – it is distinctively a Chinese film, yet it seems to be imbued with an international sensibility. By utilizing the martial arts genre and learning Hollywood's successful marketing model, Zhang has fashioned a film that can rightly be regarded as a

product of the national and the global.

It was a deliberate attempt to search for a model that a Chinese blockbuster that could appeal to the East and West. Zhang stand at the vanguard of intercultural communication for Chinese film once again. More over than commercial success, the signification of *Hero* is the symbol of seeking to make right the perceived cultural imbalance in a global film industry that is dominated by far more ubiquitous Hollywood movies. This is also the symbol of Chinese film rising in the world movie market and countering Hollywood.



Trilogy of martial arts

In summary, *Hero* (2002) represents the beginning of the blockbuster in China. And then the following *House of Flying Daggers* (2004) and *The City of Golden Armor* (2006), which has the same features with *Hero* (2002) are also the commercial large-investment films following the path - full of big investment with the most popular film stars, colorful imagination with eye-catching special effects, large-scale promotion, high office box revenue and considerable controversy. Creating an unprecedented visual spectacle in Chinese history opened a Chinese blockbuster era.

2.2.4 Reform and opening-up policy

The Fifth Generation has set a significant milestone for the development of Chinese film with their practice of film works. They opened a new page in the

history of film in China, but also shoulder the historical mission of inherits past traditions and break new grounds for the future. The reform and opening-up policy was started in December 1978 in China for saving Chinese industry from collapse. With liberalization and opening up to foreign markets, commercial considerations have made its impact in post-1980s filmmaking. Traditionally art-house movies screened seldom make enough to break even. Hence, like other industries in the 1980s and 1990s, Chinese cinema underwent a series of wrenching structural reforms, gradually transforming from the planned economy system to a market-oriented, profit-driven enterprise. Even though those film has mentioned before, such as *One and the Eight* (1982), *Yellow Earth* (1983) and *The Big Parade* (1985), were received a positive response from critics and filmdom, but the response from the public was quite indifferent. With the increasingly intensifying competition in film market, Economic benefits have been upgrade to a very imperative position.

Under the opening-up, overseas companies allowed to deal directly with Chinese studios in coproduction. Foreign finance has since become the key to many 5th Generation figures' futures. For example, Zhang Yimou's *Raise the Red Lantern* (Taiwan), *To Live* (Taiwan) and *The story of Qiuju* (Hongkong). it is a development that makes natural sense as Hongkong, Taiwan and China move ever closer economically.

The directors were confronted with economic pressures from film policy reform and structural adjustment of film factory. China's fifth generation directors began to explore and think about the effect at the box office with representation of individual character pursuit. Since then, the planned economy system protected filmmakers for a long term has been replaced by market economy. The artistic director should explore lonely on the road of commercial entertainment.

Gieselmann¹⁰⁵(2003:400) claimed the opening-up of Chinese films towards Western audiences had two meaningful results: Firstly China became a household name on the map of the international film business and secondly the films that constituted this household name had more often than not a radically different status in- and outside China.

The change from art to market had actually opened since *Red Sorghum* (1987) for Zhang Yimou. The film art is adopted with legendary stories, colorful image, and stylized narrative strategies such as commercial films, reflecting the fact that the elite culture and mass culture integration mutually. At the beginning of film, the barren desolation and dust flying in the sky, not only symbolizes the difficult living environment, but also enough to attract the eye. The dramatic love story and the legendary war fascinated the public interest. *Red Sorghum* (1987) is a crucial symbol of the new era of cultural transformation. It has a far-reaching guiding significance as the rise of the entertainment film.



Image from *Red Sorghum* (1987)

2.2.5 Zhang Yimou in the view of *El País* from 1995 to 2009¹⁰⁶

EL País is the world's leading daily newspaper in Spanish and a by word for quality in the field of journalism in the Hispano-American world. It was first

¹⁰⁵ Dr. Martin Gieselmann is Executive Secretary at the South Asia Institute, Heidelberg University, Germany. He is specialized in themes from the realm of modern Chinese culture such as literature, theatre and film.

¹⁰⁶ Without specific outline, the quotations of the section are source from the newspaper *El País*.

published on May 4, 1976, and its founders envisaged it as an independent quality, European-oriented newspaper, and an advocate of multiparty democracy. And it is a global newspaper, just as he introduced in his “Google+”, it notices the news of Spanish national and international, and focus on the economy, sports, technology, culture and society, etc.¹⁰⁷

Different from the other spectators in Europa, it seems the Spanish ones have a more cultural affinity with Chinese cinema. When *Ju Dou* participated in the Cannes Film Festival in 1989, it has not obtained many attentions. But then when it released only in Spain, it received immediate echo. So it is significant to study Zhang Yimou’s image under Spanish media.

Collecting all the information that refers to the Chinese director Zhang Yimou and his film works that reported by *El País* in the past 15 years from 1995 to 2009, we can conclude the context in four aspects – film festivals, film release, film critics and other art activities and creations. In 1995 Zhang Yimou was treated with the phrase “más famoso de China” and then in 1997 “representative of oriental cinema”; Dribbling, highly fertile, almost annually, Zhang Yimou’s work is one of the highest adventures of modern cinema over the last decade of the century¹⁰⁸ with the label by critics – the context of his work fighting for the old laws and the essence of which is the connection between old and new social system and spirit in it¹⁰⁹(*El País*, 2001-01-28:219).

¹⁰⁷ The introduction in the webpage of El País in Spanish: “Noticias de última hora y en español sobre la actualidad nacional, internacional, economía, deportes, tecnología, cultura, sociedad, viajes y mucho más. Además vídeos, fotos, audios, gráficos, foros, blogs, chats, entrevistas y encuestas de opinión con El País, el periódico global en español”.

¹⁰⁸ original context: El goteo, muy fértil, casi anual, de la obra de Zhang Yimou a lo largo de la última década del siglo es una de las aventuras más elevadas del cine moderno.

¹⁰⁹ original context: El nombre de Zhang Yimou es signo de la lucha del cine de ahora, degradado por su reducción a trivial pasatiempo casero, por conservar sus conexiones con las viejas e inmortales leyes del corazón y sus irrenunciabes raíces en la aventura del espíritu 28/1/2001:219.

a) Film festivals and related activities

The reports about film festival refer to Zhang Yimou in these fifteen years by *El País* could be generally separated into three parts mainly: national film festivals in Spain, European festivals, and American ones.

The national film festivals include Valladolid International Film Festival (Semana de Cine de Valladolid) and San Sebastian international film festival (Festival Internacional de Cine de San Sebastián). He was regarded as “representative of oriental cinema (El País, 1997-8-31:33)” in 1997¹¹⁰ in San Sebastian international film festival. This is a deed after ten years hard working in films, Zhang Yimou is not only a famous film maker for China, but also a name card of oriental film in this period. And my speculation can be proved by “El jurado responsable de aquellos aciertos y de estas discriminaciones fue presidido por el cineasta chino Zhang Yimou” in 45th San Sebastian international film festival (El País, 1997-09-28:30). And in Valladolid International Film Festival in 2002, Zhang Yimou won Silver Spike, FIPRESCI Prize and Best Actress with his work *Happy Times* and the actress Jie Dong for its powerful appeal to preserve the human hopes for happiness, made in a humorous-drama style.

Setitula *Happy times*, ganó hace meses en el Festival de Berlín un
solemne y contundente Gran Premio y ahora, en el de Valladolid, acaba de
repetir la hazaña llevándose como allí su equivalente.

(Fernández-Santos, 2001)

The film festivals in Europe that Zhang Yimou participated are Berlin film festival, Cannes film festival and the Venice Film Festival. Those festivals are more concerned for Spanish spectators, which brought Zhang Yimou an outstanding fabric with Grand Prize of the Jury of Cannes in 1994, Golden Lion of Venice in 1999, Silver Berlin Bear of Berlin in 2000.

¹¹⁰ original context: “La representación del cine oriental”.

The American part includes the New York film festival and Oscars. Zhang Yimou participated the with New York film festival with *Shanghai Triad*, which was for Opening Night. And the competitors include Pedro Almodóvar with *La flor de mi secreto*, that defined by director as “la más manchega”(El País, 1995-08-20:21))¹¹¹ of all his works, and Carlos Saüra with *Flamenco*. Kathleen Carroll¹¹² commented *Shanghai Triad* as following,

SHANGHAI TRIAD is not exactly the film you might expect from Zhang Yimou, the celebrated Chinese director. With its strong echoes of violent American gangster movies it seems, at first glance, to be just an exotic Chinese version of "The Godfather." With his camera gliding through the corridors of power - the lavish interiors of the circa 1930's mansions that house the criminal elite the director depicts the deluxe and deadly life style of Shanghai's rich and notorious mobsters.

Zhang Yimou was dominated in 2003 Oscar for Best Foreign Language Film by *Hero*, and Pedro Almodóvar for Best Director and Best Original Screenplay by *Talk to Her*. But neither of them gain the Golden statuette. “El Festival de Instituto Americano de Cine se ha convertido este año en una de las principales plataformas para el lanzamiento de las campañas al Oscar. Entre los títulos que suenan para premio y han pasado por las pantallas del Arclight figuran *Hose of Flying Daggers*, de Zhang Yimou” (2004-11-10:37) ... and “Almodóvar impulsa por todo lo alto el camino de ‘La mala educacional’ Oscar” (2004-11-10:37), reported by Spanish media.

That we can say Zhang Yimou and Pedro Almodóvar, as a distinguished representative of the national film, are accepted by international mainstream film circle.

¹¹¹ “Manchega” means with the characteristic of La Mancha,. La Mancha is a natural and historical region located on central Spain. Original text “La flor de mi deseo, definida por el director como ‘la más manchega’ de sus películas”.

¹¹² Kathleen Carroll, the former chief film critic of the New York Daily News.

Lumière and Company (1995)

Besides those reports in a film festival, the only cinematic activity refers to Zhang Yimou reported by *El País* is the “ambitious multinational production” *Lumière and Company* (1995)¹¹³. “Thirty-nine filmmakers from all over the world were each asked to film a short piece on the original Lumière equipment without sound or artificial light.” (Mottahedeh 2008: 109)

In a marvellous experiment of the celebration and exploration of these origins, 40 filmmakers worked with the original camera of the Lumière brother, well worth the effort to screen it.” The leading lights of the modern cinema” (Villarejo 2013: 3) included David Lynch, and Spike Lee, John Boorman and others. And among them, Zhang Yimou represents China, and Vicente Aranda for Spain. *EL País* introduced the project as following with a photo of Zhang Yimou.

Argumento: Philippe Poulet, estudioso del Museo de Cine de Lyon, restauró con éxito una de las primeras cámaras Lumiere y reconstruyó la película original. Estaba entonces en condiciones de pedir a realizadores actuales que rodaran su propia película Lumiere en las mismas condiciones que hace 100 años un plano secuencia de 52 segundos de duración, sin sonido sincronizado iluminación artificial, y con un máximo de tres tomas.

El gancho: disfrutar del trabajo creativo, a pesar de tan es casos medios de 40 prestigiosos directores de diferentes nacionalidades

Lumiere y compañía se estrena hoy en cines de toda España
(1996-03-29:128)

The photo “Zhang Yimou se protege la vista” is not the official cover of the film *Lumière and Company*, which indicates the position of Zhang Yimou is not normal that should be highlight out in those 40 pioneering filmmakers.

·100 years of film

¹¹³ Lumière et compagnie (1995) in France

To memory the development of films for 100 years, Augusto M. Torres selected 100 films all over the world. What was selected to represent China is *To Live* and “importantes películas españolas” (1996-01-26:125) is *Women on the Verge of a Nervous Breakdown*. It evident in the view of film critics, Zhang Yimou and Pedro Almodóvar are gradually in the same stage.

b) Film release

The first film of Zhang Yimou in 1995 is *To Live* (1994) (¡Vivir!) with the brief introduction that Xu Fugui live well until he loses his fortune in the game, here he begins his drama and the drama of his family¹¹⁴. And then just one month later, his next film *Raise the Red Lantern* (1991) released in Spain and introduced as “el farolillo rojo de la linterna traiciona a la favorita del señor.”(1995-02-04:49). Different with *To Live or Raise the Red Lantern*, the introduction of *Shanghai Triad* together with brief plot is no more the era or the social background, is “ganó el Premio de la Comisión Técnica de la última edición del Festival de Cannes y estuvo nominada al Oscar a la Mejor Fotografía de 1995” (1996-04-26:133).

The reports from 1995 to 2000 for Zhang Yimou are those films released and then we can see news of his preparation since 2001. It is a snapshot that his reputation raised to a higher level in Spain. Just like Fernández-Santos argued,

Zhang Yimou es de los pocos creadores de cine que nunca fallan.

Incluso cuando está por debajo de sí mismo, cuando hace una película que no alcanza las alturas de otras obras suyas de mayor vuelo, lo que consigue es casi siempre cine eminente (2002-11-08:56).

In 2001, the preparation of Hero reported as follow:

El prestigioso realizador chino, que ha triunfado con varias de sus películas en los festivales y las pantallas occidentales en los últimos años,

¹¹⁴ Original text: Xu Fugui vive acomodadamente hasta que pierde su fortuna en el juego, aquí empieza su drama y el de su familia. 1995-01-02:71

está ultimando el reparto de *Hero*, su nuevo proyecto cinematográfico, que versará sobre el asesinato del primer emperador de China a manos de su guardia personal (2001-05-11:48) .

And in 2005, “Con su nueva peilicular ‘Marga’ Zhang Yimou regresa a la cultura popular”, which “El argumento es un regreso a los orígenes de Yimou, que ha pasado de estar censurado en China¹¹⁵ por su crítica social con cintas como *Sorgo rojo* (1987)” (2005-08-22:37).

Even though something inconsistent with the fact refers to political aspects, Zhang Yimou has eleven films released in Spain from 1995 to 2009. He has been reported frequently in Spain, with widely praise both from critical circle and spectators. We can see the critic recommended level of almost those eleven films as following. And *The City of Golden Armor* recommended by the famous film critic and writer Augusto M. Torres as the first of top five with the comments “Por la mezcla perfecta de drama Shakespeariano con las películas de Kung-Fu” (2007-05-11:214).

Name of Films	Recommended Level
<i>To Live</i>	***
<i>Raise the Red Lantern</i>	***
The story of Qiuju	No data
Shanghai Triad	***
Keep Cool	□
The Road Home	***

¹¹⁵ “Estar censurado en China” is not precisely. *To Live* is the only film banned of Zhang Yimou in China in 1994, that is ten years before the news report.

Not One Less ¹¹⁶	***
Happy Times	***
Hero	***
House of Flying Daggers	***
The City of Golden Armor	No data ¹¹⁷
* Entretenida	** interesante
***buena	cinéfilos

c) Film critics

- *To Live (1994)*

Key words: vigorous strokes, overcome the historical conflicts

The perfectionism of his (Zhang Yimou) earlier works is substituted by more vigorous strokes(11-01-1996:62).¹¹⁸ It shows a family's attempts to overcome the historical conflicts shaking their country(13-01-1995:118).¹¹⁹

- *Raise the Red Lantern (1991)*

It is a most beautiful and personal film (04-02-1995:49).¹²⁰ Tensions over getting love and power feed and bitter critic this beautiful melodrama.¹²¹ “Se

¹¹⁶ Zhang Yimou's realistic films evoke very polarized responses from his audience members. *To Live* was banned in China as well as Zhang Yimou himself was from making films for two years while *Not One Less* was surprisingly the first film of his that pleased Chinese government censors (Cluk, 2016).

¹¹⁷ There is no recommend information for those two films.

¹¹⁸ original text: El perfeccionismo de sus obras anteriores es sustituido por trazos más vigorosos.

¹¹⁹ original text: muestra los intentos de una familia por sobreponerse a los conflictos históricos que sacuden su país.

¹²⁰ original text: El director chino Zhang Yimou firma una de sus películas más personales y hermosas.

¹²¹ original text: Las tensiones por obtener el amor y el poder alimentan este hermoso y amargo melodrama crítico.

ofrece una extraordinaria visión del sexo, la lealtad, la intriga y las relaciones entre mujeres.” (2000-01-05:62) The successful reason of the film judged by Luis Martínez is

“una realización esmerada, una fotografía pulida y, lo más importante, el pulso necesario para convertir un conflicto local hasta la médula en un drama al alcance de todas las latitudes” (1995-11-10:62).

- Shanghai Triad

Be thought as the Chinese version of Godfather, *Shanghai Triad* was introduced briefly “La Mafia y el opio corren por igual en unos fotogramas que, lejos de regodearse en la violencia, apuestan por la generosidad de los seres humanos.” (1996-04-21:242) The identity of the actress was judged as a vivid erotic myth, and additionally, an imperative symbol of liberty.

Según la tradición China, un farolillo rojo anuncia el cuarto de la esposa elegida por el señor para pasar la noche. La favorita es, si embargo, la envidia de las esposas rechazadas... Las tensiones por obtener el amor y el poder alimentan este hermoso y amargo melodrama crítico. Una gozada en versión original.

Hace una brillante incursión en el género negro con esta oscura película que echa un vistazo, a través de los ojos de un niño, a la violencia que rodea el submundo mañoso chino (1997-04-21:70).

- Keep Cool

Keep cool, La última película de Zhang Yimou, es una divertidísima comedia cuyo ritmo frenético refleja los cambios de la sociedad China (1997-12-26:81).

Keep cool (Mantén la calma) es una comedia y, además, deslumbrante. Y también es una vibrante radiografía de la actual sociedad China en el veloz proceso de asimilación de los hábitos capital.

Yimou habla de los tiempos de capitalismo incipiente y voraz que corren y, en

consecuencia, toda es fractura. La ortografía se quiebra y la sintaxis se licúa. La historia —por primera vez comedia— no es más que la excusa desde la que hilvanar una nerviosa tela de araña en la que el espectador es invitado a reflexionar, desconcertarse y, finalmente, reír. El resultado es una inmensa y soberbia carcajada patológica que devuelve la viva imagen del vacío. No hay relator. Sólo Prozac, genial y vibrante irónico (1999-06-15).

- Not one less

Javier Cortines commented that as one of the most prestigious director in China, Zhang Yimou has abandoned the image of luxury and exoticism, and focus on the rural reality of China (25-04-1999:12)¹²². He deems the director deepens the poverty in the film *Not one less* (25-04-1999:12).¹²³

Ahora, tras muchas vueltas en el camino, Yimou vuelve con Ni uno menos a esa misma mísera y bautismal escuela de El rey de los niños que fue detonante de la estampida creadora de su generación.

El dúo que Zhang Yimou mueve en los rostros, tercos e inteligentes, de estos niños es el espejo donde se duplica, convertida en una sencilla y vigorosa metáfora, la compleja y gigantesca mutación de caracteres y de formas de vida que ocurre ahora mismo en China. Es por eso Ni uno menos un relato minimalista que mágica y sorprendentemente (además de ser una de las películas líricas más vivas que se han hecho en el mundo durante los últimos años) esconde el mazazo de una gesta épica de dimensiones colosales (2001-01-28:219).

- The road home

Un hombre que trabaja en la ciudad regresa al pueblo en el que nació en el norte de China para asistir al funeral de su padre, profesor de la escuela local. Allí, pasa tres días rememorando el tiempo en que sus progenitores se conocieron y

¹²² Original text : Yimou ha abandonado la imagen del lujo y el exotismo para centrarse en la realidad rural china.

¹²³ Zhang Yimou ahonda en la pobreza de su país.

enamoraron.

No oculta Zhang Yimou, el creador más importante del nuevo cine chino, la impresión que en él dejó *Titania* Pero para alzar su emotivo relato *El camino a casa* no se fija en la espectacularidad del hundimiento del barco, sino en la trágica historia de amor del filme de James Cameron. Las similitudes no son pocas y él no las oculta. De hecho, dos carteles en chino del taquillera filme de Hollywood se ven en la habitación de una anciana. viuda, allá en la China más rural, al inicio de la película (Ornar Khan 2001-01-04:12) .

- Happy times

¿Es el cine asiático un cine elitista y para iniciados? Para desmentirlo, solo hay que ver *El camino a casa*. Una deliciosa obra del autor de *Sorgo rojo* y *Semilla de crisantemo*, en la que una joven regresa a su pueblo natal para asistir al funeral de su padre. Allí conocerá mucho más acerca de su familia. Yimou tiende un puente en el abismo que separa tradición y modernidad en un filme bellísimo, emotivo e imprescindible (2002-10-08:62).

Es *Happy times* una maravilla artesanal, hecha con presupuesto mínimo, pero con refinado acabamiento profesional, de cine realista lírico ... Logra atraparnos desde que el filme arranca, sin dejar ver, aunque los hay, mucha elaboración y esfuerzo, sin artificio alguno... Y, desde la seca realidad del mundo que pisa, saltamos con ella a la umbría y la porosidad del poema.

Nace *Happy times* en clave y en tonalidad de comedia, pero poco a poco se va endureciendo en busca de una espesura y un poder documental que abre la imagen al dolor.

La película, como todas las de Zhang Yimou, parece sacada de un pozo de sabiduría y de conocimiento de las leyes del corazón, de los movimientos y vaivenes profundos del sentimiento (2002-11-08).

- Hero

Zhang Yimou da el salto al cine épico con ‘Héroe’: una epopeya centrada en un periodo crucial de la historia China conocido como “Los reinos combatientes” (2002-12-20:52).

Éste es el desencadenante argumental de Hero, un deslumbrador despliegue de poesía visual rimada y compuesta alrededor de una de las aventuras de la imaginación más sorprendentes, exquisitas y elegantes—a veces situada en el borde de lo sublime—que ha emprendido el cine reciente. (2003-11-14:59)

- House of Flying Daggers

...es incuestionable la belleza formal del baile con los grandes pañuelos, de la lucha entre las ramas de los árboles y del duelo final en la nieve, pero, sin duda, preferíamos sus coloristas lavanderías, sus farolillos rojos y, sobre todo, los enormes dramas que había detrás de aquellas imágenes (2005-02-11:64).

Si nosotros crecimos viendo en la pantalla *westerns* y películas con buenos y malos en galaxias lejanas, los chinos vivieron una infancia marcada por las novelas y los filmes *wuxia*, una mezcla de espadachines, caballería y artes marciales (2005-02-11:114).

- The City of Golden Armor

La maldición ... no es una epopeya histórica, ni una película de artes marciales encubierta, sino, directamente, un fantaseo erótico, un paseo enfebrecido a través de una idea fetichizada de lo Oriental con forma de tragedia endogámica. Casi un sueño húmedo del emperador Ming en el reverso de una viñeta de *Flash Gordon* (2007-04-27:69).

La historia es digna de esas tragedias griegas que deslumbraban a nuestros abuelos y ahora duermen el sueño de los justos mientras Hollywood nos llena la cabeza de efectos especiales y bellezas tipo Bratz. Yimou monta todo un fresco (maravilloso vestuario, escenarios de los que quitan el hipo) que nos deja pegados en el asiento hasta el final (2007-09-21:305).

d) Political misunderstanding

In this fifteen years reports, there are some words frequently occurs with the name of Zhang Yimou and Chinese film – “censurar” and “prohibición”. Such as “La censura China ‘cerca’ a Zhang Yimou, su cineasta con mayor relieve mundial”(03-02-1995), “La censura es algo normal en mi vida”(08-10-2000:38).

With the frequent censor report by Spanish media, Zhang Yimou has been established an image of fighting for freedom, with higher profile of the world. And of course the image of Chinese government was forbidden for liberty. Reuter deems that as China open doors in Europe and America, the country is the victim of censorship, even denied the possibility of international finance for movies in future (03-02-1995: 40).¹²⁴

When *To Live* has been prohibited, Zhang Yimou explained that he did not do politics, but there is a close connection between politics and life in China. “It is unfair that I cannot speak of it”(03-02-1995: 40)¹²⁵. Zhang Yimou was interviewed in Beijing Film Academy in 1999 about his view of censor system. He said that we could not complain. It is Chinese history, the reality of today. The Chinese film must be created within a defined range. Consequently, we said frequently the process of movie production is a process of overcoming difficulty, a process of compromise; but at the same time a process of self insists.

The Spanish media interested on the political different. The political questions were sorted with skill by Zhang Yimou, who said he was unaware what his next project because “in China is very difficult to know what will happen” (25-05-1995:43).¹²⁶ Nowadays, it is really difficult to know what will occurs in

¹²⁴ Pero, mientras le abren puertas en Europa y América, en su país es víctima de un cerco por la censura, que incluso le niega la posibilidad de financiar internaciónalmente su futuro cine.

¹²⁵ Yo no hago politica, pero hay una estrecha conexion entre la politica y la vida en China. No poder hablar de ello es injusto.

¹²⁶ Las preguntas politicas fueron sorteadas con habilidad por Zhang Yimou, que dijo desconocer cual sera su proximo proyecto porque "en China es muy dificil saber lo que va a pasar".

future, not only in political, but in economy, ethic, etc. Is it a stereotyped image of China by El Pais?

The Chinese government prevented the film *Shanghai Triad* of Zhang Yimou to attend the 33rd New York Film Festival because another film, *La puerta de la paz celestial*, by Carman Hinto and Richard Gordon of north America, is about the Tiananmen square event of China (28-09-1995:38). But we can find the news that *Shanghai Triad* of Zhang Yimou was the opening night of 33rd New York Film Festival. Richard Pena, organizers of the New York Film Festival, been interviewed in 21 July, 1995, said that he was very proud of *Shanghai Triad* of Zhang Yimou would be as the opening movie in the following September in New York. Thus I will take the biased media report into consideration.

The withdrawn of the film *Keep Cool* from Cannes in 1999 was been considered wildly by western media as the Chinese government prevented of Zhang Yimou to go to for Golden Palm for no official explanation with such title “Zhang Yimou, Keeping Cool in the Face of Censorship”. The Spanish critics commended that probably because the Chinese authorities objected to the inclusion of Marin Scorsese’s Tibetan epic, *Kundun* (1997). But the reported in China is different that an open letter by Zhang Yimou has been misinterpreted. The serious misunderstanding about the movies and for a long time politicized Chinese films made his quit.

When reported as the chairman of the jury of the Official Section in 45th San Sebastian film festival, Zhang Yimou has been interviewed. And the title of the report is “Ser famoso tiene ventajas en Occidente, pero supone mas problemas con la censura China.”

In conclusion, the reports by El País is in large degree of prejudice or

exaggerate, here I agree with 's point of view from Larson¹²⁷ (2012:4):

While Zhang's films are strong indictments of the cultural promise built into the nationstate political form, his work also makes other implications relevant to the global/national debate. First, he affirms the contemporary significance of national over ethnic culture in the global struggle for representation, connecting "Chineseness" with its political body. In other words, Zhang's films suggest that without an organized form of governing power through which it can work, any culture stands little chance of gaining breathing room on the global stage. Second, he implies that should the cosmopolitan peace or post-national rational world society imagined by proponents of globalization ever be realized, only the most powerful nations will have the resources to establish and manage global governance and culture. In this regard, Zhang becomes a skeptic of pro-globalization theories or, minimally, a transformationalist who recognizes that the nation-state—with its marked boundaries, identifiable culture, and relative wealth or poverty—plays a crucial role in what will survive as globalizing forces intensify (Hay & Marsh, 2000; Martell, 2007). Zhang argues against those who imagine that liberatory subjectivities and collective experiences based on equality and democracy will be expressed in and through media, film, and other exchanged cultural forms in a globalized world (Appadurai 1996; Bhabba 2003; Beck 2006). Zhang's films throw a wrench into this utopian dream by implying that should the nation-state undergo radical change, whatever form the new model of globalization takes, politically strong nations will be most able to ensure

¹²⁷ Wendy Larson is Professor of Modern Chinese Literature and Film at the University Oregon and Vice Provost of Portland Programs. She is the author of *Literary Authority and the Chinese Writer: Ambivalence and Autobiography* (Duke University Press, 1991), *Women and Writing in Modern China* (Stanford University Press, 1998), and *From Ah Q to Lei Feng: Freud and Revolutionary Spirit in 20th Century China* (Stanford University Press 2009). But her most interesting work for our purpose is *Zhang Yimou: Globalization and the Subject of Culture* (2017). This book takes a huge step down on the road of the realm of popular film although the field of Chinese cinema studies has grown and diversified.

the continuation of their cultures and languages.

Through the analysis of the media, we can see that the Spanish media will focus on the consideration of Zhang Yimou's film in the political science. The Chinese media is more concerned about the film market in Spain and the economic recession. Prejudice and misunderstanding by media lead to unsmooth in cross-cultural communication.

III. Rhetoric by directing: film techniques and aesthetics

Prof. Dr. D. Ignacio Oliva did a presentation entitled “Pedro Almodóvar: Vanguardia y Clasicismo” in the *Investidura como Doctor Honoris Causa del Excmo. Sr. D. Pedro Almodóvar Caballero*, in which he noted that “His (Almodóvar’s) cinema, as pointed out by the prestigious critic Frederic Strauss of the French magazine ‘Cahiers du Cinema’, is a visceral cinema that poses a heterosexual aesthetic where avant-garde, classicism and cinema converge in all its genres¹²⁸” (Almodóvar, 2000:10). This is a preeminent summary of the Almodovarian genre under the dual influence of localization, renaissance and Hollywood.

3.1 Narrative structure: exemplified film scripts

For better procedure of narrative method, the definition should be comprehended, even briefly. “Narratology, succinctly circumscribed as the ‘science of narration,’ originated under the leadership of Roland Barthes, Tzvetan Todorov, Umberto Eco, Gérard Genette and others in the 1966 special issue of the journal *Communications* programmatically entitled ‘Structural Analysis of Narrative’ (L’Analyse structurale du récit)”¹²⁹ (Berning, 2011:19). Soon after the word “narratology” appeared in Todorov’s (1969:10) *Grammaire du Décameron*: “This study builds on science that does not yet exist, let us say, NARRATOLOGY, the science of narration.”¹³⁰ By drawing on Aristotle’s ‘Poetics,’ Russian

¹²⁸ Original text in presentation as: Su cine, como ha señalado el prestigioso crítico de la revista francesa “Cahiers du Cinema” Frederic Strauss, es un cine visceral que plantea una estética heteróclita donde confluyen la vanguardia, el clasicismo y el cine en todos sus géneros.

¹²⁹ “As analogy, narratology declares the values of systematic and scientific analysis by which it operated before poststructuralist critiques impacted on literary studies.” (Currie, 1998: 2) “Der Begriff, Erzähltheorie’ hebt den Anspruch der darunter subsumierten Forschungsbeiträge auf Theoretizität, Systematik, Explizität, Deskriptivität und Falsifizierbarkeit hervor.” (Nünning, 2002: 514)

¹³⁰ Original text in French: “Cet ouvrage relève d’une science qui n’existe pas encore, disowns la NARRATOLOGIE, la science du récit.”

Formalism and influential ‘morphological/formalist’ works of the pre-structuralist era (1920-1960) by Franz Karl Stanzel, Günther Müller, Eberhard Lämmert and across the Atlantic by Norman Friedman as well as Wayne C. Booth, French structuralism gave birth to narratology as “a methodologically coherent, structure-oriented variant of narrative theory.” (Berning, 2011:20). According to Todorov (1981: 6-7), the goal of narratology is to generate what he calls a “theory of the structure and functioning of literary discourse.” The groundbreaking 1972 study ‘Narrative Discourse’ by the French structuralist Genette, however, has as its subtitle ‘An Essay in Method.’¹³¹ Eisenstein points that in a film “each sequential element is perceived not *next* to the other, but the *top* of the other”. Ever since, narratology was referred to as both a theory and a method (Meister, 2009:331).

Eisenstein took some examples to prove the relation between author and produce.

“As we can see, no matter what example we take, the method of composition remains the same. In all cases, its basic determinant remains primarily the relation of the author. In all cases, it is the deed of man and the structure of human deeds that prefigures the composition. The decisive factors of the compositional structure are taken by the author from the basis of his relation to phenomena. This dictates structure and characteristics, through which the portrayal itself is unfolded. Losing none of its reality, the portrayal emerges from this, immeasurably enriched in both intellectual and emotional qualities.”

(Eisenstein, 1977:175)

¹³¹ Genette (1980: 23) defines narratology as a “procedure of discovery, and a way of describing” narratives and their structure. Accordingly, the primary task of narratology is to put forward instruments with which the functioning of narratives can be explained. Or in the words of Nünning & Nünning (2002: 6): Narratology “zielt auf systematische Modellbildung und Beschreibung von Textstrukturen mittels eines eindeutigen metasprachlichen Bezugsrahmens ab. Die dominant formalistische Ausrichtung der strukturalistischen Erzähltheorie geht mit dem Bemühen einher, eine möglichst abstrakte, eindeutige und kohärente Metasprache zur Beschreibung der Konstituenten, Relationen und Strukturen narrativer Texte zu entwickeln.”

3.1.1 Linear narrative structure

Linear story structure has been written, studied and preached by dramatists for more than 2,000 years.¹³² The Three-act Structure is a typically and frequently used narrative-structuring template described by Aristotle and contributed by Syd Field¹³³. The three-act structure has long been a successful model for transmitting a story to the screen and has become a dominant tool for analysing screenplays and films.¹³⁴ It has provided the basis for many a film where a character triumphs over adversity; where superb defeats bad and heroes fall in love. Largues the narration is a system including story, plot and style, David Bordwell (1985) revolved the cognitive processes of spectators that appear when perceiving the film's nontextual, aesthetic forms.

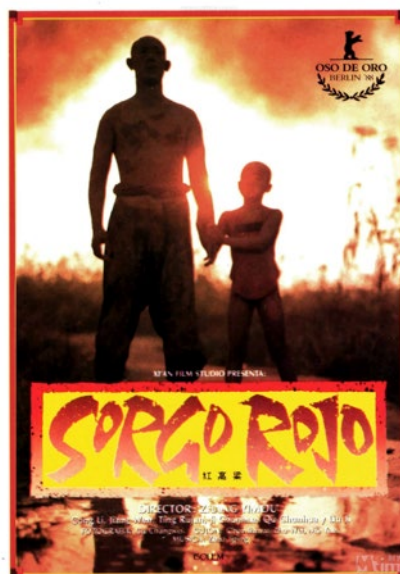
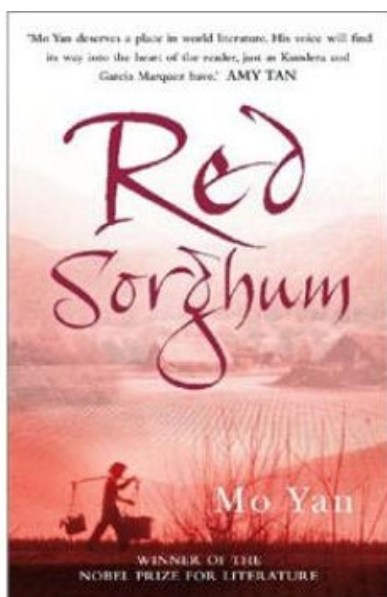
Zhang Yimou's pursuit of the narrative motif can be classified into three stages, which coincides with the development of China's films. Throughout Yimou's films, it seems that he lacked the ability to handle complex narrative structure.¹³⁵ Most of his works consistently use linear narrative, in chronological order or causal chain that could be analysed by the classic three-act structure.

¹³² Aristotle described it, Egri refined it, and Campbell mythologized it.

¹³³ Syd Field (1935-2013) is a famous American screenwriter. His masterpiece is *Screenplay: The Foundations of Screenwriting* (1979). His structure has been used as a guideline by Hollywood film producers and also been widely spread in academic textbooks in China.

¹³⁴ There are other researchers agree with this opinion. LM Surhone (2011) thought the narrative structure of any work (be it film, play, or novel) can be divided into three sections, which is referred to as the three-act structure: setup, conflict, resolution. *Narrative Structure*. Betascript Publishing, 2011. This viewpoint however was argued by some scholars, such as P Keating and M Brüttsch. P Keating (2010:85-98). The plot point, the darkest moment, and the answered question: three ways of modelling the three-quarter-point. *Journal of Screenwriting*, 2010, 2(1): 85-98. M Brüttsch deems the mainstream film needs to be seen as more complex – and structural analysis more a matter of interpretation – than the model allows for. M Brüttsch. The three-act structure: Myth or magical formula? *Journal of Screenwriting*, 2015, 6(3).

¹³⁵ The latest cinema of *The Great Wall* was criticized by *El Periódico* for tedious narration and no logic. "sus personajes son de cartón-piedra, su narrativa es tediosa y su interés por la lógica es prácticamente nulo" (Salvà, 2017). Tsui (2016) also put questions on the lack of logic in the film: "Why do the Taoties only attack human beings every 60 years? Why does the army host a "crane corps," involving female soldiers bungee-jumping down the wall to lance the beasts, when there are already cannons and other artillery? And why is everybody rolling their r's when they speak?"



Red Sorghum (1986), fiction by Mo Yan *Red Sorghum* (1987), a film by Zhang Yimou

Red Sorghum (1987) is based on Nobel laureate Mo Yan's 1986 novel of the same name. Mo Yan¹³⁶ employs a short style in the novel that is characterized by brevity and non-chronological storytelling written in the first-person. Zhang has achieved a kind of filmic complexity by building up multiple layers of visually and aurally signifying structures to create a very fantasized world in which the female protagonist makes her subversion. The fiction is intertwining multi-strand narrative between a hero and a love story. The first is "my grandpa" as the leader of resistance fighters in the Sorghum fields during the Second Sino-Japanese War, and the other is a love story between "my grandma" and "my grandpa". By adopting Mo Yan's subversive elements embodied in the narrative, Zhang Yimou

¹³⁶ Mo Yan is a pen name of Guan Moye, Chinese novelist and short story writer. Donald Morrison of U.S. news magazine *TIME* referred to him as "one of the most famous, oft-banned and widely pirated of all Chinese writers". He is best known to Western readers for his 1987 novel *Red Sorghum Clan*, of which the *Red Sorghum* and *Sorghum Wine* volumes were later adapted for the film *Red Sorghum*. In 2012, Mo was awarded the Nobel Prize in Literature for his work as a writer "who with hallucinatory realism merges folk tales, history and the contemporary". Some of his novels translated in Spanish, such as *El Clan De Los Herbivoros* (2018), *El Rabano Transparente* (2017), *El Mapa Del Tesoro Escondido* (2017), *El Clan Del Sorgo Rojo* (2016), *El Suplicio Del Aroma De Sandalo* (2016), *El Manglar* (2016), *Boom* (2016), *Trece Pasos* (2015), *Cambios* (2014), *La Republica Del Vino* (2013), *Shifu*, *Harias Cualquier Cosa Por Divertirte* (2013), *Las Baladas Del Ajo* (2013), *La vida y la muerte me estan desgastando* (2013), *Grandes Pechos Amplias Caderas* (2013), *Rana* (2013), etc.

adapted the script to a single process chronological story. Love is the primary context of the whole picture, and the resolution is the death of “my grandpa” due to the Second Sino-Japanese War. The very motif of the liberation of permissive passions and vitality signifies a “lack” in modern Chinese history when the film is viewed concerning its present social and cultural context. The linear structure of the picture lost the historical charm of the novel. While the simple narrative structure could be appreciated better by the audience in the limited ninety-one minutes, and thus easier understanding of the concept of the film. Just as Roger Ebert¹³⁷ critics that there is strength in the simplicity of this story, in the almost fairy-tale quality of its images and the shocking suddenness of its violence. The apparent simplicity of narration makes the western have a better appreciation as well.

b) Raise the Red Lantern

Raise the Red Lantern

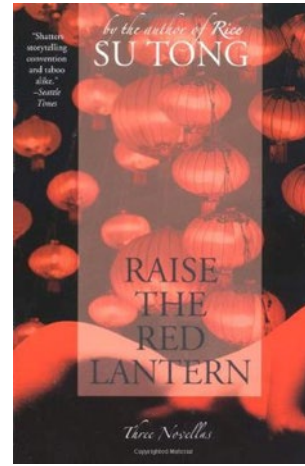
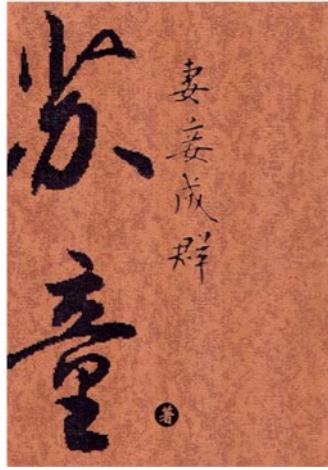
Set up	Confrontation	Resolution
Songlian familiar and adjust to the rules of Chen's Family	Songlian get involved in rule and eventually discovers intrigues	Songlian fight against the rules and fail
Incident 35 th min ↓ <u>Plot point 1</u> 37 th min	↓ <u>Plot point 2</u> 85 th min	Climax 90 th min

¹³⁷ Roger Ebert became film critic of the Chicago Sun-Times in 1967. He is the only film critic with a star on Hollywood Boulevard Walk of Fame and was named honorary life member of the Directors' Guild of America. He won the Lifetime Achievement Award of the Screenwriters' Guild, and honorary degrees from the American Film Institute and the University of Colorado at Boulder. Information can be available on his webpage: <http://www.rogerebert.com/contributors/roger-ebert>

*Raise the Red Lantern*¹³⁸ (1991) is a tragedy of a concubine during the warlord era, which recorded the Fourth Mistress of the household – Songlian’s one-year life from her first day marries into the wealthy Chen family in a summer to the following summer having gone completely insane after the master's marriage to yet another concubine. In the setup (act one), the leading information is introduced in the eyes of the Fourth Mistress Songlian—the characters and the rules. The Set-up is Songlian has got used to luxurious treatment (gets her lanterns lit) and the Resolution begins with Master Chen orders Songlian’s lanterns covered with thick black canvas bags indefinitely (86th min). The incident and the climax are Songlian’s relationship with her personal maid Yan’er– a girl every bit as proud and headstrong as herself.

The power battles between Songlian and the Master expressed by her attempts to dominant her maid Yan’er. The incident (35th min) is the first time she discovered the intimacy between the Master and Yan’er with silence. The climax (90th min) is she revealed to the red lantern in Yan’er’s room, and the burning of the red lantern in front of Yan’er indicates Yan’er dreams of becoming a Mistress instead of a lowly servant was broken. The plot point 1(37th min) is the light of Longlian off for the first time while she found herself addicts to luxurious treatment, and the plot point 2 (85th min) is Songlian’s pregnancy is fraud has been discovered.

¹³⁸ The film was adapted into an acclaimed ballet of the same title by the National Ballet of China, also directed by Zhang. *All About My Mother* of Pedro Almodóvar also have been adapted for the theatre. It is a coincidence, however proves the artistic value of their films.



Wives and Concubines (1990), Chinese version *the fiction in English Version*¹³⁹

Raise the Red Lantern (1991) is an adaptation of the fiction *Wives and Concubines* (1990) by Su Tong. It is about sexual enslavement. A college girl enters a closed concubine system from which there is no escape, and long-established customs rule life. Different from *Red Sorghum* (1987) change the view from “my grandpa” in the fiction to “my grandma”, this film uses the same perspective of the protagonist, Songlian. But the location of Chen family changes from the southeast of China in the fiction to northern China -- Qiao Family Compound¹⁴⁰.

Setting in 1930s provincial China, Su Tong depicts brutal realities of the dark places in a novel -- worlds of prostitution, poverty, and drug addiction. Complicated contradictions and relationship are among those four wives and concubines, between the master and his eldest son -- Feipu. Songlian tries to attract Feipu, but Feipu is afraid of women, so he is uninterested in the affair. He

¹³⁹ *Raise the Red Lantern: Three Novellas*. Su Tong, 2004. William Morrow Paperbacks; Reprint edition. The English version the Chinese fiction *Wives and Concubines* of Su Tong has been republished in the United States under the title *Raise the Red Lantern* in order to capitalize on the success of the film.

¹⁴⁰ Construction began in 1756 in the Qing dynasty and completed some time in the 18th century, the Qiao Family Compound is famous for being the chief location in the Zhang Yimou film *Raise the Red Lantern*. The courtyard estate covers 9000 square meters and has 313 rooms with 4000 square meters within 6 large courtyards and 19 smaller courtyards. It is one of the finest remaining examples of imposing private residences in northern China.

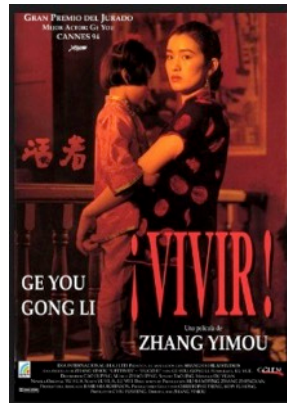
has a homosexual relationship¹⁴¹ with young Master Gu. For the narrative structure, the film weakened the contradiction between the characters in the fiction. The fiction is multiple strands of narrative and numerous protagonists. *Wives and Concubines* is structured prose without metrical structure, neither one central plot nor a centralized spear. The sequential development of the narrative expanded life in Chen family. It seems a diary of daily life with scatter perspective to display everything in the house to the reader. Loose in structure but coherent in centrality, the novel connected by Songlian's emotion, showing a woman's life from making desition to be concubine, and then put herself into a life of rivalry with a feeling of uncertain and frustrated. Finally, she exitted striving for master's love and went insane. Her life in the family surrounded by the master and his other wives and concubines, his eldest son Fei Pu and maids. Flash-forward and flash back are widely used for their conflicts and stories in narration, which made the novel more twists and vivid in the plot. The film simplified interrelationship among all the characters and adapted to contradiction radiation from the centre of Songlian—Songlian's contradiction with the first wife, with the second and third mistress, with her young servant Yan'er. The adaption makes Songlian to the centre of the melodrama, and it makes the image of Songlian more enriched and more complete.

Most scripts of Zhang's work originate from novels¹⁴². Ju Dou (1990) based

¹⁴¹ We have to bear in mind that Su Tong was one of the first contemporary writers in mainland China to explore the subject of homosexuality and because homosexuality was previously a capital crime in the Mainland, the author's attempt to explore the topic of homosexuality, however naive and homophobic the experiment may appear (since it is centered on heterosexuality), can be perceived as subversive (Lu, 1995:152).

¹⁴² Since most scripts of Zhang's work originate from novels, the comparision analyzing between the novel and the film is an interested theme as well.

on “Fuxi Fuxi” of famous Chinese novelist Liu Heng¹⁴³. *To Live* (1994) is based on the novel *To Live* (1992)¹⁴⁴ of the same name by Chinese author Yu Hua¹⁴⁵.



Not One Less (1999) adapted from novelist Shi Xiangsheng¹⁴⁶'s 1997 story *A Sun in the Sky*. *Happy Times* (2000) is based on Mo Yan's short story, *Shifu: You'll Do Anything for a Laugh*.

For instance, the comparison of *To live*, the most important paper in China refers is *Existentialism and Reality Pain: Yu Hua and Zhang Yimou's Two "To Live"* (存在之思与现实之痛——余华与张艺谋的两种《活着》) by Shen Wenhui, who contributed the different implications – the novel is devoted to metaphysical thinking of existence, while the movie "Living" to revealing the pain of the reality; From Humanity to Politics: On Several Adaptations of Zhang Yimou's Films from Yu Hua's Novel of *To Live* (从人性化到政治化——试论张艺谋电影对余华小说《活着》的几处改编); etc. Some critics outside of china show their interesting as well, such as *Analyzing To Live through the Mediums of Literature and Film: Two Vastly Contrasting Presentations of Twentieth Century China's Radical History* (Abbie Doll, 2004).

¹⁴³ Liu Heng, contemporary realist writer. “*Fuxi Fuxi*” won him the national Prize for Best Novelettes in 1987, and was the basis for the movie *Ju Dou*.

¹⁴⁴ The Novel *To Live* got the Grinzane Cavour Prize in 1998 in Italy for Yu Hua.

¹⁴⁵ Yu Hua was regarded as a promising avant-garde or post-New Wave writer. Many critics also regard him as a champion for Chinese meta-fictional or postmodernist writing. Most of his oeuvre are translated in English, some in Spanish, for instance, *Vivir* (2012), *China En Diez Palabras* (2013), *Cronica De Un Vendedor De Sangre* (2014), and *Gritos En La Llovizna* (2016).

¹⁴⁶ Shi Xiangsheng, Chinese writer, is best known for his 1997 story “A Sun in the Sky” (天上有个太阳) which was adapted into Zhang Yimou's 1999 film *Not One Less*. His other works include *The Divorce* (离婚) and *The Birthday Present* (生日礼物).



The plot of *Curse of the Golden Flower* (2006) is subordinate to *Thunderstorm*,¹⁴⁷ Cao Yu¹⁴⁸'s playscript in 1934. *Under the Hawthorn Tree* was adapted from the famous novel of 2007, *Hawthorn Tree Forever* rest on novelist Ai Mi. *The Flowers of War*¹⁴⁹ is at mercy of a folktale of the same name by Geling

¹⁴⁷ *Thunderstorm* is one of the most popular Chinese dramatic works of the period prior to the Japanese invasion of China in 1937. It was published in 1958 in an English translation by Wang Tso-liang and A.C. Barnes by Foreign Languages Press (Beijing).

¹⁴⁸ Cao Yu is regarded as the paramount playwright of modern Chinese drama, “enthroned as China’s Shakespeare” according to *The Columbia Anthology of Modern Chinese Drama* (Columbia University Press, 2010). His best-known oeuvre are *Thunderstorm* (1933), *Sunrise* (1936) and *Peking Man* (1940).

¹⁴⁹ The action of *The Flowers of War* (by Geling Yan, translated by Nicky Harman, Harvill Secker) takes place during the dreadful months of the Nanjing massacre of 1937-38; *Under the Hawthorn Tree* opens in 1974, in the dying days of the Cultural Revolution. The authors are well established in mainland China, though both are resident in the US: Shanghai-born Geling Yan left her homeland after the suppression of the Tiananmen student movement in 1989, while details about Ai Mi – a pen name – are notably scarce. Her novel first appeared in 2007 on a website popular with émigré Chinese students. The website was blocked in China but the novel was sent to a Chinese publisher and became a bestseller in print.

Isabel Hilton, editor of chinadialogue.net, critics the novel *The Flowers of War* is rewarding for its spare prose and subtle treatment of the conflicts, quarrels, racial ambiguities and acts of transcendent heroism woven into the story. It is unsparing in its account of the horrors of war and returns to a theme also found in other treatments: the enforced choice to sacrifice a few to spare the greater number. It explores, too, the story of the city's prostitutes at a moment when all the women of Nanjing were at risk of being reduced to occupying soldiers' whores. There are doomed love stories, amid the tragedies, but they are drawn from a deeper well and speak to the persistence of humanity in the grimmest of circumstances.

Yan.¹⁵⁰ The story of *Coming Home* is adapted from the novel, *The Criminal Lu Yanshi* written by novelist Geling Yan. On the external narrative structure, Zhang Yimou's works in the early year are mostly chronological with a simplified storyline.

By using a similar framework to adapt novel, Zhang Yimou layout all conflicts in one person. *Ju Dou* (1990) is a tragedy, focusing on the character of Ju Dou, a beautiful gal who has been sold as a wife to Jinshan, an old cloth dyer. The storyline is Ju Dou's life with his husband Jinshan and Jinshan's nephew. *To Live* (1994) centres on the life story of Fu Gui, which Cluk (2016) observes "these problems hit closer to home and all audience members can relate to at least one on some level."¹⁵¹ *Shanghai Triad* (1995) tells a story of two rival groups of Triads through the view of Shuisheng, who has just arrived in Shanghai. *Not One Less* (1999) shows a 13-year-old substitute teacher goes looking for a truant boy in the big city. All these films are simplified the chronological linear story.

¹⁵⁰ Geling Yan, a prominent Chinese-American writer, is one of the most acclaimed contemporary novelists and screenwriters. She published her first novel in 1985 and ever since has produced a steady stream of novels, short stories, novellas, essays and scripts. Her best-known novels in English are *Little Aunt Crane* published in the UK by Random House affiliate Harvill Secker; *The Flowers of War*, published in the U.S. by The Other Press and elsewhere by Random House's Harvill Secker; *The Banquet Bug* (The Uninvited in its UK edition - written directly in English); and *The Lost Daughter of Happiness*, (translated by Cathy Silber) both published by Hyperion in the US and Faber & Faber in the UK. She has also published a novella and short story collection called *White Snake and Other Stories*, translated by Lawrence A. Walker and published by Aunt Lute Books. Several of Geling Yan's oeuvre have been adapted for film and television, including internationally distributed films *Xiu Xiu: The Sent-Down Girl* (directed by Joan Chen) and *Siao Yu* (directed by Sylvia Chang; produced by Ang Lee. Zhang Yimou made *The Flowers of War*, and *Coming Home* based on her novel *The Criminal Lu Yanshi*. She has also written numerous scripts based on her own and other authors' work, both in English and Chinese, including a script for a biopic on the iconic Peking opera star Mei Lanfang for director Chen Kaige (released as *Forever Enthralled*). Additionally, she wrote the script for *Dangerous Liaisons*, a Chinese-language film directed by South Korean director Hur Jin-ho. Her novel *Fang Hua* is the basis a film of the same name (English title *Youth*) directed by Feng Xiaogang, which led at the Chinese box office after its release in mid-December 2017.

¹⁵¹ Cluk post the article Zhang Yimou: Breaking the Rules of Chinese Cinema in Contemporary Chinese Performance Culture on 6, April 2016. It is Student Research Projects at the University of Michigan. Online address: <https://ccpc.asian.lsa.umich.edu/courtneys-research-topic/>. It unavailable in 2019.

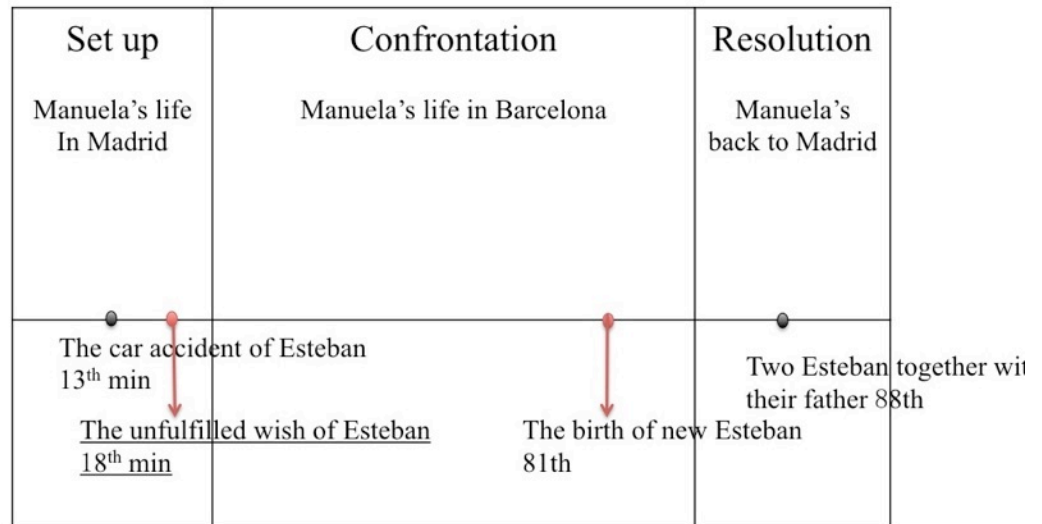
The melodrama aesthetics in Almodóvar oeuvre are part of his signature way of making cinema. Different from adaption from novellas of Zhang Yimou's melodrama, Pedro Almodóvar gives us great stories of visually creative and psychologically dense, written by him.¹⁵² The scripts are full of fun, lively, challenging and scintillating. We can have vivid glimpses of contemporary Spanish life from his heart and his focus. Crossing through lots of gorgeous gals and women, we can appreciate the narrative structure from his continuing curiosity about motherly love and womanhood, in-depth and sophisticated exploration of gender and sexuality lasting more than 30 years. As Acevedo-Muñoz asserts "the melange of genre convention (which peaked in the comedy/melodrama-musical/thriller *High Heels*, 1991) and the pastiche quality of Almodóvar's mise-en-scene helps to define the director's sense of narrative structure and visual style" (Acevedo-Muñoz, 2007: 25). And in his thesis, Ernesto argues that Almodóvar's films from *Labyrinth of passion* (1982) to *Kika* (1993) and control but finally held together by their own unstable generic and formal rules. The search itself for a satisfactory formal identity and the films' dependency on intertextuality, camp¹⁵³ appropriations of "Spanishness," and generic instability are among their defining characteristics (Acevedo-Muñoz, 2007: 25).

¹⁵² Almodóvar's unpublished early stories collected by National library (Biblioteca Nacional) in Madrid. these short stories have received little critical attention, but Zurian consider many of which are crude, unstructured, and lacking in literary merit, but full of freshness, an absence of restraint, and the pure creativity and imaginative gifts that characterize his later work. Further analysis by Zurian (January 01, 2013: 39-58) Creative Beginnings in Almodóvar's Work.

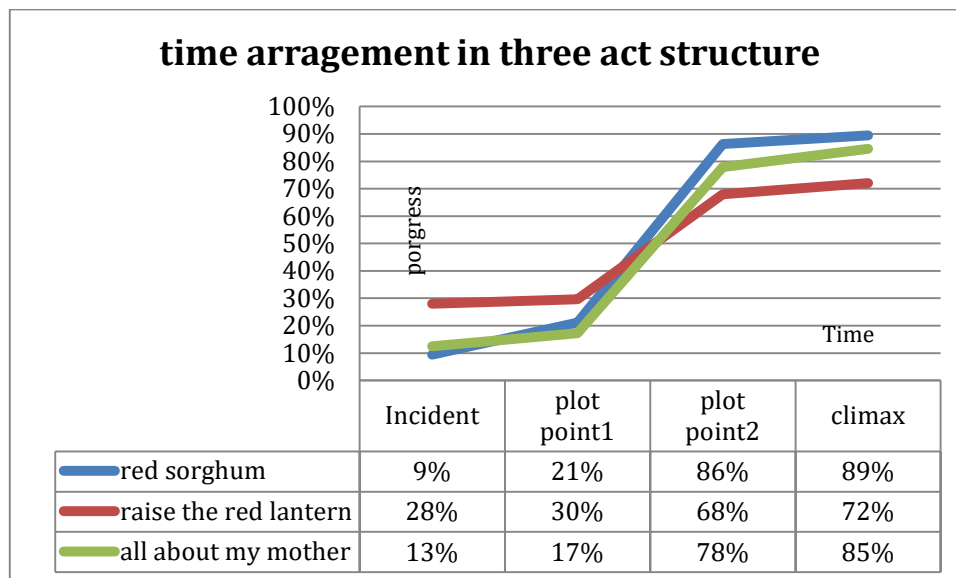
¹⁵³ Susan Sontag noted that camp is a vision of the world in terms of style – but a particular kind of style. It is the love of the exaggerated, the "off", of things-being-what-they-are-not. Notes On "Camp".

c) All about my mother

All About My Mother



All About My Mother (1999) is written and directed by Pedro Almodóvar, was a commercial and critical success internationally.



The two directors have works in chronologically that can be analysed according to the three-act narrative structure. For one side, they are impacted by the so-called mainstream narration; and for another hand, the mainstream storytelling is better for the cross culture appreciation, which we can get a proof from the database of IMDB.

3.1.2 Non-linear Narrative structure

Over the centuries, a kind of the-chicken-versus-the-egg debate has gone on in the world of creative endeavour regarding the precedence of form versus theme, of structure versus content, or stated, of the how versus the what. With the advent of motion pictures, the same question has been equally applicable. Perhaps this debate will never be settled definitively because in most films these elements seem to have a similarly relevant role, with each of them merging into an ultimate and harmonious artistic whole (Fell, 1979:538-39). However, in particular, notable works, how the plot is structured is so unique it is inconceivable to imagine the story being presented in any other way. Akira Kurosawa's *Rashomon*, with its multiple versions of the same story, David Lynch's *Mulholland Drive*, with its hallucinatory vision of Hollywood hopefuls, and Federico Fellini's *8 1/2*, with its life, memories, and dreams of an Italian film director, are exemplars of this quality. A non-linear narrative, also called a disrupted description, is a narrative technique used in the film. The non-linear narrative challenges the conventional rules of a chronological construction of the plot and is presented out of chronological order.

“As early as 1929, Luis Buñuel and Salvador Dali made *Un Chien Andalou*, the first non-linear film. That film, with its fragmented narrative, its leaps into fantasy, its shock juxtapositions, and its lack of narrative progression, provided an excellent vehicle for Buñuel and Dali to voice their views on the dreams, the Church, the Bourgeoisie, art, society, and anti-narrative narrative, leaving *Un Chien Andalou* open to a variety of interpretations”.

(Dancyger & Rush, 2007:154).

The postmodernist film attempts to subvert the mainstream conventions of narrative structure and focus on the destruction of hierarchies and boundaries. As the representative for Spanish postmodernism- the pioneer of Moviola, Almodóvar has many works characteristic by the removal of regimes. Almodóvar's narrative

structure is marked by multiple stories and intricate narrative twists. The plot is structured so unique which has been called Almodóvar style, such as parallel distinctive plot lines, narrating another story inside the main plot line. For instance, “broken time” and “the mixture of different narrative units” labeled the structure of *Talk to Her*, Almodóvar expand that “time passes in several directions, and the main action is interrupted by the appearance of other actions with their own entity, the dances of the beginning and the end, the performance of Caetano, the appearance of *The Shrinking Lover*¹⁵⁴, etc.”¹⁵⁵(Castro, 2010: 228-229).

Thus Castro declared that the fifteenth feature of Pedro Almodóvar is surely the fragmented narrative work of this La Mancha filmmaker.¹⁵⁶ Almodóvar succeeds in integrating it into the narrative in such a way: *Law of Desire* (1987) follows two parallel characters; *Talk to Her* (2002) expresses a fuller rendering of an event via flashback of a character’s memory; *Bad education* (2004) reveals motives and enables catharsis by a script while *The Broken Embraces* (2009) by a videotape; and *The Skin I Live In* (2011) use a flashback through a nightmare. In these works, Almodóvar demonstrates the mastery of a daring yet risky deployment of a rarely used narrative device. And his style has continued to be stable to *The Flower of My Secret* (1995) and *All About My Mother* (1999).¹⁵⁷

¹⁵⁴ *Amante Menguante* in original Spanish. It has also been called as “The Incredible Shrinking Man”, here the dissertation translated as “The Shrinking Lover” according to Almodóvar’s interview by Frederic Strauss.

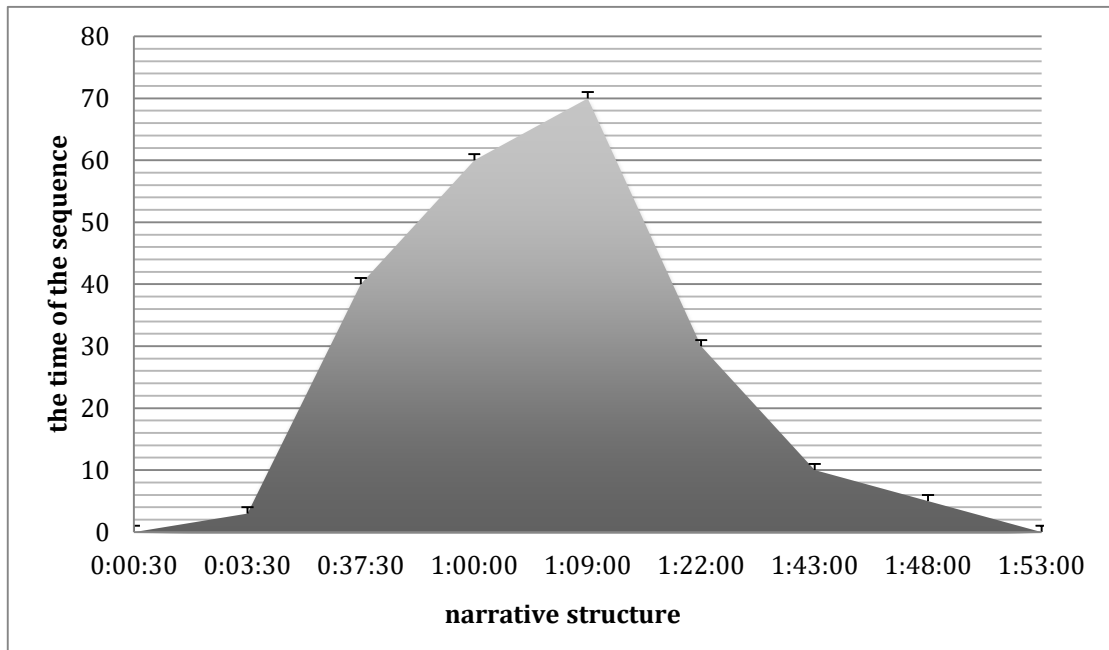
¹⁵⁵ Original text: El propio director es consciente de esa dispersión narrativa de su película cuando se refiere al “tiempo quebrado” y a “la mezcla de unidades narrativas diversas” para describir Hable con ella, e incluso va más allá al afirmar que “el tiempo transcurre en varias direcciones, y la acción principal se ve interrumpida por la aparición de otras acciones con entidad propia, los bailes del principio y del Final, la actuación de Caetano, la aparición de *Amante Menguante*,¹⁵⁵ etc.” Esas “unidades narrativas diversas” a las que se refiere Almodóvar, yuxtapuestas unas sobre otras, constituyen el relato.

¹⁵⁶ *Talk to Her* is the fifteenth films of Pedro Almodóvar, who born in La Mancha, a village in Spain. The original text is “El decimoquinto largometraje de Pedro Almodóvar es, seguramente, la obra narrativamente más fragmentada del cineasta manchego.”

¹⁵⁷ Sotinel (2007:42) comment this two movies that “Se sitúa en la línea de *La flor de Mi Secreto* y *Todo Sobre Mi Madre*: es un asunto de duelo y pérdida, da nacimiento que curan heridas, de creación y sacrificio. Pero la forma del relato es mucho mas atrevida, la cronología no es lineal”.

a) Parallel narration

Almodóvar state that for him, that narrative form was not only a challenge and a pleasure but also the best way to tell the two stories. (Almodóvar & Strauss, 2006: 214) The theme of *Talk to Her* (2002) typically narrated by Benigno. Just as Almodóvar said when interviewed by Frederic Strauss, Benigno too constructs a parallel life with a woman, Alicia, with whom he has no real connection. This parallel world becomes the only one he knows. He can enter the world of other people – there are points of access – but every time he steps out of his world it is with the sensation of having to make concessions. Benigno is insane, but he has a good heart. He's a gentle psychopath. His moral sense is different to ours; He's an innocent who, in his parallel world, has yet to reach adulthood. He's always looked after his mother and, when she dies, he looks after Alicia, who in a certain sense takes her place. But he falls in love with Alicia, and that changes him, literally. As it would a child unprepared to live an adult love (Almodóvar & Strauss, 2006: 213). There is a sharp contrast between Marco's clam and Benigno's obsession. Marco did not talk so much. I think Marco's character that Almodóvar wants to let the audience know is emotional, with the image of strolling, nostalgia and easily moved. Every time he saw a touching scene, he would be in tears. In the initial part of this film, the tears by Marco when watching the dance performance left a deep impression for Benigno. And at the end of the film, the tears by Marco made Alicia's notice. So that we can say, Marco, resolves his loneliness and pain by tears rather than language by Benigno.



Time sequence	Duration	Plot Point	Structure
0:00:30 – 0:03:30	37	Dance performance: <i>Café Müller</i> (3min)	Set up
0:03:30 – 0:37:30		The recognition between Benigno and Marco	
0:37:30 – 1:00:00	45	The story between Benigno and Alicia	Confrontation
1:00:00 – 1:09:00		The silent film: <i>The Shrinking Lover</i> (9min)	
1:09:00 – 1:22:00		The story between Marco and Lydia	
1:22:00 – 1:43:00	31	Lydia died and Benigno in prison	Resolution
1:43:00 – 1:48:00		Dance performance: <i>Masurca Fogo</i> (5min)	
1:48:00 – 1:53:00		Subtitle	

Podríamos hablar de una "narratividad débil" al referirnos al tejido narrativo de la película, una forma "que consiste en vaciarla de todos sus tiempos fuertes", (Amount 1996 :126) pero también tendríamos que mencionar la particular forma del director de construir sus tramas a partir de digresiones y referencias (Castro, 2010: 229) .

The structure of *Talk to Her* includes mainly two lines and three insert sequence. The two tracks are Bengino's story with Alicia and Marco's story with Lydia. The first intersection of these two lines is the formal recognition between

Bengino and Marco in Alicia's sickroom.

“Su relato, binario y circular, lleno de paralelismos, está construido sobre la relación que establecen dos personajes masculinos, Benigno y Marco, que se hallan en una misma espera dolorosa ...”

(Castro, 2010:227)

Thus, the set-up finished with the two parallels cross here, showing in the screen that Bengino said “come in, please” to Marco, and the relationship between two protagonists established.

The confrontation part is also the go forward by the two lines -- Bengino's story with Alicia, and Marco's story with Lydia, but these two lines have been divided into “Unidades narratives diversas”, which is nonlinear. For instance, the self-narration by Bengino about his story with Alicia and self-memory by Marco, that he participate in the wedding ceremony of his ex-wife together with Lydia. These fragments scatter like pearls in the narrative, however, strung up by the most outstanding images of the film – Bengino's touch Lydia's body, which appears six times in these part. And more essentially, the confrontation begins with that Marco saw Bengino's touch Alicia's body and ended with Alicia to be pregnant. And that is reasonable I put the climax as Bengino's sex with Alicia, which shows implicitly by a black and white silent film *The Shrinking Lover*.

When Marco read that Lydia's death from the newspaper and phoned the hospital to know Bengino was in jail. Thus, the film goes to the resolution part. The resolution part is mainly between Bengino and Marco, with Bengino passed three belongings to Marco as his legacy: his flat that shared with his mother, which located just across the street from Alicia's dance studio; the treasured hair clip he stole from Alicia (a fetishistic vagina dentate, which Mario wisely deposits in Bengino's grave), and the newly awakened Alicia (whom Benigno has trained Marco how to nurture) (Kinder, 2009:203).

“Las dos líneas argumentales del film, esas dos historias en un

principio independientes entre sí los dos protagonistas coinciden en la representación verbal posible net re ellos, aún no se conocen, cada una con sus personajes asociados, avanzan paralelas, cada vez menos a medida que e va construyendo la relación entre Benigno y Marco, hasta el punto en que ambas acaban confundándose en una sola.

(Castro, 2010:228)

In the beginning and at the end of the film, there are two theatrical performances presented in the same theatre, produced by Pina Bausch Dance Company that frame the plot of the film, and also set the tone for the story. Here the performance in the theatre is not only a sequence in the scheme but also a parallel narration in the film structure. Performance is central to the characters' lives and the overall structure of the film. The ballet *Café Müller* opens the film.

Burke (2012:123-124) describes it as “While two female dancers in nightgowns, eyes closed, wander erratically around the stage, a male dancer removes chairs from their path. The women seem unaware of the man’s presence, or their movements. The male dancer, in this scene, is the caretaker, whose actions parallel those of Benigno (with his mother and later Alicia) and Marco (with Angela and later Lydia)”. The ballet that concludes the film entitled *Masurca Fogo*. Burke (2012: 124) continues.” The piece begins with deep sighs but ends in a playful dance of sexual union that communicates an air of hope and promise, in stark contrast to the ballet that opened the film.” In both ballets, the dancers’ bodies communicate profound messages without the use of words. These bodies in motion contrast sharply with the inert bodies of the comatose women in the hospital, which deliver no message themselves but rather serve as a stimulus for memory (in the case of Marco) or desire (in the case of Benigno.) In the Sony Classics official plot synopsis, Almodóvar discusses the parallels between the ballet performances and the plot of his film, concluding, “If I had asked for it specifically I could not have got anything better. Bausch had unknowingly created

the best doors through which to enter and leave ‘Talk to Her’ ” (“Talk to Her”: 13).

b) Flash back

As we analysed above, *Talk to Her* is a parallel narration. The primary plot line is Benigno and Alicia, and the second one involves Marco, a journalist, and Lydia, a bullfighter. He first sees her in a television interview that focuses more on her passionate relationship with her fellow torero, el Niño de Valencia, than it does on her skill as a bullfighter (*Talk to Her*, 00:07:28). Almodóvar deploys a single structural component via flashback to present Lydia’s romantic relationships with Marco and el Niño de Valencia. Dr Bert Patrick¹⁵⁸ said that these two plot threads are so intimately intertwined that to examine one requires simultaneous consideration of the other.

Lydia ends her intercourse with el Niño in a bar one evening, exiting on the arm of Marco, who only moments before had first approached her about the possibility of an article as the following focus. This scene is both revelatory of Lydia’s skills at manipulating one man to make another jealous and of her capacity to capriciously end relationships.



[Talk to Her, 00:12:37]

¹⁵⁸ Dr. Bert Patrick, Department of Modern Languages and Literatures in Pittsburg State University, KS, USA. bpatrick@pittstate.edu.

With the development of the plot, the relationship between Marco and Lydia is becoming personal and more intimate. With that new confidence established between them, they become friends and later on lovers. And then a flash-forward expresses by the title “Varios Meses Despues”. The camera observes a fast-moving car in a panoramic view through the dusty olive groves of Andalusia. Inside the car, it focuses on two hands clasped lovingly. We hear Lydia’s voice before the camera moves up to face level. She is wearing dark glasses and is deliberate.

Lydia: Marco, we should talk afterwards.

Marco: We’ve been talking for an hour.

Lydia: You have, not me.

Marco: Indeed.

As we will see in this sequence in the very next scene and back in the present moment, nothing is, as it seemed. The content of what Lydia wants to talk to Marco occurs in the conversation between the two men in the hospital hallway. The thread of the plot line has an entirely different meaning. Almodóvar created such an ingenious structure not only to present the maximum dramatic tension but tactics succeeding in transforming an otherwise banal and predictable love triangle into a story-within-the-greater-story.

The same scene presented in subsequent production by the technique of Almodóvar. In his *The Broken Embraces*, while crossing a roundabout, a big SUV plough into a subcompact and then speeds away into the night leaving a famous film director blind and his lover dead.



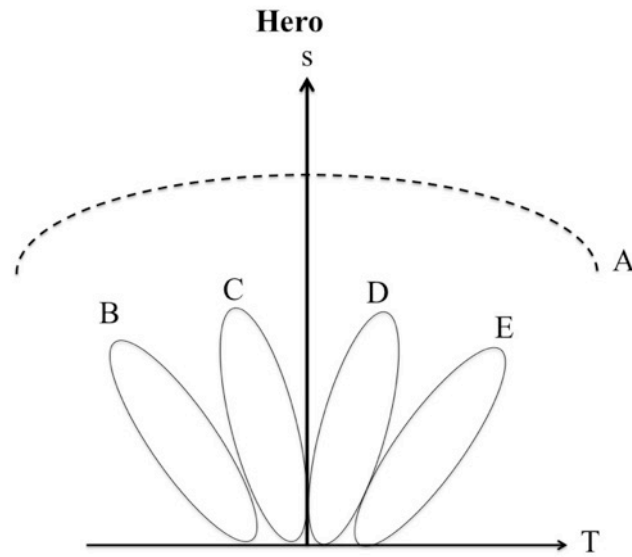
Picture from *The Broken Embraces*

Ernesto Jr., who has been trailing them with his camcorder, recorded the traffic accident. Several years later, the video turns up revealing that it was indeed an accident and not revenge orchestrated by the lover's controlling husband or his son who has been videotaping her every move. But, the revelation regarding the cause of the accident is not what makes the second viewing powerful. Preferably, this is achieved by how Almodóvar presents the catharsis of the grief which the director has had pent up inside his blindness for years. Hospitalized and in total darkness, he never had the opportunity to attend his lover's funeral, to see her body to help him accept her demise or to begin to go through the grieving process.

As the grainy image of the lovers tenderly kissing one last time as they wait their turn to enter the roundabout runs in slow motion, the director's son says to him: "Lena no murió entre tus brazos como habías soñado... Pero la última sensación que se llevó de este mundo, fue el sabor de tu boca." The director goes to the screen and asks his son to guide his hands to where Lena's image is. His hands tenderly roam over her vision as we see her smile at him after they kiss in the video.

With a similar technique in his recently *The Skin I Live In*, Almodóvar twice presents the rape scene of Norma, the daughter of the renowned plastic surgeon Dr. Robert Ledgard: first, as an objective event and, second, in Dr. Ledgard's nightmare flashback, giving the viewer more insight into the motive for his diabolical revenge.

Most of Zhang Yimou's films are usually permeated with a single story and an only clue, which shows a unitary structure. At the same time, postmodernism influences on the developing track of his basic strategy with a change in stability in the recent works. Similar to *Citizen Kane* (1940, USA) and *Rashomon* (1950, Japan), Hero use multi-strand narratives with a flashback. The different character is that *Hero* separated those narratives by colour, and the division is based on viewpoint. Red, blue, white, green and black, those five colours represent images from different characters.



c) Film within film

In *Talk to Her*, scenes from bullfights, clips from television interviews, an exceptional vocal performance by Brazilian singer Caetano Veloso, and personal as well as public photographs. Together, ballet, bullfighting, song, film, television, and photography form a collage of performative acts that invoke an implicit witness, viewer, or public. The strategic placing of a film within a film and various forms of performance within the more excellent performance of the film's actors reminds us of our place within the schema of performers and watchers.

Expect the flashback of the stories between two couples; to be more precise, the fragmented, experimental narrative is the two dance sequences in the very beginning and the end of the film – *Café Müller* and *Masurca Fogo*, totally 8 minutes; and the silent movie *The Shrinking Lover*, almost lasted for 9 minutes. These scenes are essential both to the narrative and symbolically. They emphasise the theatricality of the film – watching experience, suggesting parallels between the on-screen audience members and ourselves, in particular between the principal character, Marco, and ourselves. Given that the curtain does not close at the end, the film suggests that the process of watching and understanding the artistic portrayal (of either dance or film) does not have any real closure. These key dance

sequences emphasise the film's underlying message about the challenge in the interpretation of the behaviour of others – in particular, how to “get at” what is inside their bodies, the “real selves,” if you wish (Freeland, 2009: 72).

The main character Benigno tell a story entitled *The Shrinking Lover* to Alicia, a long-term comatose patient whom Benigno, a male nurse, is assigned to care for. The film presents *The Shrinking Lover*¹⁵⁹ in the form of a black-and-white silent melodrama. The resulting seven-minute scene, which is readily intelligible and enjoyable as a stand-alone short subject, is considerably more overtly comic than the rest of *Talk to Her*—the protagonist climbs giant breasts as if they were rock formations and even ventures his way inside a (compared to him) gigantic vagina. Critics have noted that *The Shrinking Lover* essentially is a sex metaphor. Later in *Talk to Her*, the comatose Alicia is discovered to be pregnant, and Benigno is sentenced to jail for rape. Despite Benigno's actions, Almodóvar complicates the judgment of the audience of his character in narration view. First, he omits the rape scene from his film, using Benigno's retelling of *The Shrinking Lover* to cover up what is happening in the hospital room. This film in film structure is strategic; he does not want us to see Benigno as a rapist. The audience does not fully realize what has happened until the other characters do, although there are visual cues that can be read as indicative of Benigno's transgression. In an interview with Frédéric Strauss, Almodóvar reveals that as a director, he treats Benigno as a “friend,” adding, “I see him neither from normality nor abnormality, only in terms of his near fanatical romanticism.” (*Talk to Her - Bad Education*”: 219). Burke (2012:119) argues,

¹⁵⁹ Burke (2012: 119): The film, *El amante menguante* ‘The Shrinking Lover’ (Almodóvar's tribute to silent film), is about a man, Alfredo, who takes a potion prepared by his scientist girlfriend, Amparo, which is intended for weight loss, but results in the shrinkage of Alfredo's entire body. Alfredo slowly shrinks as his lover searches unsuccessfully for the antidote. In the final scene of the film, Amparo falls asleep, and after contemplating her naked body beneath the bed sheet, Alfredo begins to explore. Amazed by the female body and entranced by his lover's vagina, he slowly strips down and enters whole-bodied. The camera pans to Amparo's face, who obviously enjoys this unusual form of penetration, unaware that her lover has sacrificed his life in a quite literal return to the womb.

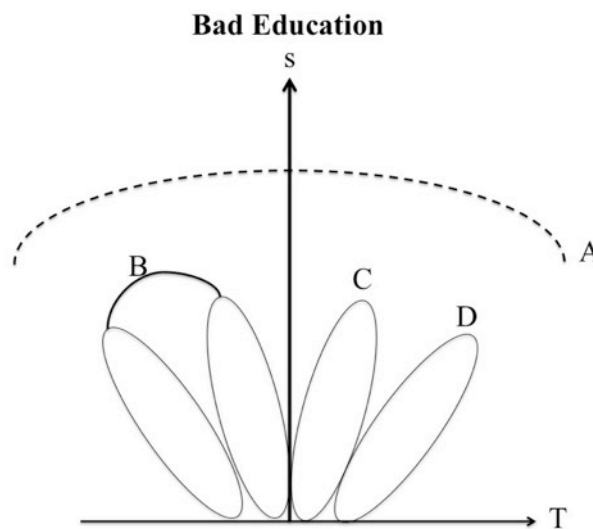
“when he returns from the cinema and recounts the film to Alicia, the lighting in the room is low; Benigno has made up Alicia’s face so that it looks beautiful, soft, and radiant, and he gazes at her lovingly as he massages her muscles. He seems altered and nervous, and he concludes his summary of the film with a trembling voice, as he says ‘y Alfredo se queda dentro de ella... para siempre.’ The camera cuts to a close-up of the lava lamp with its thick red oils mixing with the amber liquid, as the music crescendos”. And as D’Lugo (2006:113) concluded, “By staging Alicia’s rape through this process of cinematic ‘masking,’ Almodóvar problematizes Benigno’s identity by a sleight of hand that brings the spectator to occupy the point of view of the rapist, who is also the storyteller”.

We know very little about Alicia, as Almodóvar himself points out, and what we do know is reported by other characters, especially her devoted attendant Benigno, who provides all we do know in his flashback: she loves dancing, traveling, and watching silent films. (Epps, 2009:203) Lawrence Russell states that the second stage is at the clinic where the two unconscious women are attended by their devoted lovers. This is broken by flashbacks that show how the men (Marco and Benigno) meet their women (Lydia and Alicia) and the evolution of these relationships until the accidents that leave the women in comas. The accidents suffered by Alicia and Lydia strip them of control over their bodies. They transform from moving subjects into passive objects. While Marco feels that he has lost Lydia, Benigno finds that Alicia’s accident is what finally allows him to possess her. Through flashback, we see Benigno spying on Alicia from his apartment window, across the street from Alicia’s ballet studio. In essence, these flashbacks are a sharing of information between the two men, as they become friends, united by a common dilemma.

Bad Education opened in the 57th Cannes Film Festival¹⁶⁰ in 2004 attracted by the flesh topic of sexual abuse by Catholic priests, transsexuality, homosexual, drug

¹⁶⁰ It is the first Spanish film to be selected as open ceremony in Cannes Film Festival.

and murder. Under the sensitive topic, it has a complex narrative structure more than any other of his. It is not the first time for the director to use “Film in film” in his film. However, the texture, character, dialogue in “film in film” is diversity and mobility that made the uncertain between reality and fiction. “The film abandons any ode to static narrative structure, bordering largely on the fantastic but ultimately exploring how power relationships shift, mutate, and switch hands ---- all of this in a narrative of virtually gay male characters” (Young, 2009).



Presenting the thread of a story in a non-sequential order is crucial in achieving more great dramatic tension. Almodóvar inclusive image narrative mode fully conveys the charm of the film as integrated art. He used the narrative structure of from line to plane formed abundant narrative elements with the main clue and precise level of minor traces in series. He comprehensively used these narrative approaches such as fiction, a large number of talks and close-up, highlighting the theme actively. Whether used to present a fuller rendering of an event via a flashback of a character’s memory, videotape that reveals motives and enables catharsis, or as a flashback through a nightmare, he succeeds in integrating it into the narrative in such a way that it is indispensable for verisimilitude.

However, Yimou was exploring different structure in his later works within the tightly combined with film technology development. Departs from a traditional

three-act or four-act structure, organized linearly with a beginning, middle, and end or with a “dead center.”¹⁶¹ Instead, most of Almodóvar’s films have a layered structure composed of a frame narration out of chronological order and an embedded story.

Similar with Syd Field’s classic Hollywood paradigm “three-act structure” in screenplay, the plots in chronological order and causal order of Zhang Yimou’s *Qi Cheng Zhuan He* (起承转合) are more likely to be accepted by the Spanish audience. The greatest challenge in plot structure in cross-cultural communication for the Chinese understands the mindset of Almodóvarian. This unexpected plot structure is unique and attractive, and therefore does not meet the public’s aesthetic. Widespread communication of Almodóvarian structure in China encountered Waterloo and it was more accepted by post-millennium audiences.

3.2 *Mise-en-scène*

Mise-en-scène is a French theatrical term meaning to place on a stage or to stage action. Stadler & McWilliam (2009:2) dedicated that in film and television, *mise en scene* refers to the organization of the elements that can be seen within the borders of the frame in any shot. A useful definition might be “the contents of the frame and the way that they are organized”. Both halves of this formulation are significant – the materials and their organisation. (Gibbs, 2002:5) And Caldwell (2011:13) says *Mise-en-scène* in Cinema Studies refers to all the visual elements within the frames that and support the telling of the story: the setting (architecture, décor, scenery and props), lighting (including coloured light and shadow), costumes (wardrobe, accessories, prosthetics and makeup) and acting style (figure

¹⁶¹ The standard pattern that shapes narrative films is the three-act structure. However, film scholar Kristin Thompson has argued that both classical and contemporary Hollywood films actually exhibit a four-part structure. The main difference between the three-act model and Thompson’s four-part structure is that she locates a critical turning point at the midway point – the “dead center” of the film. Reference from Pramaggiore Maria, Wallis Tom (2005:38-39). *Film: A Critical Introduction*.

movement, object movement, performance). Stadler & McWilliam (2009:2) gave a further explanation,

Together, these four elements are central to constructing the story world and determining *where* the action takes place (on a set of location), *when* the action takes place (signaled by lighting that cues time of day, or sets and costumes that indicate period), and *how* and *why* the action takes place (as communicated via performance). These components of the fictional world express and dramatise the mood the thematic content of the storyline, conveying meaning through visual style.

3.2.1 The comprehension of scene

a) Zhang Yimou's symbolic ritual

Ritual, often defined as repetitive, formalized activity set off from day-to-day life¹⁶², seems an unlikely subject for modern film. Widely disparaged in the post-Reformation West (Burke, 1987), conventional rituals appear rarely in American films except as an obstacle to life, liberty, and happiness: thus *The Godfather* (Coppola, 1969) dwells on the secret and unsavory rites of the criminal underworld, and *The Graduate* (Nichols, 1967) associates upper middle-class stuffiness with the wedding ceremony that its hero splendidly disrupts.¹⁶³

(Sutton, 1994: 31)

Zhang is a master of the exuberant and distended visual rhetoric, not only in

¹⁶² For varying definitions of ritual, Turner (1967), Moore and Myerhoff (1977), Bloch (1989), and Bell (1992). Noted by Sutton (1994).

¹⁶³ The potential of ritual is well exploited in some Japanese films, notably Itami's comedy *The Funeral* (1986), where the order of the funeral rites structures the entire plot from death to cremation, and Teshigahara's *Rikyu* (1990), about the founder of the tea ceremony and his pupil, the warlord Hideyoshi. Noted by Sutton (1994).

films but also in other visual art, for example, the ceremony. Ritual figures prominently in many of Zhang's films, often as a way of presenting shared experiences symbolically and with power and beauty. Zhang's vision is connected to the idea of ritual in exciting ways. In *Red Sorghum*, *Judou*, and *Raise the Red Lantern*, in particular, this connection becomes evident. It is well to remind ourselves that ritual is at the centre of Chinese culture and that the idea of *li* is closely connected to social norms and morality in the Confucian tradition.

Zhang's films might be described as dramas of desire and sensation. The intense visual energy, the pulsing surfaces of erotic desire, the joyous celebrations of life, the luminous images, and the portrayal of cultural worlds dense and rich in texture hold a unique appeal to local as well as international audiences. It seems reality is a theatrical spectacle that has to be captured in all its vividness and raw power for the director. How Zhang visualises the flow of sensations through representational strategies of melodrama displays the distinctive shape of his sensibility.

All of the aspects of *mise-en-scene* in *Raise the Red Lantern* contribute significantly to establishing the theme and tone of the movie. Having the movie set and completely taking place within the walls of the master's property allows us to see that for the women, nothing that happens outside of those walls should be relevant to them anymore. However, we can see that the women try to fight against this idea by how Songlian continually goes to the rooftops to see the world outside and how the Third Wife secretly leaves the property to continue her illicit affair with the doctor. Nothing is shown as happening outside of the walls, which successfully prevents the women from escaping their fates as concubines. The architecture of the property is also very structured and represents how women are subject to live their lives according to many rules and guidelines. For example, despite the concubines all living separately in different courtyards, their courtyards look the same, signifying how the women are now all equals in vying for the master's affection. The framing of the actors and objects within the scene also

contribute to the themes of the movie. The different objects that each woman has in her room helps to present the identities of the women, who believe that they are all-unique in their rights but are slowly becoming alike in their cruel intentions. The blocking of the actors in the shots is also essential. There are many shots where the actor is in the dead middle of the screen, drawing the attention of the audience to her. This allows there to be a greater focus on the importance and meaning of the events happening within the scene. Whenever Songlian is in the middle of the screen, she has either come to a new realisation in her life or something dramatic has just happened to her. Another critical scene where the character is positioned in the middle of the shot is when Songlian reveals Yan'er's prohibited use of red lanterns and Yan'er is forced to kneel in the snow and watch the lanterns burning. As the lanterns burn, we see that Yan'er's dreams and will to live are being destroyed along with them. The sides of the shot, which are basically mirror reflections of each other, show that everything else is still the same despite the world-shattering event that has just happened to Yan'er. Framing has also used the show of how trapped the characters are. The women are often positioned so that some "box" traps them, such as when Songlian is seen behind a decorated gate. The numerous aspects of mise-en-scene all emphasize how structured the lives of the women are, and how the repression of their lives suffocates them and influences their every thought and action¹⁶⁴.

b) Almodóvar's passionate indoor

By shaping his films as ingenious celebrations of formal, generic, and sexual identity crises, Almodóvar addresses and explores Spain in the cultural and national transition period following the end of General Francisco Franco's regime (1936-1975) (Acevedo-Muñoz, 2007: 25). In his book *Un cannibal en Madrid: la sensibilidad camp y el reciclaje de la historia en el cine de Pedro Almodóvar*

¹⁶⁴ The notes was in the webpage <http://ibfilmsas.wikispaces.com/Raise+the+Red+Lantern> in 2017, now cannot available.

(1999) Alejandro Yanza argues that Almodóvar's films re-appropriate recycle the cultural markers of Spain perpetuated (and perpetrated) by fascist iconography under Franco's rule. In his films of the 1980s (*Pepi, Lucy, Bom, Labyrinth of Passion* [1982], *Dark Habits* [1983], *Matador* [1986]) Almdovar revised and reinvented the Francoist images of a nation of toreadors, flamenco dancers, and Catholicism revealing and deconstructing its ideological function of cultural homogenization.

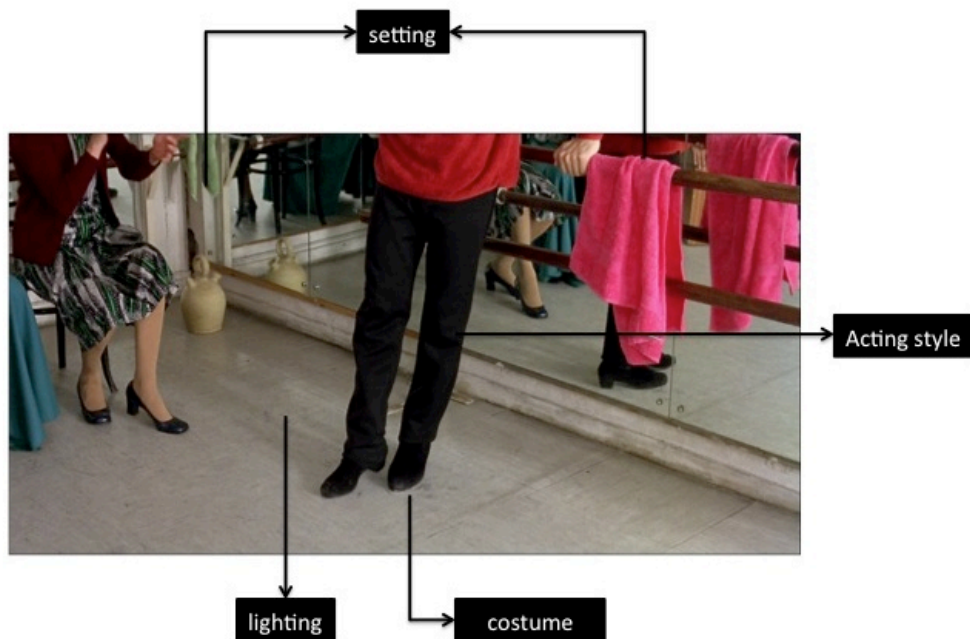
The female protagonist of *¡Átame!*, Marina, is a porno actress, who is filming a horror B movie "Midnight Phantom" with director Maximo Espejo. When the filming is finished, Marina bends down over a sofa to reach for a cushion, a shot filmed from behind her back; the next shot of the director's exited face introduces his point-of-view shot of an erotic gaze on her slender legs under the soaked miniskirt. Marina is tough enough to survive male voyeurism, as she notices and uses the cushion to cover her back. Then she crouches on all fours to fetch her things, a seductive posture with her hair dishevelled and the orange dress clinging, and warns him to stop looking at her "like that." Unable to keep her, Maximo, who uses an electric wheelchair after a stroke, is left helplessly circling, an image of male impotence before female mastery. Later we discovered the director in his own house attentively watching porn played by Marina. Roger Horrocks has an extraordinary commnet on pornography in his *Male Myths and Icnos: Msculinity in Popular Culture* that:

If porn fetishizes the female body, it also fetishizes male loneliness, inadequacy and impotence. For porn is a substitute. It does not actually lead to a 'consuming' of women, but rather brings to bleak fruition a male inability to be with women. If the man using porn feels triumphant, I would argue that he is in the grip of a triumphant failure, or rather failure turned into triumph. His conquest is illusory, his lust has no object except himself, and the female body that he scrutinizes is in fact replaced as an object of desire by his own penis. Relations with others fall into a

despairing narcissism; women become phantoms, shadows, and projections of his own unmet needs (Horrocks, 1995:103).

With this in view, we understand that Maximo's scorching eyes on the screen do not necessarily speak for his potency; instead, they expose his impotence. The director is not only impaired physically as a disabled man but is also undermined in his image of a potent male. We are then astonished to find that all the mise-en-scene of vibrant colours and seductive fetishes of feminine high heels, lipsticks, and skintight dresses in Almodóvar's cinema mark male impotence.

Even in a film like *Talk to Her*, in which the main interlocutors are males, and the two heroines are only mute and motionless comatose patients, we are still impressed by the sublimity permeated through the director's lens. The overhead shot beholds the nurses washing Alicia's body and dressing her in a pure white cloth; the soft light shedding on her celestial body gives it a divine aureole; the cello accompanying the silent procedure is grievous and solemn, and the treatment of the unconscious patient is as pious as a ritual. The nude against the white bed doesn't allure any voyeuristic peep; instead, it arouses respect for life itself. This sequence conveys Almodóvar's adoration for women.



Picture from *The flower of my secret*

The essence of Almodóvar's aesthetics has always been there: the desire to make logic out of chaos and to rebuild the family and the nation out of its fragmentation and the trauma of the past. For example, the picture above is the first appearance of Antonio on the scene. The setting is a bright dance studio seems spacious and with proper but straightforward decoration. The pure and original vessel with typical Andalucía shape indicates a traditional flamenco studio. But I think the setting is not so simple. "In numerous ways, the film setting does more than simply physically locate the action of the film" (Caldwell, 2011:15). The seductive vessel lets the audience notice the peeling wall. The director cleverly uses light as a guideline; go through the feet of the dancer, to show the old fence. It indicates the poor economic status of the owner of the studio – Antonio. The costume is another evidence of my conjecture. The shiny lady's shoes are a decided contrast to the scuffed shoes of Antonio, to say his exchequer is low. Mirrors are a fundamental element of the *Mise-en-scène* in contemporary Spanish cinema. As in literature and paintings, mirrors in film constitute a vehicle for themes of recognition, identity, and self-consciousness, as well as the self as subject and the self as its own object, or the theme of the double or the "second self." In addition to its traditional importance in association with the gaze and the construction of beauty, the mirror is often used in Spanish cinema as a visual motif to connote duplicity or hypocrisy (Deveny, 1993: 68). The setting of the rose red washcloth, make the audience attracted to the image in the mirror, that is the "second self" of Antonio.

Deveny (1993: 73) has a similar interpret,

It is natural to find mirror in the dance studio whrer Antonio rehearses. But it is significant that most of the shot focuses on his legs. This is not just to emphasize the footwork in his flamenco routine, but to show that there is another part of this character that is hidden. We later find out that it is Antonio who has been stealing objects from Leo's house, among which is a manuscript that he sells in order to finance his dance production.

And we should also think about the acting style of Antonio. In this scene, Antonio always backs to his reflection, which should be interpreted that even though we know his hidden character, but he has not a self-cognition about it. It may be an excuse for his thievery. The coincident shadows of his legs from the outside sunshine also express his direct and straightforward character, direct to his aim, not complex.

With this in view, we understand that Máximo's scorching eyes on the screen do not necessarily speak for his potency; instead, they expose his impotence. The director is not only impaired physically as a disabled man but is also undermined in his image of a potent male. We are then astonished to find that all the mise-en-scène of vibrant colours and seductive fetishes of feminine high heels, lipsticks, and skintight dresses in Almodóvar's films mark male impotence.

To sum up, the Mise-en-scène of this scene in the dance studio hints two clues, which are essential for us to notice. First, even though the economic situation is unsatisfactory, Antonio insists on his target. "Played by Joaquin Cortes and Manuela Vargas - both professional dancers - these characters, poor people who have to take tortuous routes to practice their art... (Sotinel, 2010: 61)." Secondly, he has a hidden character that he does not have self-perception but is stimulated by the economic status and clear life goals.

Just as Sotinel says that, "In fact, *The Flower of My Secret* is a film about appeasement and reconciliation with oneself (Sotinel 2010: 61)." The underlined parallel story of Angel, Blanca, is also reconciliation for their successful dance show to reach the goal. And far-reaching, Leo's appreciation for their show is the appeasement and reconciliation of the two parallel lines.

3.3.2 Subtlety in the use of color

a) Red trilogy of Zhang Yimou

Undoubtedly, colors are an essential part of the film. In the first of Zhang's

“red trilogy”¹⁶⁵, Tan claims “the use of color, especially the impressive rendering of the color red, is a vivid part of the narratives, revealing Zhang’s interpretations of life, death, love and desire”(Ye, & Zhu, 2012: 206).

In the film of *Red Sorghum* (1987), as indeed in all his films to follow, Zhang makes effective use of colour symbolism. “The cinematography in “Red Sorghum” has no desire to be subtle, or muted; it wants to splash its passionate colors all over the screen with abandon, and the sheer visual impact of the film is voluptuous” (Ebert, 1989). The colour red occurs throughout the film-in images of the bridal sedan, in the liquor distilled in the winery from red sorghum, in the blood shell during the war, in bright fires throughout creating a dominant leitmotif. After seeing the film, one is left with the sensation of having partaken of an aesthetic ritual that celebrates life, love, and rebellion. There is a raw energy, a physical absorption in the world, and a yearning for a primal consciousness that have the effect of enlarging the circumference of our emotional topography.

In *Judou* (1990), Zhang effectively changes the novel by Liu Heng so as to make the film more interesting and visually appealing. In the film, for example, the story unfolds against the backdrop of the dye mill, while this setting is not so apparent in the original story. The change allows the director to make use of colour symbolism to great effect.

And the film of *Raise the Red Lantern* (1991) takes place within the gray stone and tile walls of the Chen complex, where the master lives in the central house and each of the four mistresses has a house of her own opening onto a central courtyard. The house is the neutral backdrop, sometimes seen covered with rain or snow, but the interiors of the four apartments are seen in rich colors, bright red predominant, so that to enter one of these domains is to be in a space visually marked out for passion (Ebert, 1990).

Red Sorghum, Judou, and Raise the Red Lantern, are in evidence in Shanghai

¹⁶⁵ *Red Sorghum* (1987), *Judou* (1990) and *Raise the Red Lantern* (1991)

Triad (1995), which is a composition of the visual style, the use of colour, and the striking pictorial.¹⁶⁶

The lighting is hugely influenced by the director’s use of intense, often over-saturated colors. The colors are not only used to please aesthetically, but also serve as symbols throughout the film. The color “red” has numerous meanings throughout the movie, with its most significant meaning being “power”. There is a huge power struggle between the wives as they deliberately make decisions to beat the other concubines, with the reward being the red lanterns. The scenes are also often tinged either red or blue, and contribute to the tone of the film. When the scenes have a red tinge, emotions such as lust or anger are heightened. When the scenes have a blue tinge, there is a colder and melancholy feel to the atmosphere. Colors are also used to separate the concubines from each other, with each concubine having a color theme within their room and clothing. For example, the Second Wife is represented by yellow to make herself appear innocent and joyful, while the Third Wife is represented by the color red to emphasize how much she wants the master’s affection and how lively of a person she’s forcing to trap inside. Songlian wavers between a varieties of colors, as she switches different color themes when testing which of the concubines seem to be most successful at winning the master’s attention. When all of this doesn’t matter to her anymore, she is often shown in black, which represents her “color” as well as her resigned acceptance of her fate. The color and lighting of the film emphasize the often-startling tone and themes of the film.

		Response of basic color perception
Hue	High-HUE	Light, fresh, clean, thin, week, graceful and feminine

¹⁶⁶ But unlike Lee Ang who directed *Crouching Tiger, Hero* also appears to be a strong exercise in auteurism as Zhang flaunts his visual style, in particular his “compositional skills and the use of colour” (Zhang, 2008:121), which are not so dissimilar to his early works.

	Middle-HUE	No personality, accessorial, Easy-going and conservative
	Low-HUE	Heavy, dark, repression, hard, dull, stable, personality, masculine

b) Pop-barroco-Caribbean¹⁶⁷ of Almodóvar

Almodóvar brings his native Spain's cultural interpretation to his work. He observes that in Spanish culture red is the color of passion, blood and fire (Strauss 1994: 87). Spanish cinema scholar Mark Allinson finds that these themes are not only confined to passion and blood, but to religion as well (Allinson, 2001:27). He places religion in a triangular relationship with death and desire and observes that the connection between these three themes is another trope of Spanish cultural history. Consequently, Almodóvar's use of red in his symbolizes the conflation of these subjects in all of his films. While Almodóvar uses red to represent the amalgamation of these three themes, he also employs the color to express each theme individually.

Red is the most obvious sign of the Almodóvar film. It symbolizes the power of life, the thirst for love and the irresistible passion, and moreover is the representative of the female image. Red plays a decisive role in Almodóvar's masterpiece such as *Women on the Verge of a Nervous Breakdown* (1988), *High Heels* (1991) and *All About My Mother* (1999). Even on the set of the film, Almodóvar pays special attention to the color matching. Even the interior decoration of the family is unimaginably using a variety of bright colors. In addition to causing a strong visual impact, the application of color metaphorizes

¹⁶⁷ Almodóvar explained "mix of pop-barroco- Caribbean" that "These colors are the ones I use, and everyone here used them, on the outside of the houses, in the interiors, everyone uses these colors spontaneously.' I feel very close to the Caribbean, which is quite a vast area. The barroquismo and the coloring of the Caribbean... At the same time, I was formed by the 1960s that was the time of the birth of 'pop'. The charactes in my stories are very baroque, very expressive. So that mix of pop-barroco- Caribbean..." (Almodóvar & Willoquet-Maricondi, 2004:107).

the grotesque problems that exist in societies that seemingly calm. His cinema, as pointed out by the prestigious critic of the French magazine “Cahiers du Cinema” Frederic Strauss, “is a visceral cinema that poses a heterosexual aesthetic where avant-garde, classicism and cinema converge in all its genres.”¹⁶⁸

Aside from story, Almodóvar’s ravishing melodrama is filled with color of the hyper real art direction. He said, “I am a son of Technicolor,¹⁶⁹ the vivid colors that contrast.”¹⁷⁰ Color in costumes, furniture and scenery is no insignificant in his filmic narrative.

His preference of color could be traced to La Macha

Cuando me preguntaban por el uso del color, yo solía decir que para mí era una pulsión natural. El aspecto plástico de mis películas lo trabajo a base de instinto e intuición, generalmente no soy consciente. Pero a base de insistir, sobre todo en Francia, decidí improvisar una teoría porque acababa de recordar una anécdota, relacionada con mi madre y el color.

Durante mi gestación, mi madre vestía de negro. Desde que tuvo tres años de edad solapó un luto tras otro, y durante más de treinta años vistió exclusivamente de negro. Cuando me concibió vestía de negro. Yo no lo supe hasta que se lo oí contar a alguien mientras hacíamos las pruebas de vestuario de “Mujeres al borde...”, donde ella aparecía brevemente. “No quiero negro”, le dijo a la sastra. Y le explicó su larga historia con este color.

Me impresionó mucho, porque yo no sabía nada entonces... y naturalmente,

¹⁶⁸ Es un cine visceral que plantea una estética heteróclita donde confluyen la vanguardia, el clasicismo y el cine en todos sus géneros.

¹⁶⁹ Technicolor is a series of color motion picture processes. The further information about how Technicolor changed movies can be found in a 10 minutes video by Youtube by Vox link in: https://www.youtube.com/watch?v=Mqaobr6w6_I (accessed 24, December, 2017).

¹⁷⁰ He said when interviewed by Daniela Creamer in 2016. Original text “Soy hijo del Technicolor, de los colores vivos que contrastan.” The whole interview can be available from: https://www.infolibre.es/noticias/cultura/2016/05/21/Almodóvar_quot_impregne_julieta_soledad_que_vivido_estos_anos_quot_50059_1026.html (accessed 4, may, 2018).

se me quedó grabado.

Me gusta pensar que mi pasión por el color no sólo está justificada en el barroquismo de mis personajes, sino que es la respuesta de mi madre a tantos años de luto y de negrura. Yo fui su reacción desmesurada a una tradición tan pasada y tan desatorada, y tan manchega...

(Almodóvar, 2000:20)

The color palette of a film is the range of predominant hues and tones to be used in different shots in order to contribute to the presentation of the emotions or moods of the characters, the general atmosphere of a set or to express an abrupt interference in a harmonic existence. Some colors customarily carry with them a symbolic meaning to which an audience will react almost unconsciously, so the semantic layers provided by their choice and distribution within a shot constitute a useful device for the filmmaker to establish the coherence between the story being told and its visual texture. The similarity of color understanding and the curiosity of scene modeling further promote the cross-cultural communication of movies as mass culture.

a) The color analysis of to return



Light color:



Dark color:



In a location of solemn, the three adults are all in dark color. Even they are

greeting with smile appreciably, their inner activities are grave and heavy. The young girl, in light color, means she is not understanding the meaning of death deeply. The background is bright, and the backlighting is on their bodies.

- In party



Main color:



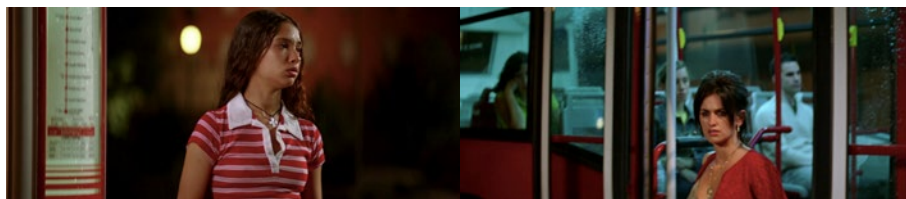
Background color:



The optic center is attracted by the main color, and the background, the left and right people are in a similar color. Thus the audience could pay more attention on Raimunda. The whole environment is a warm red tone, which shows the character's warm and relaxed mood at this moment.

b) The color of atmosphere – Paco's death¹⁷¹

The red color indicates the death, to create a tighrope atmosphere. The murder, Paula, with red T-shirt, full of meaning. While the dead-Paco, with a green T-shirt, lying on the blue floor, emphasizes the red blood much clearer.



¹⁷¹ The mixed editing of red color shots of this film could be watch on <https://vimeo.com/167873646>



c) The color analysis of Julieta

Julieta... is a production that presents an outstanding chromatic approach where no color is chosen at random (Natxo, 2016:22).¹⁷²

“When I invent a character, I see it as a mother sees her child, and I choose clothes, colors, as a painter would, to arouse emotion, but if these color choices are of the order of the artifice, the emotion, it must be absolutely authentic. (...) In my films, the colors, whether walls or clothes, all have for me a precise dramatic meaning. , I could detail you the meaning of each color on each wall of Julieta ... ”¹⁷³

(Tessé, 2016:38)

“Julieta,” based on three linked short stories by Alice Munro, is Almodóvar at his most reflective and nuanced. Julieta is a story of a single mother who has been searching for her missing daughter for many years. The director used big color blocks for many times to show the inner world of characters - her alienation, contradiction and estrangement from the people around her.

“The film starts with the red that is the color of the blood, the intensity in all its aspects, but above all in the passionate and sexual. It is fire, desire. It is

¹⁷² “Julieta es... con la que regresa al drama y al universo femenino. Una producción que presenta un planteamiento cromático sobresaliente donde ningún color es elegido al azar.” interview with the director of photography of Julieta.

¹⁷³ Face-to-face interview by a French journal *Cahiers du cinema*. Original text in French as following: Pedro Almodóvar, dans les Cahiers de mai, à propos des couleurs: "Quand j’invente un personnage, je le vois comme une mère voit son enfant. Et je choisis des vêtements, des couleurs, comme le ferait un peintre, pour susciter une émotion. Mais si ces choix de couleurs sont de l’ordre de l’artifice, l’émotion, elle, doit être absolument authentique. (...) Dans mes films, les couleurs, que ce soit des murs ou des vêtements, ont toutes pour moi une signification dramatique précise. Si on avait le temps, je pourrais vous détailler le sens de chaque couleur sur chaque mur de Julieta...".

a definitive color.”¹⁷⁴



When Julieta was young, she wore an indigo blue turtleneck sweater with bright short gold hair, symbolizing an independent but easily accessible image of a youth trendy lady. In middle age, she often wears a tragic bright red blouse, and her hair turns dark. When she finally sees her daughter, she wears a bright rose sweater, and her hair turns bright again. These colors all have more obvious symbolic meanings, showing the change of character and the relationship between characters.

3.3 Space transfer between countryside and metropolis

As a person from the countryside to the metropolis, the two directors show one of the big-league themes in a unique perspective: urban-rural differences. Their works show great differences between urban and rural cultures and describe

¹⁷⁴ He answered the questioned by Daniela Creamer the same interview above. Original text “La película arranca con el rojo que es el color de la sangre, la intensidad en todos sus aspectos, pero sobre todo en el pasional y sexual. Es el fuego, el deseo. Es un color definitivo.” The whole interview can be available from: https://www.infolibre.es/noticias/cultura/2016/05/21/Almodóvar_quot_impregne_julieta_soledad_que_vivido_estos_anos_quot_50059_1026.html (accessed 4, may, 2018.)

the shift from farming culture to industrial civilization.

The traditional urban-rural concept opposes the city and the countryside. The city is considered to be the representative of advanced civilization, while the rural area symbolizes backwardness and unconformity. Rey Chow claimed “the danger that the audience will temporarily bracket the political, racial and historical significance of the scene for vicarious sado-masochistic pleasure. Even if the jolting effect exists, its cinematic elaboration may work in conspiracy with the audience's secret visual pleasure. In this way, the film encourages insensitivity as well as discouraging it”(Silbergeld, 1999:146).

Almodóvar and Yimou seems are different with this opinion from the reviewing of their films. The pattern of social relations shifts from the modernity of rationality to the postmodernity of polysemy. Consequently, the protagonists under their lens are pursuing their identity in geospatial reconstruction, no matter Manuela¹⁷⁵, Julieta¹⁷⁶ or Qiu Ju¹⁷⁷, Song Lian¹⁷⁸.

... ‘la movida’ is now considered significant in the transitional period, allowing many young people of Almodóvar’s generation to explore their sense of expression and identity in ways that were all but forbidden, either legally or socially, before the end of Franco’s regime.

(Acevedo-Muñoz, 2007: 5)

3.3.1 Pedro Almodóvar’s consistent rural nostalgia

From 1980s, the pattern of social relations shifts from the modernity of rationality to the postmodernity of polysemy. The geospatial restructuring is a

¹⁷⁵ Manuela returned to prosperous metropolis Barcelona facing the complexity of individual identity.

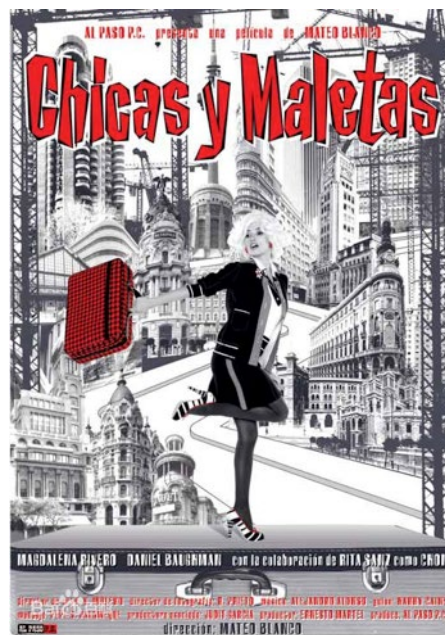
¹⁷⁶ Julieta faced directly the complexity of mother-daughter relations in Madrid.

¹⁷⁷ Qiu Ju travelled farther and farther away from the countryside for seeking redress.

¹⁷⁸ As the representative of urban civilization, Song Lian returned to agricultural civilization for resisting.

remarkable feature in Almodóvar's films.¹⁷⁹ "Almodóvar subverted the center by redefining it as the marginal. ... the center was located in Madrid ... and , ironically, the inversion helped to demarginalize Spanish cinema in the world market. ¹⁸⁰" Madrid have cemented into his film-making style and narrative interests as "the most fun city in the world " (Acevedo-Muñoz, 2007: 224).

a) Tolerant metropolis



Most frequent locations and monuments of Madrid

"In Madrid, Almodóvar found the ideal stage for his paradoxical world view.

¹⁷⁹ Revolves primarily around Zygmunt Bauman's theories on postmodern liquid societies and related theories applicable to postmodernity and the urban environment by cultural geography scholar David Harvey, Dr. Jytte Holmqvist (2015) analyses the cities of Madrid and Barcelona in films of Pedro Almodóvar and Ventura Pons as spaces that are becoming ever more abstract, fluid, complex and artificial as globalisation takes a hold of our postmodern era to find out how the gradual transformation of the Spanish metropolis from 1980 to 2013 reflect not only concurrent socio-political changes in contemporary Spain, but also the increasingly fluid space that is the global urban habitat of today and how can unfixed gender identities and an altered human anatomy in the cinema be viewed as metaphors for the changing city in which this transformed individual lives. The thesis concluded that Spain both on- and off screen, is becoming ever more outward looking in perspective.

¹⁸⁰ As D'Lugo puts it, this new moral matrix serves to center a group of characters who within the culture of the dictatorship and in the immediate post-Franco period, were viewed as marginal types... [Moreover] the dramatized audience and presumably the authenticators of that new demarginalization are the police, the enforcements of those repressive social and moral codes.

A place in which the most avant-garde design lives happily alongside a tacky dressing gown.” The website of “esmadrid”¹⁸¹ made a very precise analogy for the director’s depicted combining tradition and the Avant-garde of the tolerant Madrid from traditional neighbourhoods to iconic locations, for instance, Old, narrow streets and balconies as featured in *Talk to Her* and *Julieta*; Gran Via and its characteristic illuminated signs in *Women on the Verge of a Nervous Breakdown*, Plaza Mayor in *The Flower of my Secret* and Puerta de Alcalá in the opening of *Live Flesh*. Many directors have classic film works of city image, such as New York by Woody Allen¹⁸² and Rome by Federico Fellini¹⁸³. Madrid is the city of preference by Almodóvar in his films naturally, nobby and ideal.

In Almodóvar’s Oscar-winning film *All About my Mother*, The modernity and coast of Barcelona was attracted not only for Montjuïc Cemetery, the monument to Columbus, Plaza Real Square, the Basilica of La Sagrada Família and Güell Park, but more remarkable its tolerant to individuals of transvestite, pregnant nun, drug addicts and many more dramatic characters that are difficult to be accepted by the world.

b) Running between urban and rural areas

The huge difference between urban and rural areas based on economy does not mean that folk culture has no merit in real life. Local culture has the advantage that cannot be analogous in urban culture in aesthetics and morality. We feel the Spanish national elites from the kind and tough rural women, such as Agustina in

¹⁸¹ It was in the webpage which now could not accessed to in https://www.esmadrid.com/en/Almodóvars-madrid?utm_referrer=https%3A%2F%2Fwww4.bing.com%2F.

¹⁸² There are three directors in the American film industry who like to make movies in New York: Martin Scorsese, Woody Allen, and Spike Lee. Compared to Scorsese, who prefers the gangster theme, Spike Lee, who focuses on social chaos, New York is romantic in Woody Allen’s camera. Woody Allen best known for his romantic comedies *Annie Hall* (1977) and *Manhattan* (1979),

¹⁸³ The films of Fellini offer a combination of themes including memory, dreams, fantasy and desire, which have influenced many current directors. Pedro Almodóvar was in one of them.

To Return and Agrado in *All about My Mother*. Their persistence and simplicity are not found of the people in metropolis. Distance and detachment kept smart urbanites in the nature of fickleness while losing the lofty and sincere in the field of morality and aesthetics. Old mothers desired to go back to the country, for instance, mother in *The Flower of My Secret* (1995), *To Return* (2006), *Julieta* (2016), etc. Rural areas are always combined with mothers. Women can conceive life in nature traditionally, thus rural areas are endowed with the characteristics of motherhood. Young mothers who trapped in miserable urban life dreamed back to Shangri-La. But at the same time, the rural places in Almodóvar's films are solidified and old-fashioned villages,¹⁸⁴ while the big cities, specifically Madrid and Barcelona are acceptance and compassion.

More precisely, Almodóvar, who has never losing ural roots, likes to connect the splendid Madrid with simple and quiet towns¹⁸⁵, for example, Lanzarote and Madrid of *Broken Embraces* connected by a red car¹⁸⁶, Madrid and the seaside cottage in Galicia of *Julieta* connected by a Hitchcockian train¹⁸⁷. Unlike Zhang Yimou's movies, where cities and countryside connected depending on human resources¹⁸⁸, there are vehicles of cars and trains are the most common ones among cities in Almodóvar's films. This also reflects that Spain has more developed transportation than China in the same period.

The films explored are considered noteworthy visual documents that reflect not only Spain's move from dictatorship to democracy, but also the transformation of the Spanish and Catalan capitals and the move from concrete urban habitat to a

¹⁸⁴ Almodóvar opened the veil of some villages to revealing the root of painful soul, particularly in *Bad Education*.

¹⁸⁵ The growth of Almodóvar to cosmopolitan director and the development of Madrid to metropolis were parallel.

¹⁸⁶ The same car has also occurred in *Talk to Her*.

¹⁸⁷ Since what happened on the train was suspenseful and magical.

¹⁸⁸ Walking or palanquin.

more abstract global space (Holmqvist: 2015).

3.3.2 Yimou's struggle from rural to urban

Among the fifth-generation, Zhang Yimou is a key figure in the great turning point of Chinese film history. His films seem to be the name of Chinese movies and even Chinese culture in the eyes of the West. Since the beginning of reform and opening up, film art has experienced a difficult journey of cultural root seeking. Zhang Yimou is inevitably swept into the wave: the interaction between the nation and the world, the local and the global in the context of globalization. Zhang Yimou's ability for controlling of the rural topic is specific¹⁸⁹. In his rural theme, it always has double signification. In one side the critical to desolation, brutal and poverty; in the other, the exploring and praising for original life. And in his film of rural life, the modern people always have a missing for the past history. It seems his own remembering of his childhood. And the space in most of time indicated the status of female in family.

a) Early Yimou: Concern for the original life

After the Cultural Revolution, literature and art called for cultural awareness, and the shift from political theme to cultural theme became historical necessity. Literary and artistic works with cultural awareness, regional color and root-seeking theme have emerged, and a culturally rich literary era has arrived. Examining national reality with modern consciousness, exploring and carrying forward the national cultural traditions, which urge artists to turn their attention to the local, folk, and primitive civilizations that have not been immersed in modern civilization, with a view to exploring the origin and essence of national identity.

Zhang Yimou also focused on the ancient, wild and primitive civilization, and

¹⁸⁹ In the era of Zhang Yimou's blockbuster, Hollywood style and gorgeous color drown the unpretentious life and rough and rustic texture.

established several closed regions. For instance, boundless red sorghum fields covered the ancient and wild “18-mile slope” of *Red Sorghum* (1988), besides a few strong men and a woman scanned by full shot. In this closed land of barbarism, there is only one winding road¹⁹⁰ leading to the outside world. Followed by *Ju Dou* (1990), a closed dyeing workshop with high dyeing cloth, set with the only one path¹⁹¹ leads to the outside world. And then a locked great castle lilted red lanterns¹⁹² and a small mountain village far from civilization.¹⁹³ *To Live* (1994) is a small town in the changing era with the framework from 1940s to 1960s. The story of Fugui is included in the background of the entire nation, playing the difficult songs of civilians living.

In *Red Sorghum* (1988), palanquin is a metaphor of female social status. Jiu'er is weak and manipulated inside of the palanquin, which repressed and enclosed. From the closed space into open space, it represented liberation for women. So when a robber opened the curtain of the palanquin to let Jiu'er out, Jiu'er's reaction is not frightened, but is relax and joy. The uncharacteristically performance is delight for liberation in real. The wedding night with her husband Li Datou in the bedroom, the scream from Jiu'er scream symbolizes the great harm by patriarchal power. While the illicit sexual in wild and free space -- the field of sorghum symbolized the revolt of female.

¹⁹⁰ The only road even led to the Japanese aggressor.

¹⁹¹ This road broke the closed and backward workshop.

¹⁹² *Raise the Red Lantern* (1991).

¹⁹³ *Story of Qiu ju* (1992).



Palanquin in Red Sorghum

In *Ju Dou* (1990), Ju Dou, in her pre-mother stage, tortured by her husband Yang Jinshan in a dark and closed room, is just because she could not “have a son”. And afterwhile in her mother stage, the living room is open and bright after she has a child. Zhang Yimou placed the women in dark, enclosed spaces in pre-mother stage, and when women became mothers, whether their physical space or psychological space are become bright and wide open up. It indicates the double oppression to living space and psychological space of female by patriarchal consciousness.

The director rediscovered the vibrant folk culture that scattered outside the remote borders and norms. Expressing the spirit and temperament that people have not indulged through the display of negative values such as backwardness, closure, depression, and inhumanity, which makes the oeuvres of Zhang Yimou with a distinctive regional cultural identity. Although the unique regional culture in the film has a certain degree of closeness, Zhang Yimou did not cut off their connection with the real society. He clearly noticed the impact of the modern civilization process on the closed cultural form when expressing different regional cultures.

In his binary opposition structure of rural and city, rural is an unpretentious

world full of freedom, purity, warm and romantic; city is a violent lair and a source of lustfulness, full of murder, deception, slanders and shackles. From *Shanghai Triad* (1995), Zhang Yimou began to gaze at the so-called “etropolis”. A powerful drug empire in the 1930’s debauchery shanghai is an autocratic wrestle and sad melody for weak. *Red Sorghum* (1988) is the purest expression of passion catharsis and consciousness. The scene of “savage harmony”, “elevated sedan chair” and “sacrifice to the God of wine” showed profoundly and forcefully the great power of life in the backward and barren wastes time and again.

In briefly, the space indicates the status of female in society in Zhang Yimou’s film. Physically, from closed distillery, dye house and palatial abode to wild, board, and open place, such as countryside field and city street, for example, *Story of Qiu Ju* (1992), *Not One Less* (1999), *The Road Home* (1999); to the barren island, for instance *Shanghai Triad* (1995); and to a ornate and sacred building – Imperial Palace¹⁹⁴ and Church.¹⁹⁵ Psychologically, the mothers try to liberate from the bondage of their husband, children and family, and began to pursue the self-value. Zhang Yimou's early films, with a reflection on traditional culture and a desire for film reform, started from the big cultural background and naturally created rich national content. Zhang Yimou thinks that good movies should walk on two legs: one is to have a big cultural atmosphere and have new expressive techniques; the other is to pay attention to people themselves, which must be from the heart, rather than using characters as props to explain intentions. So what Zhang Yimou shows us is his deep concern for the human nature and destiny of the Chinese people. There are two aspects in the film: one is to criticize the shortcomings of traditional culture and reveal the human nature diseases; the other is to eulogize the vitality of life and publicize the good human nature. It can be said that one of the main lines running through Zhang Yimou's early films is his constant and enthusiastic concern for people.

¹⁹⁴ In *The Story of Golden Armor*.

¹⁹⁵ In *The Flower of War*.

b) Middle Yimou: Reflections of present life

Zhang Yimou returned to the traditional chronological narrative, but he did not stop at tradition that pushed it to the extreme experimental documentary. The plot development evolved according to the natural process of life, avoiding the way of rendering emotions through photography and color. This made *Keep Cool* (1997) as a watershed of Yimou's film style. *Keep Cool* is the first film that only occurs in the city in his director career. The experimental film is entirely a story of urban people, the counterpoint of roll rhythm and sloshing lens¹⁹⁶ transmitting the fast-paced life in modern city. Zhao Xiaoshuai represents violence, An Hong represents sex, Zhang Qiuqiang represents morality, Liu Decheng represents money and policeman represents law. They are all in aphasia because they can't communicate well. Zhao Xiaoshuai's elaborate shouting scene in pursuit of An Hong is clearly a collective performance of aphasia. Zhang Qiuqiang strongly tried to mediate the contradiction between Zhao Xiaoshuai and Liu Decheng. But he was turned into a "mental patient" by Zhao Xiaoshuai, so he had to shout crazily in the hotel. The two scenes that policeman appearances showed the same plane position, composition and language, which showed that his words were invalid. In the eyes of Zhang Yimou, the city is such a cold and lonely, unable to communicate.¹⁹⁷ Impetuous, impulse, confusion, and lack of faith, all of them convey the turbulent feelings of modern urbanites.

¹⁹⁶ Audio-visual counterpoint also been called as montage of sound and image. *Eisenstein on the Audiovisual: The Montage of Music, Image and Sound in Cinema* is an essential reading for further understanding.

¹⁹⁷ The same theme of aphasia in films from Almodóvar and Yimou has different solution. Almodóvar expressed the comic ending from effective communication, and Yimou shows tragedy brought about by ineffective shouting.



Poster of *Keep Cool* (Chinese version)¹⁹⁸

The binary opposition structure of rural and city was reflected more clearly in *Not One Less* (1999). The first half of the film shows the harmony and simplicity of remote mountain village. However, the city took Zhang Huike with its huge

¹⁹⁸ Cast in the poster, the bigger image in red t-shirt is Junk-peddler (performed by Zhang Yimou).

temptation, which made Wei Minzhi, a 13-year old girl enter to the complicated city for Huike's missing. Her journey to the city was so difficult without fare. She was driven off the middle of the road and had to walk to the city. At the beginning, the city refused her -- she was nothing to eat and no place to sleep. A modernist loneliness and helplessness that Antonioni¹⁹⁹ used to express passed on and sense of alienation arose spontaneously. But then finally the city was touched by her persistence and she walked into a live broadcast program. With the help of modern media, she found Huike, who was wandering in the city as a beggar. Film ushered in a happy ending – the city donated study materials to this mountain village. This is not so much the rescue of backward village from developed city, but rather the conquest of warm village to cold city.

Happy Times (2000) narrated in the absurd and humorous narrative form a story of deceptive love between an aging bachelor and beautiful blind stepdaughter. The plot of *Happy Hour* was full of deception, the deception of apprentice to his master, the deception of master to blind stepdaughter's stepmother, and master and apprentice united to deceive the blind girl. Thus the name of the film, happy time is an irony of urban life. Although the lens has shifted from the countryside to the city, the director yimou still insists on the humble happiness of nonentity. It talked about the difficulties of love of the elderly in city, but what flashes most on the screen is that the aging bachelor Zhao runs through the traffic of the city longing for love and what appears in the background is the billboards in the city. This series of shots indicated the rapid change in ideas of urbanites, Unadorned and feeble sentiment of urban nonentity, and more significant, individual loneliness.

The mainstream of this period is the questioning, inheritance and selection of tradition by modern consciousness. Zhang yimou discovered that it was not

¹⁹⁹ Michelangelo Antonioni (1912-2007) was an Italian film director, screenwriter, editor, and short story author, noted for his avoidance of "realistic" narrative in favour of character study and a vaguely metaphorical series of incidents, and best known for his "trilogy on modernity and its discontents".

enough to adopt a consistent identity of traditional, national and indigenous. Facing the diversified and globalized international environment, the director gazed to pure emotions and explored the root of Chinese culture by the pure emotional power under the guidance of modern cultural identity.

c) Yimou in 21st century: Dissolution of local consciousness

Since the new century, with the commercialization and consumption transformation of Chinese films, the manifestation of locality in Zhang Yimou's films has undergone tremendous changes, showing post-rural characteristics. The themes in this stage deviated from the local context and reflected his enthusiasm to genre conventions. Whether swordsmen movies such as *Hero* (2002), *House of Flying Daggers* (2004) or Chinese palace movies such as *The City of Golden Armor* (2006), they all deviated from the local narrative context of Zhang Yimou's earlier works, but presented a conscious catering to the visual aesthetic of the audience and a deep pursuit of economic benefits in the process of commercial transformation. In the pursuit of ultimate form of aesthetic and the construction of gorgeous film language, the spiritual core of rural film is either abandoned or dispelled and becomes the object of audience spectacle and cultural consumption. Dramatic picture and visual revel cannot hide the blank and poverty of the film spirit. The spiritual connotation of the locality has been completely eliminated, and the film has become the object of pure visual spectacle and entertainment

consumption in films of this stage, *A Woman, a Gun and a Noodle Shop* (2009)²⁰⁰, for instance.



(Left) Xiao Shenyang in CCTV Spring Festival Gala, February, 2009

(Right) Xiao Shenyang in *A Woman, a Gun and a Noodle Shop*, December 2009

The plot, character, scene and stunt also reflect the obvious suspicion of catering to the foreign film festival judges and foreign audiences. Such as values and culture of Western and Asian²⁰¹ mixed in *The Flowers of War*, which reflected the director's paranoia of award and superficial humanistic care. Zhang Yimou was ravaged by the film industry no matter involuntary or willing. The tremendous

²⁰⁰ *A Woman, a Gun and a Noodle Shop* is a remake of *Blood Simple*, the 1984 neo-noir classic of the Coen brothers. This remake is widely criticized at home and abroad. "An oddly faithful remake with bleak but dazzling results." Andrew O'Hehir had remarked in salon.com, an American news and opinion website. Nathan Southern comments "a laborious, excruciatingly dull, and misguided reread" and "The film's most predominant flaw is that the narrative unravels at such an awkward pace." He only rated one star (total four stars) in tvguide.com. Domestic critics attribute the failure to capital coercion. The director prepared for almost ten years for *Hero*, while according to the relevant information, it is estimated that the preparation period of the film is only half a year. After the Beijing Olympics, Zhang Yimou has been preparing for the adaptation of *The Flowers of War*. While in the beginning of 2019, Zhang Weiping, the investor of Zhang Yimou's film, announced to the press that they started a new film that combines thriller, suspense and comedy of *A Woman, a Gun and a Noodle Shop* and shooting in June. Zhang Weiping disclosed without the Olympics, Yimou would not dare to shoot *A Woman, a Gun and a Noodle Shop*, which would be a new and exciting attempt for him. And the leading man of this film, Xiao Shenyang, is a new superstar born in a comic show called *Money is not a problem*, one of the best received performances of this year's China Central Television's Spring Festival Gala, an important event in Chinese New Year's celebration for the past three decades. It can be inferred that this film is to use the high popularity of directors and actors to earn commercial profits.

²⁰¹ Typically for American and Chinese in here.

transformation of Zhang Yimou's film in 21st century from content to form reflected the general trend of Chinese film development: commercialization, entertainment and consumerization.

IV. Cultural identity on screen: gender and gender-role subversion

4.1 The Veil of tradition: gender on screen

Cultural identity is the combination of affiliation with and ascription to groups (Bennett, 2013:59). Gender is one of the topics with great attention in Cultural identity by Hispanists in recent years.²⁰² It is also the most frequent word mentioned in the Chinese media's report on the Almodovar film. *Gender and Spanish Cinema*²⁰³ significantly chose the provocative poster for Almodóvar's film *Carne Trémula* (1997) for the bookcover is confirmed the representativeness of the Almodovar in this theme as well. Rodríguez concluded, "The supreme protagonists, Women. Be they beautiful, ugly, strong or weak, the mythical 'Almodóvar girls' have earned a place in the history of Spanish cinema. Man is always the center of their problems, they don't feel loved enough and sometimes they look ridiculous, abandoned or neglected. In spite of it, Almodóvar goes to valiant female characters, something neurotic, but brave, in short."²⁰⁴

Rothman (1993:67) did a research on the female characters in Hollywood films. "Women appear in nearly all of the 146 top grossing films we analyzed.

²⁰² The book *Spain on Screen: Developments in Contemporary Spanish Cinema* contribute a lot for exploring genre and gender.

²⁰³ This book seeks to answer questions such as: What does the portrayal of the notion of gender in Spanish cinema reveal about Spanish society? What clues does it offer about Spanish identity?

²⁰⁴ *11 rasgos que definen a las películas de Almodóvar* from culturamas. Original text: Las protagonistas supremas, Las Mujeres. Ya sean guapas, feas, fuertes o débiles, las míticas "chicas Almodóvar" se han ganado un hueco en la historia del cine español. El hombre es siempre el centro de sus problemas, no se sienten suficientemente queridas y en ocasiones se ven ridículas, abandonadas o despreciadas. A pesar de ello, Almodóvar acude a personajes femeninos valientes, algo neuróticas, pero valientes, en definitiva. Unavailable from online in 2019: <http://www.culturamas.es/blog/2016/03/13/11-rasgos-que-definen-a-las-peliculas-de-Almodóvar/> (Accessed 9 September 2016)

Leading female characters represent only about 25 percent of all characters for the entire period. This seems to be a consistent and rigid proportioning for men and women in the movies. While women have always appeared alongside men in star and supporting roles in Hollywood movies, their interests and activities were quite distinct from those of men for many years...These female characters did not compete with men, they occupied an entirely different world from them - a fanciful world of song and dance and excitement that must have appealed to many women in the audience”.

To summary the Best Picture of Oscar Academy Award from the year 1970-1989(20 films in total), it is only 3 of them in which the protagonists are women. “When major studios²⁰⁵ do cast women, the parts are lackluster,” Almdovar said,“Hollywood is losing an enormous opportunity when it doesn’t actually create these good roles for women of all ages, When it doesn’t actually create good roles to talk about mothers, about girlfriends, about daughters, about sister-in-laws” (Brent, 2016).

Year	Best Picture	Protagonists
1970	Midnight Cowboy	Men
1971	Patton	Man
1972	The French Connection	Man
1973	The Godfather	Man
1974	The Sting	Men

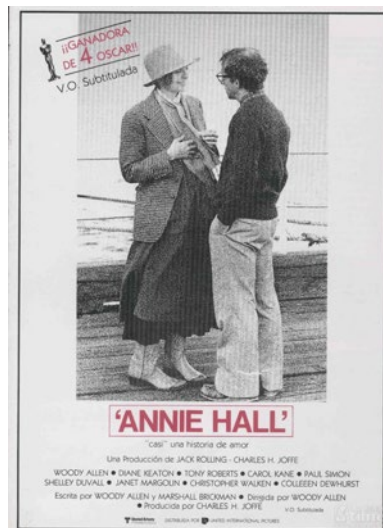
²⁰⁵ It refers to the big six studio of Hollywood: These studios, sometimes referred to as the “majors,” include Walt Disney Studios Motion Pictures, Paramount Pictures Corporation, Sony Pictures Entertainment, Inc., Twentieth Century Fox Film Corporation, Universal City Studios LLC, and Warner Bros. Entertainment Inc. In addition to the six majors, there are three “mini-major” studios: DreamWorks SKG, Lions Gate Entertainment, and Metro-Goldwyn Mayer (MGM).

1975	The Godfather: part II	Man
1976	One Flew over the Cuckoo's Nes	Man
1977	Rocky	Man
1978	Annie Hall	Woman
1979	The Deer Hunter	Man
1980	Kramer vs. Kramer	Man
1981	Ordinary People	Man
1982	Carros de fuego	Man
1983	Gandhi	Man
1984	Terms of Endearment	Women
1985	Amadeus	Man
1986	Out of Africa	Woman
1987	Platoon	Man
1988	The Last Emperor	Man
1989	Rain Man	Men

In these traditional films, women conforms to the patriarchal prescriptions subdued under the shadow of the heroes' halos as Horrocks (1995:62) declaimed "The woman in the western is shown very much as a maternal figure: it is maternal authority that constantly has to be resisted. Women are rarely shown as sexually energetic, except in their role as whores: the 'good' woman wears those long

dresses that shroud the body in respectability. Only the bad woman shows her flesh.” Although woman owns their prescribed values, the breadwinner is man. Consequently, woman is nonetheless resisted by man. Horrocks (1995:62) continues the image of western woman that “The wife or wife-to-be in the western is therefore a wife-mother, who wants safety, domesticity, gradual progress. The man often revolts against this and craves violence, danger, and abrupt changes in fortune. In this sense woman in the western often represents bourgeois values, which are resisted by the drifters, cowboys and gunfighters, who romantically hold out for another way of life, an impossible one, a purely mythic world that rejects family and property values.” Which Almodóvar thoughts is a kind of diabolical sexism²⁰⁶.

The sculpture of female can be summarized into two kinds in these traditional films. The first is woman of “beauty and sunshine”. They are pretty, kind-hearted, nice or with the glory of motherhood, which is an absolutely support and salvation for men. This kind of women is the ideal partner in men’s mind, and coincides with the frontal desire and emotion, such as Annie in *Annie Hall* and Karen in *Out of Africa*.



Annie Hall (the post in Spain)



Out of Africa (the post in Spain)

²⁰⁶ However, Almodóvar deems that it’s diabolical because there’s no one that we can actually accuse of being responsible for this sexism.

And the other is the image of “dark and evil”. They are sinister and calculating, presented in the way women is threat to men or the ability of women is beyond that of the male. It is a demonized and exaggeration to those women who do not obey the rules of the patriarchal society, for example Nurse Ratched in *One Flew over the Cuckoo's Nes* and Beth in *Terms of Endearment*. Laura Mulvey (1975:8) is shaper to point that “in a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness”.



Nurse Ratched



Beth

Began in the early 1960s in the United States, Second-wave feminism eventually spread throughout the Western world and it later became a worldwide movement that was strong in Europe and parts of Asia. The New Left was at its height as well. Both movements strongly opposed the “dominant cinema”, and feminism film rise up. Originating in the Anglo-American, Feminist film theory debates about the exclusion of female subjectivity from the cinema and the new awareness of the problem of the cinematic mise-en-scène of the gaze, of "visual pleasure". Lipper traces it taken by psychoanalytically oriented feminist film theory from its beginnings in the late seventies. First, massive criticism was levelled at the exclusively male/patriarchal gaze of the viewer from Hollywood

dominant cinema, then emphasis centred around the specifically female gaze as a category in aesthetic theory. Ultimately, psychoanalytic feminist film theory has turned its attention to films for women, melodrams and early movies in an attempt to capture the respective historical forms of female subjectivity that they reflect. Laura Mulvey in her influential essay *Visual Pleasure and Narrative Cinema* claims that men and women are differentially positioned by traditional narrative film that men as subjects identifying with agents who drive the film's narrative forward, women as objects for masculine desire and fetishistic gazing.

The scopophilic instinct (pleasure in looking at another person as an erotic object), and, in contradistinction, ego libido (forming identification processes) act as formations, mechanisms, which this cinema has played on. The image of woman as (passive) raw material for the (active) gaze of man takes the argument a step further into the structure of representation, adding a further layer demanded by the ideology of the patriarchal order as it is worked out in its favorite cinematic form - illusionistic narrative film.

(Mulvey, 1975: 17)

Rey Chow claim that Zhang Yimou's films do not depart at all from the politics of the polarization of male gaze versus female body that was problematized by Laura Mulvey's influential essay *Visual Pleasure and Narrative Cinema*. On the contrary, Zhang's films provide a demonstration, from the perspective of a non-Western culture, Of Mulvey's incisive observation of what in many Ways is still the predominant heterosexual problematic (Silbergeld, 1999:146).

Shaping the image of female is imperative to film. It can be say that it is an essential subject focused by filmmaker to the representation of female image since the birth of the film. Due to the success shape of the female image, film highlights its charm as a visual media. The female body plays an meaningful role in the film narration. As the object of being watched, it has multiple dimensions in the social

and cultural reality. Research on the image of female has also been a relevant issue closely watched by film critics. In one side, the female image is the reflection of women in social status, for example, living conditions, personal rights and so on; in the other side, the social status of women improve the change of female image in film. Gennerrally speaking, the feminist film iconed by women's director, female centric and female concepts. The author concluded those characteristics and the feminist film could be forms as the following,

- 1) Showing women's morality and experience under the traditional ethics system.
- 2) Showing women's rights, power and desire that above the men's via extreme measures.
- 3) Diluting the gender concept, and separating the female from the gender prejudice. Women and men is just a simple relationship between human. Women are an independent "individual" in the film.
- 4) Different from the masses' gender concept, showing a different gender perspective. The paradox of the authenticity of the self-fabricated transsexuals.

4.2 Victims, Warriors and the Female Analogy

Zhang and Almodóvar are known as a woman's director in patriarchy for women are consistently avant-gardes in their films by being placed in the specific social background to break the stereotype of silent, absent, or marginal.

What I want to express is the Chinese people's oppression and confinement, which has been going on for thousands of years. Women show this more clearly on their bodies because they bear a more onerous burden than men.

-- Zhang Yimou (Silbergeld, 1999: 132)

The depictions of women do not stop at labelling their identity in Zhang's

films. He has used “subversive females” as the subject in cinema, take of *Red Sorghum*, *Ju Dou*, *Raise the Red Lantern*, and *The Story of Qiu Ju* as the example, and created allegories to portray the political situation of China.²⁰⁷ For the images of revolutionary women, he gives a vivid narration of their existence and the process of changes in their thoughts, thereby revealing how revolution alienates human. And he also observes the flexibility and resilience of human potentials under extremity. Consequently, a variety of folk women appear in his works, featuring natural and free spirit. And for the relationship between husband and wife, he puts thoughts on couple’s chase and betrayal, waiting and miss out, separation and remarriage, humiliation and survival.

Maddison (2000:265) point out “The Spanish film-maker Pedro Almodóvar has been understood as a ‘women’s director’, a tag that was used in Hollywood in the mid-twentieth century to connote a particular standard of female-identified melodrama...” The relations between characters in Almodóvar's photography are complicated and eccentric, and they reencounter in the prompt of fate and time. Women are taught to be objects of spectacle in his tale.²⁰⁸ Women are always

²⁰⁷ Feminist critic Rey Chow (1995) considered “while repeatedly portraying the traditional injustice meted out to females in China, their real concern lies only with China’s national predicament, and they really are not about female liberation.”

²⁰⁸ Almodóvar explained the “spectacle” by the selection of a female by camera in a mysterious way. And he deem that the directors who concentrate more upon male roles, lose a great treasure, when interviewed by Daniela Creamer, who asked what are the requirements to be an Almodóvar girl. The dialogue as following:

P. Seguro que muchas actrices le han preguntado cuáles son los requisitos para ser una chica Almodóvar...

R. Es cuestión de suerte. Pero sí pido que no tenga prejuicios. Que sea libre y espontánea. Que haga funcionar tan bien las comedias como el drama. Carmen Maura y Penélope Cruz son un perfecto ejemplo de ello. Son muy guapas y la fotogenia es muy importante. La cámara no es como el ojo humano: selecciona de un modo misterioso. Mira cómo ha favorecido el físico de Rossy de Palma. Sus rasgos son peculiares y la cámara los adora y los favorece. Esta crea una belleza autónoma, a la cual el director debe estar atento. Los directores que se centran más en papeles masculinos, se pierden un gran tesoro. El modo de reaccionar de las mujeres es muy dinámico, mucho más cinematográfico. En los hombres latinos, en cambio, hay una especie de pudor.

available online in:

https://www.infolibre.es/noticias/cultura/2016/05/21/Almodóvar_quot_impregne_julieta_soledad_q_ue_vivido_estos_anos_quot_50059_1026.html (accessed 4, May, 2018.)

cheated by men and are hit by accidents of life. Between women of the same age, they are full of friendships and sisterly feelings; and there is always a gap between mother and daughter. Mother is still the one who is willing to do her best for her children, but she does not know how to express herself. For instance, Mother in *To Return* (2006) acting as a ghost, hiding under the bed, afraid to meet his daughter; while mother in *All about my mother* learns about her daughter's news of ectopic pregnancy only from the mouth of others. Almodóvar is good at hopefully drawing women with vulnerable emotion, and the everyday lives of people at the bottom and the Spanish national characteristics are fully reflected in his movies.

Female characters unite in emotional solidarity; affirm in their right to control their bodies and to attend to the law of their sexualities and heterogeneous desires. Most of the works, such as *All about My Mother* and *Raise the Lattern Up* are belongs to the above thus labelled them with feminism directors. Almodóvar and Zhang have been considered as directors of feminism film by massive criticism, with disagreement by others as well.

Studied on the 40 movies of the two directors above, I summarized the female characters mainly into three kinds according to plight– loneliness female in the family; subversive female in career; and distress female in society.

4.2.1 Loneliness female in the family

This image of the female in loneliness has never left from Pedro Almodóvar's field of vision from his first full-length feature *Pepi, Luci, Bom and Other Girls on the Heal* (1980) to latest *Julieta*²⁰⁹ (2016). Pepi, Luci and Bom are representatives of a modern girl full of loney. They had no fixed target and lost in the city landscape of debauchery gorgeous and foppish. It is transience even if they have

²⁰⁹ Infolibre reported the director's work in Festival de Cannes (Cannes Film Festival) by Daniela Creamer with the title of "Julieta of loneliness"(Original text: "Almodóvar: 'Impregné 'Julieta' de la soledad en la que he vivido estos años") available online in: https://www.infolibre.es/noticias/cultura/2016/05/21/Almodóvar_quot_impregne_julieta_soledad_que_vivido_estos_anos_quot_50059_1026.html (accessed 4, May, 2018.)

an intersection with each other and then continues to be lonely in the city. And this kind of ladies also shown in those following works of the director, such as *Labyrinth of Passion* (1982), *Dark Habits* (1984), *Tie Me Up* (1990), *Live Flesh* (1997) and *Talk to Her* (2002).

Sexilia in *Labyrinth of Passion* is also a typical icon. The excellent appearance and successful singing career could not take her out of the chaos of private life, the mind vacant and her heart sorrowful. The instant attractions with Riza Niro²¹⁰ let her remember the troubled childhood nightmare, and Riza salved her against the chaos. This is a wonderful fairy tale made by the director, and it is experimentation by Pedro Almodóvar to solve this feminine issue. Just as he claimed: “they are free but lonely. The specific is attracted deeply on me...” (Almodóvar & Strauss, 2006:20)

a) *Talk to Her*

Talk to Her express an emotional world with detail that each is lonely but interdependent. Love and loneliness connected them in the world. They want to communicate with intimacy, to save them by mutual dependency.

²¹⁰ The son of the emperor of Tiran in film.



Post of *Talk to Her*, Spanish version.

From the post, we can read that the image in post is not the talkers – the actors themselves, but the objects of the talk – those two actresses, Alicia and Lydia, although the theme of the film *Talk to Her* seems the male. Alicia and Lydia are in the layers of shadow, rely on each other, though calm on the surface but seems to have a great deal of talk. Perhaps Pedro Almodóvar wanders to tell the audience that the person who wants to be talked to is still female. Benigno says to Marco, “You have to pay attention to women, talk to them, be thoughtful occasionally, caress them. Remember that they exist, they are alive, and they matter to us.” Those two actresses in this picture are in a coma, with a different ending, however. Alicia wakes up by Benigno’s talk, and Lydia died by Marco did not talk to, or preferably to say, Marco is not the right man who can awake her.

Lydia grows up as a famous matador under the education of her father.

Nevertheless, she is lonely in a family because her father has already died in the bullring and her respectable career did not support by other family members. Lydia is alone in the profession that many matadors refused to show together with her in the bullring because she is a woman. And she is lonely in a lifetime. As success and famous matador, she is confident in the bullring and self-confident with the gorgeous costume. But she is afraid of the snake, which symbolises she is weak and lonely in the heart. What is more, she is alone in romance. She broke up with her boyfriend Niño de Valencia, another matador, something that has been all over the tabloids. After she establishes a new romantic relationship with Marco, it seems she is not confident with it. When Marco attends a wedding in Toledo and is surprised to find Lydia there too since she had said that she did not want to go. There is a scene in the film: Marco and Lydia are in the car, and Marco is talking.

Lydia: Marco, we should talk afterwards.

Marco: We've been talking for an hour.

Lydia: You have, not me.

Marco: Indeed.

Much of the verbal “talking” in *Talk to Her* is represented as acutely problematic, a source of distortion, misunderstanding, and outright manipulation²¹¹ (Wilson, 2009:46). The situation of Lydia’s aphasia is reflected maximum here. Even though Lydia has a good impression to Marco, she could not forget the ex-boyfriend and restored their relationship. When she wants to talk to Marco about this, but she is gored and becomes comatose. The man who loved her so much did not talk to her when she was lying on the bed lonely. Several months later, the bullfighter left the world alone without attention she deserves since she was a dominant heroine in the bullfight. Pedro Almodóvar made a good expression

²¹¹ In this case, the word “talk” or more specific “Habla” similar with the “more analogic language” of Chinese. Thus, one of the reasons for Chinese critics’ preferred for title analysis of Almodovar’s cinemas. Bennett (2013:65) explained the analogic of Chinese that “demands that its speakers imply and infer meaning from the context of relatively vague statements –the way it’s said, by whom, where at that time, and just before of after what other statement”.

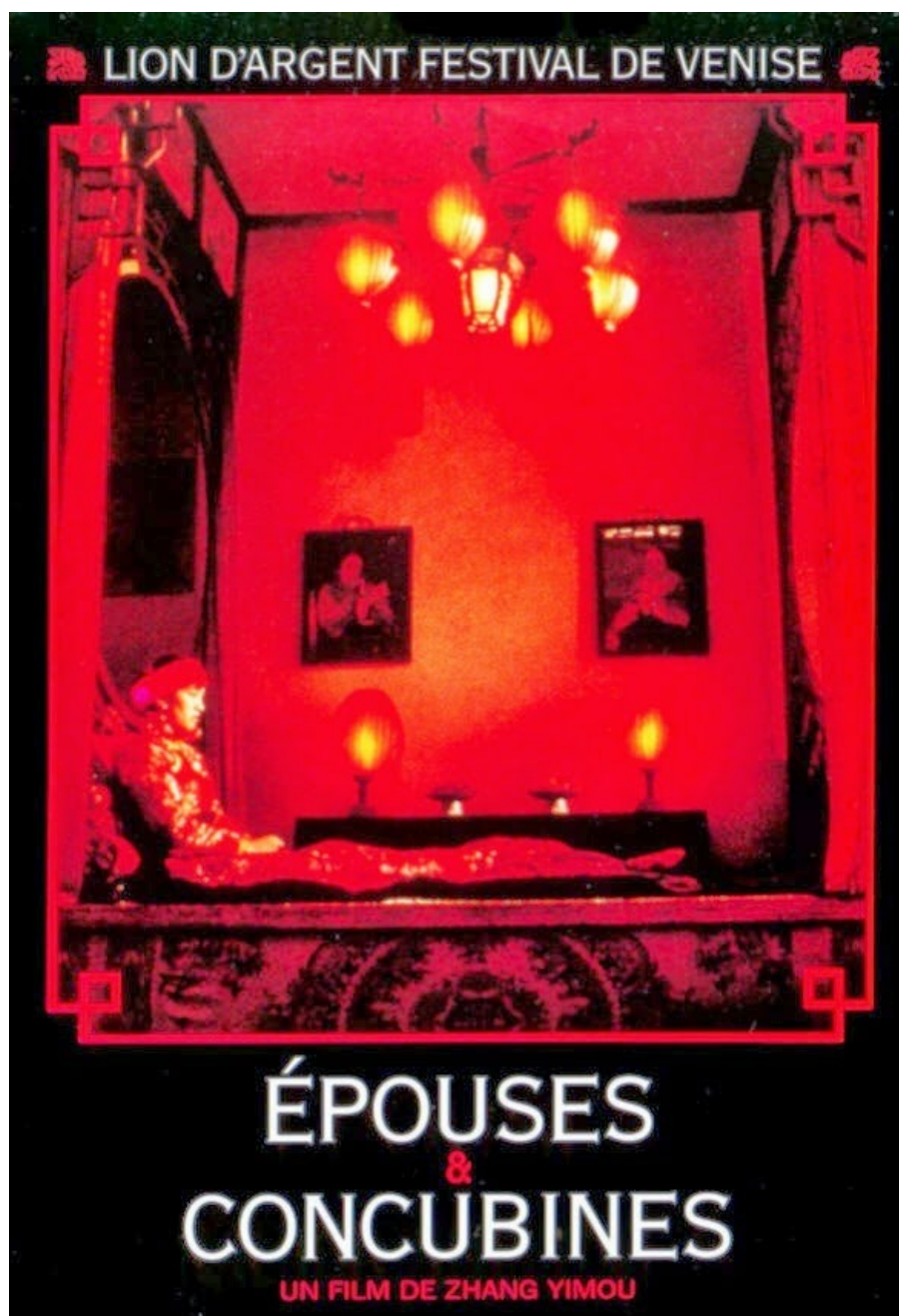
of the feminine aphasia through the film *Talk to Her*. The female could not be understood by the male, regardless how enthusiastic to them from these men. As Marvin D'Lugo (2006:111-12) comments, Marco's relationship with Lydia "is marred by his self-absorption, which undercuts true communication". The struggling life of female has been presented vividly; no matter she is outstanding in career or powerful as Queen. They are just living with loneliness under their gorgeous armor. Wilson (2009:48) argues that Benigno's talking to Alicia is presented as an irrational but loving attempt to establish some deep rapport with the loved one, despite the fact that neither he nor anyone else has any real conception of what that rapport might amount to. Benigno has blind faith, against all evidence, that by caring for Alicia - by devotedly tending to her and talking with her - he can actually "convey" something to her, there is the hope that he can rouse her from her coma. He is unreflectively convinced that somehow she is touched vitally by his words and actions toward her.

It is a bit of contradiction that a movie that talks about words, communication, and human voices is a movie that is difficult to talk about without betraying it. (Almodóvar & Willoquet-Maricondi, 2004:163) The loneliness made life to be heavy, like Marco; or even die, like Lydia. To eliminate the loneliness, someone irrational with immoral behaviour, like Benigno; and somebody gains new life on the grounds of the effective communication, which is Alicia. Alicia awake on the grounds of Benigno insisted to talk with her for four years which removed her loneliness; Benigno died because he could not see Alicia, while more deeply, I think "the quite prison is new with few people" indicates that the reason for his suicide is without a good listener like Alicia, he could not communicate anymore. Almodóvar manifested the behaviour and emotion of this single group in the film, which results in a certain amount of shock and thinks. In conclusion, the theme of *Talk to Her* is communicating, not only heterosexual but also homosexual. The communication can remove loneliness and establish intimacy. The communication is not the communication by words, but the communication by emotional, the

conveying of the soul.

b) Raise the Red Lantern

Raise the Red Lantern is a deformed survival competition, set in 1920s China during the Warlord Era, years before the Chinese Civil War. Nineteen-year-old Songlian, whose father has recently died and left the family bankrupt, marries into the wealthy Chen family, becoming the fourth wife or rather the third concubine or, as she is referred to, the Fourth Mistress of the household. Arriving at the palatial abode, she is at first treated like royalty, receiving sensuous foot massages and brightly lit red lanterns, as well as a visit from her husband, Master Chen, the master of the house, whose face is never explicitly shown. Songlian soon discovers, however, that not all the concubines in the household receive the same luxurious treatment. In fact, the master decides on a daily basis the concubine with whom he will spend the night; whomever he chooses getting her lanterns lit, receives the foot massage, gets her choice of menu items at mealtime, and gets the most attention and respect from the servants. Pitted in constant competition against each other, the three concubines are continually vying for their husband's attention and affections.



Post of *Raise the Red Lantern*

The First Mistress, Yuru, appears to be nearly as old as the master himself. Having borne a son decade earlier, she seems resigned to live out her life as forgotten, always passed over in favour of the younger concubines. The Second Mistress, Zhuoyun, be friends of Songlian, complimenting her youth and beauty, and giving her expensive silk as a gift; she also warns her about the Third Mistress, Meishan, a former opera singer who is spoiled and who becomes unable to cope

with no longer being the youngest and most favored of the master's playthings. As time passes, though, Songlian learns that it is indeed Zhuoyun, the Second Mistress, who is not to be trusted; she is subsequently described as having the face of the Buddha, yet possessing the heart of a scorpion.

Songlian feigns pregnancy, attempting to garner the majority of the master's time and, at the same time, attempting to become pregnant. Zhuoyun, however, is in league with Songlian's maid, Yan'er who finds and reveals a pair of bloodied undergarments, suggesting that Songlian had recently had her period, and discovers the pregnancy is a fraud. Zhuoyun summons the family physician, feigning concern for Songlian's "pregnancy". Doctor Gao, who is secretly having an illicit affair with Third Mistress Meishan, examines Songlian and determines the pregnancy to be a sham. Infuriated, the master orders Songlian's lanterns covered with thick black canvas bags indefinitely. Blaming the sequence of events on Yan'er, Songlian reveals to the house that Yan'er's room is filled with lit red lanterns, showing that Yan'er dreams of becoming a Mistress instead of a lowly servant; it is suggested earlier that Yan'er is in love with the Master and has even slept with him in the Fourth Mistress' bed. Yan'er is punished by having the lanterns, while she kneels in the snow, watching as they smoulder. In the act of defiance, Yan'er refuses to humble herself or apologise and thus remains to kneel in the snow throughout the night until she collapses. Yan'er falls sick and ultimately dies after being taken to the hospital. One of the servants tells Songlian that her former maid died with her mistress's name on her lips. Songlian, who had briefly attended university before the passing of her father and being forced into marriage, comes to the conclusion that she is happier in solitude; she eventually sees the competition between the concubines as a useless endeavor, as each woman is merely a "robe" that the master may wear and discard at his discretion.

As Songlian retreats further into her solitude, she begins speaking of suicide; she reasons that dying is a better fate than being a concubine in the Chen household. On her twentieth birthday, severely intoxicated and despondent over

her bitter fate, Songlian inadvertently blurts out the details of the love affair between Meishan and Doctor Gao to Zhuoyun, who later catches the adulterous couple together. Following the customs and traditions, Meishan is dragged to a lone room on the roof of the estate and hanged to death by the master's servants. Songlian, already in agony due to the fruitlessness of her life, witnesses the entire episode and is emotionally traumatised. The following summer, after the Master's marriage to yet another concubine, Songlian is shown wandering the compound in her old schoolgirl clothes, having gone completely insane.

The Third Mistress, Meishan struggle for the destiny by betrayal. Through this way, she fulfils her desire for love and freedom. Songlian understood the essence of harem rivalry and tried to break the rule by self-destruction, but unfortunately failed.

4.2.2 Subversive female in career

Manuel in *High Heels* and Iván in *Women on the Verge of a Nervous Breakdown* are typically successful career women, but have been in hot water of life. Occupation women are more emotionally fragile while men are conquerors and destroyers who cause the predicament for women. Heroine must rely on external forces and other people's help to get out of the predicament of love and life. Occupation women are more emotionally fragile while men are conquerors and destroyers who cause the predicament for women. Heroine must rely on external forces and other people's help to get out of the predicament of love and life.



Lydia in *Talk to Her*



Empress Phoenix in *The City of Golden Armor*

Fredric Jameson²¹² has claimed that “Third World texts, even those narratives which are seemingly private and invested with a properly libidinal dynamic - necessarily project a political dimension in the form of national allegory: the story’ of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society...”(Silbergeld, 1999: 132). He explained the telling of the individual story and the personal experience could not but ultimately involve the whole laborious telling of the knowledge of the collectivity itself, that can be used for Almodóvar’s context analysis as well.²¹³

The bullfighter Lydia and the Empress Phoenix are represented when we discuss the masculine beauty in the films as the focus above. Burke (2012:121) comments “Lydia, dressed in the traditional garb of the Spanish bullfighter, her hair pulled back tightly, and with her sharp facial features and dark complexion, could easily be mistaken for a man in the bullring”. The different phiz of Lydia stalking in the bullfight arena with a triumphant smile on her face while Empress standing in front of the palace with a grim but slightly sad expression foreshadows the different understanding of female’s social status of the two directors.

The slow motion of this bullfighting scene is as lyrical as a music video. The bullfighter²¹⁴ with firm eyes and golden skin moves slowly in balletic steps, body straightened, head tilting into an elegant angle. The soundtrack accompanying the scene is the alluring Brazilian bossa nova “*For All My Life*” (Por Toda a Minha Vida) composed by Tom Jobim and performed by Ellis Regina. The artistic representation of bullfighting and the grave female singing render a fascinating beauty of the mixed masculinity and femininity. A series of neatly cut close-ups

²¹² Fredric Jameson (1934-) is best known for his analysis of contemporary cultural trends, particularly his analysis of postmodernity and capitalism. His best-known books include *Postmodernism, or, The Cultural Logic of Late Capitalism* (1991) and *The Political Unconscious* (1981). *Postmodernism, or, The Cultural Logic of Late Capitalism* has offered us a particularly influential analysis of our current postmodern condition.

²¹³ Some critics deem that Spanish cultural can be treated as a Third World context. Here not to expand as refers to many economic analysis and political ones.

²¹⁴ *torera* in Spanish.

are given to depicting the pink stockings, the glittery doublet, the bullfighter sinewy muscle, the exquisite embroidery, the golden button and so on. Filmed in silence and great details, the scene distributes one sequence presenting the bullfighter putting on the bullfighting costume like a ceremony; a ceremony conveys a solemn beauty of professionalism and a magical transformation that turns a woman into a masculine bullfighter. Almodóvar comments “of all the female artists I know, Rasario²¹⁵ is the one who, when dressed as a bullfighter, looks like a bullfighter. Even the hat suits her.” Corrida has a stereotyped link with the bullfighter’s masculine conquest, which indicated by the scene of the interviewer observing that many male bullfighters will not fight in the same ring as Lydia due to her gender, thus revealing profoundly rooted sexism in the profession.

Leora Lev in exploring this connotation views corrido as a heterosexist construction of gender:

The basic bullfighting unit is diametric opposition to both “femininity” and any homoeroticism that such male-male bonding might suggest... Although scholarly glosses as well as popular ballads have cast *toro* and *torero* in both masculine and feminine roles, the *corrida* is plotted from all unequivocally masculinist position from which the male self must conquer, mutilate, or (less frequently) defend himself against a female other. At times the *torero* enacts the female role, dressed in a suit of lights and pink stockings, with hair twisted into a short braid. “She” uses “feminine” wiles to subdue the loose cannon of masculine libido to the social good of marriage and procreation -- figured, significantly, as castration and death. Alternatively, the *torero* is the male lover seducing his unruly woman to the point of penetration via his lance of “her” vagina, the bloody fold between the bull’s shoulder blades. Whichever way one slices it, however, these gender dynamics are plotted and lyricized as an irreducibly masculinist

²¹⁵ Cast as Lydia.

dialectic that, furthermore, disavows any hint of transvestism or homoeroticism.

(Vernon & Morris 1995:76)

In traditionally Spanish culture, the bullfighter is valiant and athletic, but he must also be graceful and provocative, without losing his masculinity. It has a two-layer connotation that is both masculine and feminine, and the performance of bullfighter in the ring blurs the lines between masculinity and femininity, as Almodóvar himself has pointed out, many elements of the bullfight feminise the torero:

Even though bullfighting is a very masculine world, the torero takes on the female role in the corrida. When he puts on his shining costume, hard like armour, he resembles a gladiator. But the costume is also very tight-fitting, the way he moves in it isn't entirely masculine, he hops about like a ballerina. During the first stage of the corrida, the torero represents temptation. He teases the bull, seduces it. It's a typically feminine role.
(Strauss, 1996:57)

Postmodernist theory tends to shun the familiar binaries of Western thought, recognizing them for what they are -- "an unstable and provisional mechanism of discursive power" (Price & Shildrick 1999:218). Lydia's ability to shift between her male and female identities and simultaneously embody them both in the ring establishes her as a complex character that questions traditional binary definitions of gender (Burke, 2012:122). Ever since Simone de Beauvoir's assertion that women are not "born" but rather "made" (1953:267) the field of gender studies has examined the role of the physical body in determining definitions of femininity and masculinity. In placing Lydia in the center of the arena, receiving the audience's bravos and applause, Almodóvar apparently sees femininity as the dominating character in seducing and leading the bull's blind impulse, and subverts our stereotyped connection of the bullfighter's active and destructive

nature with masculinity, undermines the constructions of gender identity and makes contribution to the reassessment of gender.

There is further evidence to question traditional binary definitions of gender when Marco's first encounter with Lydia. He drives her home by her request but then provokes her when he reveals that he is a journalist sent by a newspaper to investigate her affairs with her ex-boyfriend. She refuses the interview and angrily leaves Marco in front of her house. But in a minute she screams and rushes back to Marco's car. In great terror, she tells him that there is a snake in her house. When she was left alone in the car after Marco goes to kill the snake, she is still in a fit of an uncontrollable tremble, neurotically rubbing her neck and chest with the hand and letting out groans that torture our hearts. The comparison is striking when we think of her gallantly fighting a bull just several sequences before. A snake scares her so! A huge bull can testify her valour and masculinity; however, a thin and narrow snake exposes her vulnerability. This is an elegant combination Almodóvar presents us through Lydia, who is aggressive and fragile, vigorous and sensitive, masculine and feminine.

The notion that these filmmakers' use of women lies in some 'narcissistic' interest in producing good cinema and is, therefore, exploitative is hard to sustain. The gender critique of these films' appropriative use of women as unconcerned with female liberation and, prima facie, misogynistic needs to be examined by the cinematic record. It has seemed to me that this body of filmmaking has devised many innovative strategies for using old rhetorical forms to new ideological ends, including redesigning gender appropriation to promote gender liberation. (Silbergeld, 1999:141)

The City of Golden Armor describes a story in China, Later Tang Dynasty (10th Century). On the eve of the Chong Yang Festival, golden flowers fill the Imperial Palace. The Emperor returns unexpectedly with his second son, Prince Jai. His pretext is to celebrate the holiday with his family, but given the chilled relations between the Emperor and the ailing Empress, this seems disingenuous.

For many years, the Empress and Crown Prince Wan, her stepson, have had an illicit liaison. Feeling trapped, Prince Wan dreams of escaping the palace with his secret love Chan, the Imperial Doctor's daughter. Meanwhile, Prince Jai, the faithful son, grows worried over the Empress's health and her obsession with golden chrysanthemums. Could she be headed down an ominous path? The Emperor harbors equally clandestine plans; the Imperial Doctor is the only one privy to his machinations. When the Emperor senses a looming threat, he relocates the doctor's family from the Palace to a remote area. While they are en route, mysterious assassins attack them. Chan and her mother, Jiang Shi are forced back to the palace. Their return sets off a tumultuous sequence of dark surprises. Amid the glamour and grandeur of the festival, ugly secrets are revealed. As the Imperial Family continues its elaborate charade in a palatial setting, thousands of golden armored warriors charge the palace. Who is behind this brutal rebellion? Where do Prince Jai's loyalties lie? Between love and desire, is there a final winner? Against a moonlit night, thousands of chrysanthemum blossoms are trampled as blood spills across the Imperial Palace. The ailing Empress is a mother in loneliness. Her husband wants to murder her; her stepson wants to escape from her; her little son does not understand her. And the prince Jai, who wants to save her, failed.

Rey Chow provides this distinctive characterization of Zhang Yimou's appropriative system, in which already appropriated women are now allocated for something else -- liberation politics at one level, but beyond that, film as a 'narcissist' end in itself:

Zhang is building one semiotic system on another, in such a manner as always to bracket the denotative meaning of the 'raw' first level of signification... What is displayed [in his films] is not so much woman or even feudal China perse as the act of displaying, of making visible. What Zhang 'fetishizes' is primarily cinematography itself. If we speak of a narcissism here, it is a repeated playing with 'the self' that is the visuality intrinsic to film. This play is the sexuality of Zhang's works... Accordingly

the seduction of Zhang's films -- the appeal of his visual ethnography -- is that they keep crossing boundaries and shifting into new spheres of circulation. The wish to 'liberate' Chinese women, which seems to be the 'content,' shifts into the liberation of 'China,' which shifts into the liberation of the 'image' of China on films, which shifts into the liberation of 'China' on film in the international culture market, and so on.'

(Silbergeld, 1999: 133)

4.2.3 Distress female in society

Those female characters in the films of Pedro Almodóvar and Zhang Yimou strike us with their exotic beauty that blends both feminine and masculine traits, but not the androgynous characteristics. They are genuinely interested in illuminating the plight of women, to show how a patriarchal social order victimises them. One needs to consider the derivation of much of Chinese rhetorical practice from analogical formulations and the reliance of analogy on strategies of appropriation (Silbergeld, 1999:141)²¹⁶. There are career women in trouble, for example, Leo in *The flower of My Secret* and Wei Minzhi in *Keep Cool*; And even been unemployed or no job, for instance, Raimunda in *To Return* (2006) and Xu Jiazhen in *To Live*;²¹⁷ furthermore, mistress or concubine, for example, Lena in *Broken Embraces* and Xiao Jingbao in *Shanghai Triad*. They are full of

²¹⁶ Silbergeld claimed one unintended outcome of a construction of gender appropriation that doesn't account for rhetorical tradition is to prejudice the critique against the analogical mode of reasoning which this rhetoric serves. By contrast, a historical interest leads one to appreciate the whole strategy of appropriative analogic which prevails throughout so much of Chinese rhetoric and which bridges old and new. A critique of Chinese cinematic gender appropriation lacking a knowledge of the Old privileges the contemporary, and seems to proceed from Eurocentric values, whereas an historical or art-historical pursuit is guided by the regard for native traditions and their persistence in contemporary formulations.

²¹⁷ Cluk observes: " *To Live* and *Not One Less*, which both revolve around the same theme of highlighting the adversity and perseverance of Chinese people who struggle with problems that are especially relatable to Chinese audiences... these ones are more complex and are neither deemed good or evil. This ambiguity and room for interpretation was rare especially in Chinese cinema and thus heavily influenced and shaped its future development and also Chinese performance art in general".

personal charisma, even though they are living the bottom or marginal of the society.



Leo (*The flower of My Secret*)



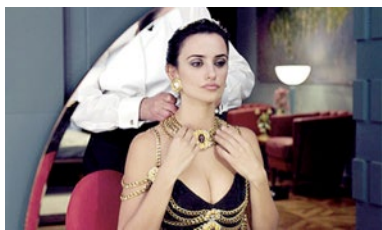
Wei Minzhi (*Keep Cool*)



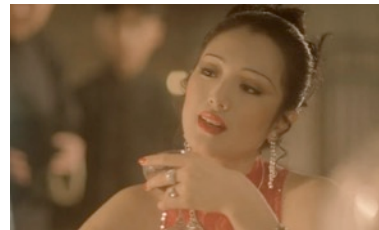
Raimunda and her daughter (*To Return*)



Xu Jiazhen and her children (*To Live*)



Lena (*Broken Embraces*)



Xiao Jingbao (*Shanghai Triad*)

The female in distress and struggle for emotion or life is another typical image in those works of Pedro Almodóvar, such as Gloria in *What Have I Done to Deserve This?* (1984), Pepa in *Women on the Verge of a Nervous Breakdown* (1988), Kika in *KIKA* (1993), and Leon in *The Flower of My Secret* (1995). The female in distress and struggle for emotion or life is another typical image in those works of Pedro Almodóvar, such as Gloria in *What Have I Done to Deserve This?* (1984), Pepa in *Women on the Verge of a Nervous Breakdown* (1988), Kika in *KIKA* (1993), and Leon in *The Flower of My Secret* (1995). Regardless of what social stratum belongs to, this kind of women have independent career and mostly one's success, but they have to face the loveship failure or marriage one. Gloria, even though poor, can feed herself as a cleaning lady; Pepa is a voice actress; Kika

is a make-up artist and Leo is a prominent author. They are not too young but still beauty, not a genius but intelligent and sensitive; there are strong appearance but fragile inner.

Their endurance capacity for love and pain is potent, which makes them out of the storm after a series of contradictions and painful struggle. In essence, an essential difference between their films and that before is the liberation of humanity, distinctively in a female, that in the content, desiring for freedom, pursuing of love and revolting against the old regime.



The director expressed the mentality in a delicate and the moderate tone:

Marriage frustration with sadness and helplessness



Trying to overcome through establish of self-confidence



Farewell to the old days and open up a new life

Leo Macías, who, using the pen name Amanda Gris, is a successful author of romance novels. Unlike her romantic novels, her marriage is in crisis. Leo has a difficult relationship with her husband Paco, a military officer works for NATO and stationed in Brussels and later in Bosnia, who is distant both physically and emotionally. The film starts with Leo writing about the feeling of having lost her lover, an impression that she compares to the pain of a tight pair of boots that she

can't take off. Leo begins to change the direction of her writing, wanting to focus more on darker themes such as pain and loss, and can no longer write her Amanda Gris novels. However, her publishers demand sentimental happy endings, at least until her contract is up. She begins to re-evaluate her life through her relationship with her publishers, her husband, her best friend Betty, her "crab-faced" sister Rosa and her bickering elderly mother. Only her maid appears steadfast. She also meets Ángel, a newspaper editor who quickly falls for Leo and her writing. After having signed a contract with the newspaper *El País*, Leo tells Ángel that she can't write romances anymore, and that she has written a black novel about a young mother whose daughter kills her husband because he tried to rape her. After that, the corpse of the dead man is hidden in a refrigerator. Although Leo throws this story out, she later learns that someone is turning it into a movie. After the inevitable disintegration of her marriage and then learning that her best friend was her husband's lover, Leo takes and survives an overdose, then goes with her mother to the village of Almagro to rest and recover. There she receives a call from her publishers, who are apparently delighted by the two manuscripts they have received from her — romances Leo never wrote or submitted. She returns to Madrid and learns that Ángel is her ghostwriter. More surprises unfold when she attends a brilliant dance performance featuring her maid, and the maid's son, Antonio. Antonio soon confesses that he is the one who took her manuscript now being made into a movie. A final surprise for Leo: after a false start, she finds love with the smitten Ángel, and the film ends with the tenuous promise of a "new year".

While the crisis of career and marriage of Leo, the other female connected to Leo are all in trouble. Unhappy in Madrid, the mother endless complains: her legs ache, she is afraid to go out, her eyesight is sick, she suffers from constipation, and she has high blood pressure. And Rosa believes that with the passing years her mother is becoming more aggressive, while the mother considers Rosa to be a bullying sergeant major. In one way their relationship is comic, but it undoubtedly

has its darker side, their love-hate relationship firmly grounded in reality and therefore very convincing (Edwards:2001).



Those four works produced in 1984, 1987, 1993 and 1995 are the same theme: how women deal with the distress from love and life. Along the tracks of these four pictures, we can find that the director's thinking is continuing and deepening.

Women in Zhang's films are victimised and subject to numerous indignities. They are chained to a highly repressive system from which they desire to release. As Rey Chow (1995: 47) points out, in Zhang's films the woman's body becomes "the living ethnographic museum that, while putting 'Chinese culture' on display, is at the same time the witness to a different kind of origin. This is the origin of

human sexuality, which should be free but is imprisoned in China.” Chow continues, pointing out that the woman becomes a “way to localise China’s ‘barbaric’ cultural institutions, from which she seeks to be set free”. Zhang Yimou describes the living plight of a natural person with the cover of a woman. His creation of the women, mostly to use women as a mediator, is to reveal more deep and unique meaning out of gender. The director prefers tragedy, but he is neither a utilitarian nor pin blame for the tragedy on political or social reason. He pays more attention to the contradiction between individual and order to explore the human being itself, for example, *Red Sorghum* (1987), *Ju Dou* (1989) and *Raise the Red Lantern* (1990). *Red Sorghum* is fighting for freedom and praise for unrestrained emotional vitality. The description of sexual desire is a reflection of more complex human nature. While *Raise the Red Lantern* expressed sexual domination by a male under the feudal ethical system and extremely tragic situation of the female in this distorted sexual domination system. Zhang Yimou attempted to have a further and broader consideration of the contest between human beings under this social background.

Tortured by husband physically and mentally



Struggle for freedom through a young savior

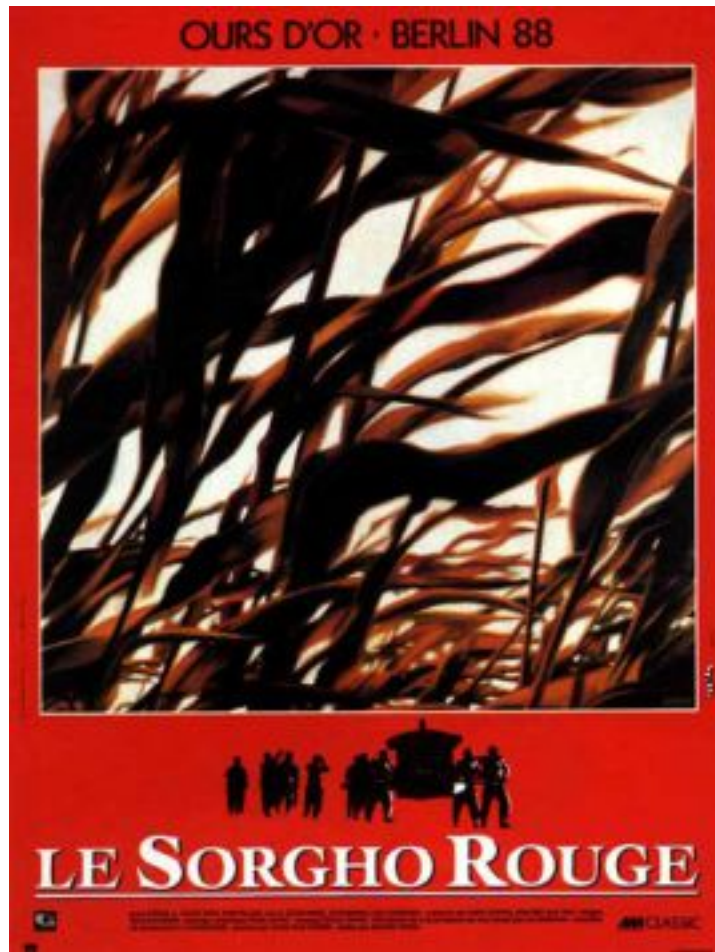


Failure and the director’s opinion about the social reality²¹⁸

²¹⁸ It is a kind of view that Zhang is gentle when facing the political distress. For example, Brooks (2014) pointed out “the film (*Coming Home*) is sentimental and faintly evasive... Zhang dabs on salve and comforts the afflicted. He lets this intimate, bittersweet reconciliation implicitly stands for the nation at large” when talking about Culture Revolution in the film.

Film	Protagonist	Husband	Young savior
<i>Red Sorghum</i>	My Grandma, Jiu'er	Li Datou	My Grandpa
<i>Ju Dou</i>	Ju Dou	Yang Jinshan.	Yang Tianqing
<i>Raise the Red Lantern</i>	Song Lian Mei Shan	Chen Zuoqian	Chen Feilan Dr. Gao

Red Sorghum takes place in a rural village in China's eastern province of Shandong during the Second Sino-Japanese War. It is narrated from the perspective of the protagonist's grandson, who reminisces about his grandmother, Jiu'er. She was a poor girl who was sent by her parents into a pre-arranged marriage with an old man, Li Datou, who owns a distillery. As Jiu'er's wedding party crosses a field of sorghum, they are attacked by a bandit; however, one of the men hired to carry Jiu'er's sedan chair manages to fight off the assailant. After Jiu'er safely reaches the distillery, her rescuer disappears, only to return on Jiu'er's trip back to her parents' village. He jumps out of the sorghum field, and, after chasing down Jiu'er, carries her off into the sorghum stalks, where the two engage in sexual intercourse.



Post of *Red Sorghum*, Germany version.

At the distillery, it is discovered that Li Datou has died of mysterious causes, leading many of the distillery's workers to suspect murder. Nothing is proven, however, and since Jiu'er's late husband was without heir, it is she who takes ownership of the distillery, which has recently fallen on hard times. She inspires the workers to take new pride in their wine, and once again meets her rescuer. He arrives, drunk, and tries to claim her, loudly insisting to the group of men accompanying him that he is going to share her bed. When he enters the bedroom, however, she angrily tosses him out. The other men on the scene carry him away, sticking him in a vat of liquor where he remains for the next three days. Meanwhile, a group of bandits kidnap Jiu'er, forcing the distillery workers to pay a ransom for her freedom.

Jiu'er's rescuer finally emerges from his liquor vat and returns to the

distillery, where the workers are making the first batch of liquor since Li Datou's sudden death. The man takes four vats of the liquor and urinates in them as a prank to take revenge against Jiu'er, but, to his surprise, the urine somehow makes the liquor taste better than ever. Its product newly improved, the distillery begins to see financial success.

The War begins and Imperial Japanese Army troops invade the area. The Japanese soldiers then torture and kill Jiu'er's friend Luohan, a respected distillery worker. Jiu'er incites the workers to avenge his death. In the early dawn, they hide themselves in the sorghum field, prepared to ambush the Japanese military vehicles the moment they pass by. While waiting, however, the workers become distracted by hunger. When Jiu'er is informed of this by her young child (the narrator's father), she brings out some lunch for the workers. Arriving just as the Japanese soldiers do, Jiu'er is shot and killed in the chaotic skirmish that ensues, and the explosive traps meant for the Japanese trucks end up killing almost everyone at the scene. Only Jiu'er's rescuer and the pair's young child managed to survive the encounter.



Post of *Red Sorghum*, Spanish version.

Ju Dou takes place in the early 20th century in rural China. The story begins as Yang Tianqing is returning from a trek to sell silk for his adoptive uncle, Yang Jinshan. Jinshan, whose trade is dyeing fabrics, is known for his cruelty. Tianqing learns that Jinshan has just recently purchased a new wife, having beaten two previous wives to death after they failed to produce a son, the cruel irony being that Jinshan is in fact impotent. Upon meeting the wife, Ju Dou, Tianqing is immediately enamored with her. At night, Jinshan tortures Ju Dou. Eventually, Tianqing discovers Ju Dou's bathing area and spies on her. Soon, the two are unable to control their passions any longer, and they engage in sexual intercourse. When Ju Dou discovers she is pregnant, she and Tianqing pretend that the child is Jinshan's. Jinshan suffers a stroke, which leaves him paralyzed from the waist down. Confined to a wheel chair, he nevertheless discovers Ju Dou and Tianqing's affair and attempts to kill the child. Jinshan is tied up by Tianshing and hoisted in a large barrel, leaving him dangling helplessly. Knowing that society would never accept her infidelities, Ju Dou goes to a nunnery to get contraceptives. Meanwhile Tianbai has grown into a sullen child, but when he calls Jinshan "Father", Jinshan accepts the boy as his son. Jinshan falls into the dye vat and drowns one day while playing with his son and a funeral is carried out for him. Ten years later, Ju Dou and Tianqing still run the dye operation, but Tianbai is now a rage-filled teenager. Rumors of his parents' infidelities drive him to to kill a local gossip nearby. Upon discovering his parents resting in an underground cellar after one of their trysts, Tianbai drags them out and drowns Tianqing. Ju Dou then burns the mill down as the film ends.

Ju Dou, a hot woman, is not constrained by secular. The young Ju Dou is full of vitality. Although suffered physical torture by her husband Yang Jinshan, she still full of passion and keep searching an opportunity to save herself. Tianqing is the salvation. She bravely resisted Jinshan steadily. Under the swaddle of traditional ethics, her love could not walk to the happy ending. When she saw her

son Yang Tianbai push Yang Tianqing push to the pool and drowning, she despair with fire the workshop to end her life in an extreme way, and get rid of the traditional ethics.



Post of *The Flowers of War*, Spanish version.

The most significant character of Zhang Yimou is “be flexible”. Those works

in his early time have been loaded with substantial pain. With the improvement of his cultural experience, then he gave up the direct fighting with traditional culture with a closer to social requirement. The film *The Flowers of War* (2011) based on the la novela *The 13 Women of Nanjing* de Geling Yan. It's a story happened in the World War II. The Protagonist is a white man, and the story has been placed in a church, which is a representative of modern western civilization. And the two groups of antithetic roles are women—convent schoolgirls and prostitutes. They are integrating into the process of Chinese modernization in the way of education (right way) and Commercialization (astray way). The modernization has been interrupted by the disaster of Nanking Massacre by Japanese. This is just a microcosm of China's national destiny--fledgling modernization is being destroyed by war, and the only one that can be relied is the condescending ally—the west which represented by America, that is the protagonist in this film, the priest.

Feminist critic Rey Chow critics on Zhang Yimou about the image above:

[His] women's sufferings reveal a larger human nature that has been unjustly chained and that seeks to be liberated; they are a kind of wronged, maligned, exploited noble savage whose innocence must be redeemed... his film do not change the mundane nature of the stories but enlarge the possibilities of our enjoyment of precisely these unspeakable, at times pornographic fantasies that are, shall we say, a culture's 'shame'(1995:133).

Browsing films of World War II all over the world, the narrative mode is rare to put the female students as victims of the war in the anti-fascist movies. In the film of *The Flowers of War*, the schoolgirls are in the same icon -- same blue togas, same neat bangs short hair. They appear as a sign of unity so that personal image is not apparent. Western civilization has baptized these "Blue togas". They speak fluent English and singing hymns. As an image of victims from World War II, it is

very different from those of the previous films. They are a symbol of the beginning of modern China. So they are fragile and easy to die. They must rely on Western support to survive, thus in this film, the priest. The prostitutes are a symbol of modernity of underlying sprout. They are integrated into the way of the modernization process by making themselves into commercialization. Their modernity is hybridity, with strong local color, but also with the impact of Western civilization. So they are symbolic of both Eastern and Western specialties: perm, bra, stockings and chi-pao, Chinese lute Pipa. In the film, the priest has a question “God teaches us, and everybody’s born equal, right? So, the women, the girls, which?” The priest represents the film’s point of view. Despite his love of “women”, the priest had to admit that “girls”, since represents a better trend, more worth saving between these two modern trends. The “girls” is a represents of fresh bud cultivated by Western, and it is the basis of the rebirth of this backward country. The “women” is a modern product, growing like weeds. It is an epitome of the decadence of semi-feudal society. Its value can only be achieved through self-sacrifice.

A voice of political critique from the United States mainly acclaimed that the critical acclaim received abroad and domestic censorship motivated the subversive female image as defying against the political repression in China. This view of imperialism and post-colonialism make sense but overstated. Zhang Yimou’s movies focus on women with heavy fate. They are basically female protagonists under heavy pressure of life. They are in a gloomy or depressed environment where human nature cannot be stretched. At the same time, the disputes between the characters also have a strong historical fatalism. The society showed in his film allowed men to marry wives and concubines, while women have to swallow their voices until they are abandoned or put to death. Women have no choice of love, or even personal freedom. The describing of women’s pressure can better illustrate social problems. In the shackles of unjust system and ethics, women’s spirit is worn out and their lives are murdered. This is a road full of blood and tears for

women's destiny. Zhang Yimou's concern for women's fate is actually the result of his serious consideration of the relationship between human beings and society.

4.3 Maternity

Familial relationship is a crucial theme of literary works and also a field for directors to reflect on human nature. The maternal role has always been a crucial element in the films of Zhang and Almodóvar either is the theme or is just the supporting role. Their femininity interweaves both masculine and feminine traits, and their treatment of mothers can be addressed from two aspects, the malevolent patriarchal mother and the benevolent matriarchal mother. The patriarchal mother internalizes the values of the patriarchal society and becomes all executer of traditional rules. And the patriarchal mother, lack self-consciousness with no undertake of practical significance, is only a carrier for men's self-expression. They set "beauty" and "mother" in one to meet the aesthetic needs and desire and voyeurism of men. The matriarchal mother deconstructs the conventions of male-dominated world and achieves the triumph of matriarchy. The mother obtained a special honor in family, which means the wholeheartedly self-sacrifice for the family, for her husband and for her children. The further proposes of the two directors are the multi-family concept which breaks through the physiological gender constraints of being a mother, and within this concept, the maternal love turns into care and concern for all humanity.

Over the course of his decades-long career, Almodóvar has emerged as one of the preminent directors of women. Actresses such as Penelope Cruz, Cecilia Roth, Carmen Maura and Rossy de Palma have collaborated frequently with the filmmaker, drawn to the way he crafts meaty, unconventional roles and stories that are driven by female protagonists. In a youth-obsessed industry, he's also shown willingness, as he does with "Julietta's" Suárez to work with older actresses (Brent, 2016).

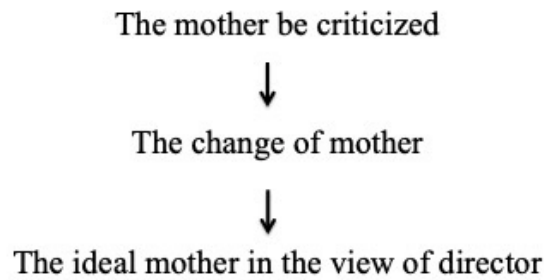
The idea of women as actors is one that has long been a preoccupation of Almodóvar's films, for example, in *Women on the Verge of a Nervous Breakdown* [...]. In *All About My Mother*, motherhood is equated with acting, with the production of a performance. Motherhood is not a biological given but a chosen role, fashioned by women's experience.

(Maddison, 2000: 279)

Almodóvar crafted mother as the central character and motherhood the core issue in his three masterpieces, including *High Heels* (1991), *All about my Mother* (1999) and *Volver* (2006). In these films, mother is the central character and motherhood is the core issue.²¹⁹ *High Heels* explores the relationship between a selfish mother and her daughter with Oedipus complex, *All About My Mother* centers on the sacrifice and devotion of a single mother who looks for the missing father of her dead son, and *Volver* deals with mother and death from the view of a determined housewife. "Almodóvar says that I feel very close to the mother. The idea of motherhood is very important in Spain. The father was frequently absent in Spain. It's as if the mother represents the law, the police" (D'Lugo, 2006: 142). The different maternal figures presented in these Almodóvar's films, whether they are a mother who deviates from motherhood, a devoted and self-sacrificing single mother, or an ordinary housewife, are all characteristic of the images of traditional Spanish mothers. To further compare their differences, it is necessary to analyze depiction of several mothers in their films following the procedure shown in the chart below.

²¹⁹ Rodríguez labeled Almodóvar as "Figura de 'la madre'" expanded that "Importantísima y decisiva en las películas de Almodóvar, tanto si se nos presenta como mala madre (*Tacones lejanos*) o como una madre amorosa (*Volver* y *Todo sobre mi madre*). Añadir que la propia madre de Pedro Almodóvar, Francisca Caballero, aparece en cuatro de sus películas: en *¿Qué he hecho yo para merecer esto?*, *Mujeres al borde de un ataque de nervios*, *¡Átame!* Y *Kika*. Whole text was in which now unavailable:

<http://www.culturamas.es/blog/2016/03/13/11-rasgos-que-definen-a-las-peliculas-de-Almodóvar/>.



4.3.1 The patriarchal mother

“The Spanish mothers are normally very depressed and irritable women. They has a cold attitude to their children because of the absence of husband or the unqualified husband...it is a pagan and typical Spanish image, a negative image of mother” (Strauss, 1996:132). The Director pointedly nods to this type of mother’s image in Spanish tradition. The patriarchal mothers in Almodóvar’s films speak with patriarchs’ voice because their patriarchal husbands who for some reason are either absent from home or too ill to function. In *The Law of Desire*, mother is first mentioned when Antonio is having breakfast with Pablo before he leaves for a trip. Though madly in love, the conservative boy doesn’t forget to require Pablo to write to him under a girl’s name, as he explains, “I’m thinking of my family. They don’t read my letter, but best be cautious. Write under a girl’s name, so my mother doesn’t know you are a guy... I’m sure she won’t read them... Just in case. My mother is a German, and likes being a spy.” From Antonio’s anxiety and his account of his mother, it is not difficult to infer his big family background, the influence of the mother in the family and the restrictions she puts on him. When Antonio receives Pablo’s letter confiding that he doesn’t love him, the canlera films him, from the reflection of a gilt-edged mirror, furiously reading the letter; it then tilts up to the upper part of the mirror and reveals Antonio’s mother standing behind the iron gate of the floor overhead of Antonio, aware of and worried about her son’s secret relationship with someone. This is a symbolic position the mother

is taking over her son, signifying an oppressing patriarchal power which inarguably monitors all his actions; it's only that the person standing in the position is a mother instead of a father.

Antonio steals out one night in all attempts to kill his rival, Pablo's ex-lover. The ever-vigilant mother hears the sound of his motorcycle in her super-sized lonely bed and anxiously sits up. The loveless woman attaches all her attention and anxiety to her son. We are later acquainted with the knowledge that Antonio's father is a member of parliament, and the mother complains to her son, "between your father and his politics and you... It'll be the death of me." Yet when the policeman comes to the investigation of the murder committed by Antonio, she calmly fabricates her son's alibi and skillfully copes with the police. With the frequent absence of the figure of father in the family, she stands from behind to take over all the family business, governs and guards her son. She is a perfect woman living up to the requirement of patriarchy, a powerful executive of the patriarchal orders.

While Antonia's father is too busy to be at home; Sister Rosa in *All about My Mother* comes from one in which the father is too senile to be functional. Rosa has a poker-faced father who walks around with a dog, Sopic. However, like all Almodóvarian male characters, the tall and erect old man never exercises his role as a patriarch, because he is an invalid of senile dementia. In this substantially fatherless family, Rosa's mother has to "look after him as if he were a child," and the only word she says when the father is mentioned is "I'd rather not tell him anything. He wouldn't get it anyway." It is no surprise that the mother would decide for the family and impose all her wills upon her daughter. The angelic young nun, however, is doing a social work helping with whores and transvestites, a work fiercely opposed by her conservative mother. Rosa brings home Manuela, who is looking for work with a transsexual friend, and intends to provide her with a job taking care of her father, but the plan is immediately rejected by the snobbish mother, who reproaches her for bringing a whore home. The mother's attitude

actually stands for the orthodox patriarchal prejudice and resentment towards these underclass subversives.

The patriarchal mothers in Almodóvar's films always keep a disappointing relationship with their children. Quite like the Oedipal mother of Antonio in *The law of Desire*, Rosa's mother neither ever reaches the daughter's heart with all her powers and efforts. Rosa is going to replace the nurses murdered in the war in El Salvador. The mother protests, "That trip is suicide. No, it's parricide! ... Any whore, any Salvadoran is more important than your parents!" But her menaces and complaints only drive the daughter further from her. The daughter's alienation from the mother also represents Almodóvar's repulsion towards the orthodox and patriarchy incarnated in the mother.

Nonetheless, there are compassions for the frustrated mother. She never finds a right way to bestow her maternity; or rather, her patriarchal empowerment has blocked the natural flow of her mother love. Rosa stays with Manuela during her pregnancy and it is not until Manuela calls does the mother get informed of Rosa's situation. The hurt mother comes to see her daughter and they have such conversations:

Mother: One never knows with you. At least, I don't. Even this I have to learn

about through your friend... Rosa, I don't know what to do. What do

you expect me to do?

Rosa: Nothing, Mom.^[1]_[SEP]

Mother: You don't expect anything from me?^[1]_[SEP]

Rosa: It isn't that. What I mean is don't make it harder for me.

Upon her words, tears roll down from the mother's shocked eyes. She never

understands Rosa's coldness, as she confides to Manuela, "I don't know what I did wrong with Rosa. Ever since she was born, she's been like an alien." This is the price she pays for her smothering domination over the child.

4.3.2 The matriarchal mother

The mother image in *To Return* (2006), Raimunda is not only emotionally powerful – she makes peaces with all the women around her, but also economically and politically potent -- while the neighbor leaves for Barcelona, she runs his restaurant to make money without the latter's consent, but is able to fabricate an excuse when being questioned by the neighbor and continues to use it. When the thunderstruck Raimunda gets the truth from her collapsed daughter that his husband attempted rape her daughter and accidentally killed by her daughter, it doesn't take long before the tearful woman gathers herself and solemnly tells her daughter: "Paula, remember! I killed him! You saw nothing because you were out. It's important that you remember!" Only her wild eyes reveal the violent current within her heart. By shouldering the crime for Paula, Raimunda tries to rid her daughter of the wounded memory of patricide. More importantly, it is a symbolic vengeance from her own father who raped her. The subversive incestuous abuse by a father assumes greater narrative significance and a profounder emotional impact. The disposal of Paco's corpse is depicted in a breathtaking tempo and great details. It is impressive to see the tissues soak up the blood and the dazzling scarlet swiftly imbrues the flowery patterns of the white tissue. The overhead shot of Raimunda wiping the bloodstained knife with paper towels corresponds with terrifying similarity to the previous scene of her cleaning the same knife after dinner. Tissues, knife, mop, sink, blanket, all the items involved in the cleaning of the blood are of domestic uses, a symbol of femininity. When Raimunda finally pushes the freezer containing Paco's corpse into the hole dug in the meadow 100 miles away, she has buried the dominating patriarch of her life as well. This is a

subversion of matriarchy over patriarchy. The theme of maternity poignantly weaves into the double murders, one is Paco's death; the other is the death of Raimunda's father, a crime committed by her mother, Irene. The secret of Raimunda's father's death revealed by Irene by the end of the film explains the cause of the long estrangement between her and her now-grown daughter:

You called the night before the fire to talk to your aunt. You didn't ask about me, as usual. I got angry. I told your aunt bad things about you. She defended you. She told me everything; about your father raping you, and that your daughter Paula is also your sister. I couldn't believe it. How could such a nightmare unfold before my eyes without being noticed? I understood then, your silence, your coldness. I understood why your father had to flee to Venezuela. He was never the one to take responsibility. I understood why you and Paco left for Madrid and wanted nothing to do with me. I thought you had to know what had happened. I understand. You have no idea how mad I was when I found out. I went looking for him, to gauge his eyes out. I found him asleep, in the arms of Agustina's mother. They didn't hear me coming, so I set the house on fire. It was a windy day, within seconds the fire swallowed them. They never even woke up.

The sensational revelation explains the daughter's rage at the mother's failure to see what were happening, and the mother's uncomprehending resentment before she did learn the truth. More importantly, it makes us realize that the two women are poignantly similar to each other. Each is a mother who is willing to incur an awful guilt in order to punish a crime against her daughter. Although it's a young Paula who kills Pao, her mother makes it clear that she's willing to take the blame if the crime is discovered. The admirable spirit of the mother has returned to Raimunda. It is maternity that has strung the women spanning three generations, and it is the same maternity that converges in the song sung by Raimunda, a song taught by her mother in her girlhood, and now she sings to her own daughter. It is the only performance in this film: at the wrap party for the film crew, Raimunda, who we learn had once had auditioned for talent show, emotionally sings a song

called “Volver”.

4.3.3 The change of mother-daughter melodramas

In Almodóvar’s film, the contradictory expression between the mother and daughter is subtler. In *All about my mother* (1999), the mother Manuela’s infinite remembrance of her son and Rosa’s mother helplessly for her daughter’s away. In *To Return* (2006), the relationship further deterioration for the mother’s dodge and confession for her daughter; Mother always remembers that the child was innocent and cute when he/she was a child, and the children always forget what the mother have done for them and start a private new life and story. Then in *Julita* (2016) the relationship seems to the final stages of cancer, just as José Luis Ávila (2016) argued, it “reveals to us one of the worst tragedies that can exist: the abandonment of loved ones, of those who carry our own blood.”²²⁰

Maternity was changed both in literature and in cinema. The old symmetry of the mother-daughter interaction, that mother played as soother and daughter as thanksgiver was no longer the only expression in their films. From Jiazhen²²¹ of *To Live* (1994) to Feng Wanyu²²² of *Coming Home*²²³(2014) by Zhang Yimou, the all-loving and all-giving mother character was abandoned, which is the same by Almodóvar. Daughters need to know her mother's life for creating a grand new space beyond the patriarchy system. To find the woman herstory, to identify with mothers, inherit mother’s ability and to revision our power, that is the feminist daughter on the roads to establish a Utopia. In there, woman can talk to each other without any taboo, for example the Utopia in *To Return* (2006). The organization

²²⁰ Original text : (La película) que nos revela una de las peores tragedias que pueda existir: el abandono de los seres queridos, de los que llevan nuestra propia sangre.

²²¹ Fugui's wife, played by Gong Li

²²² Lu Yanshi’s wife, played by Gong Li

²²³ The story is adapted from the novel, *The Criminal Lu Yanshi* written by novelist Geling Yan in 2011.

mother-daughter plot indicated a progress that liberates the mother figure step by step. In this relationship, mothers and daughters all struggle to each other, they didn't want to submerge in this close relationship, but they eager for mutual approval at the same time. Zhang and Almodóvar challenge traditional ethics through their works, focusing on the relationship between mother and daughter, which is bruised by estrangement, resentments, competition and jealousy but finally reconciled. From the interaction, both mother and daughter go back to their original state, they are woman-to-woman relationship.

The mother-daughter relationship and its generally harmful effects on the latter. The originality of Almodóvar's appropriation lies in his parodic treatment of its foundations in Freudian theories of the terrible, phallic mother. Through parody and humor the director reveals the ideological underpinnings of this type of melodrama as a support for the masculine discourse of power.

(Morris & Vernon, 1995:162)

Mother-daughter plot is not only to carry on gender identity, but they also set mothers free from the stereotype. The change of mother is a kind of reborn, they take back their life, come out from the eternal sacrifice cage. They have their own ego boundary, emotion, humanity, and even brutality. Mother was not the object in this context anymore; they are who they are.

The narrative of *High Heels* charts the reuniting of a long-absent mother with her daughter, following the fractured relationship between a self-involved mother who is a famous torch song singer and the grown daughter she had abandoned as a child. The daughter, who works as TV newscaster, has married her mother's ex-lover and has befriended a female impersonator. A murder further complicates this web of relationships. In a related vein, Almodóvar parodies the classic Spanish manifestation of masculine sexual potency, the macho Don Juan, in a number of his films: in *women on the verge* he satirizes the figure of the Don Juanesque Ivan,

while the Don Juan “matador” of the eponymous film meets his match in a female “dona Juana,” likewise a “matadora.” Significantly, the figure of the “matadora” returns in high heels, where Rebecca -- first as a child and later as a grown woman -- kills her stepfather and then her husband. Such crimes announce, allegorically, the triumph of matriarchy, thus delivering the final, subversive blow against the masculine ideology of power that prevailed in the Hollywood “woman’s film,” the ironic source of Almodóvar’s inspiration (Morris & Vernon, 1995: 163).

Rebeca, a TV news broadcaster, is at Madrid’s airport anxiously awaiting the return of her mother whom she has not seen since she was a child. Her mother, Becky del Páramo, a famous torch song singer, is coming back to Spain after a fifteen-year stay in Mexico. While waiting, Rebeca recalls incidents from her childhood in which her mother let her in the background of her life preoccupied with her career and her romantic life. For fifteen years Rebeca has longed for her mother to come back and for the love and affection of which she had been deprived. Nevertheless, her love is accompanied by a deep resentment. Rebeca has since become a newsreader for a private television station owned by her husband Manuel. The reunion of mother and daughter is even tenuous because Manuel was many years ago one of Becky’s lovers. The night of her return, Becky, Rebeca and Manuel have supper and then go out to see Letal, a female impersonator whose drag act is based on Becky. For sometime, Rebeca has been coming to see the show whenever she misses her mother. Backstage, Rebeca helps Letal to remove his costume. Kneeling in front of him as she helps him undress, she is impressed by his manliness. Letal takes advantage of the situation and they make love. Manuel, who no longer loves his wife, foolishly wants to sleep with Becky again and divorce Rebeca.

A month later, Manuel is murdered in his villa. He had spent the evening first with his mistress Isabel, who is the sign language interpreter of Rebeca’s words on the news, and then with Becky who, having become his lover again has learnt he had another mistress and had come to announce it was over between them. It was

Rebeca who discovered the body. The investigating magistrate, Judge Dominguez, centers his suspicions on the mother and daughter whose relationship he knows has not recovered since Rebeca found out Becky was seeing Manuel. On the day of Manuel's funeral, while reading the news of his death, Rebeca confesses to the murder live on television. She is immediately imprisoned but the investigating judge seems desperate to prove her innocence despite all the evidence. Becky makes her return to the Madrid stage while Rebeca spends her first night in prison. In jail, she listens on the radio to a triumphant Madrid concert performance of her mother who dedicates her first songs to her. Paula, the social worker, takes a special interest in Rebeca, like her, she is heartbroken, grieving the loss of Hugo, her boyfriend. A nude picture of Hugo that Paula carries with her makes Rebeca think that Letal and Hugo are the same person. The judge arranges for Becky to see her daughter, and Rebeca now denies the murder of Manuel. Mother and daughter confess to each other their lack of love, their jealousy, and their secrets. Rebeca draws a comparison between herself and the daughter in the film *Autumn Sonata* in which the girl's mother, an outstanding pianist, asks her to play the piano and then humiliates her by telling her how to improve her performance. Rebeca suggests that she too has always felt inferior to Becky and has been forced to compete with her, winning only once by marrying Manuel. But even this victory was finally denied her, when Becky started an affair with Manuel. If Rebeca's desire to be closer to Becky led her, fifteen years ago, to murder her stepfather, it also played some part in her murder of Manuel, whom she sees as ousting in her mother's affection. The extent of Rebeca's fixation and the limitlessness of her adoration are too much for Becky's frail heart and her condition worsens. Back in prison, Rebeca discovers she is pregnant - carrying Letal's child. At once, the Judge releases her from prison but without any fresh evidence.

Rebeca goes to see Letal's final drag performance and in the dressing room discovers that he is the judge, Letal being one of the Judge's disguises and Hugo being another. He explains that his dressing up was not more than an investigative

strategy and, knowing about her pregnancy, asks her to marry him. As Rebeca struggles to take this in, they see a TV broadcast relating Becky's sudden heart attack. They rush to the hospital. Rebeca confesses to her mother the murder of Manuel, and Becky decides to take the blame in order for her daughter to go free. Becky accuses herself of the murder and when she is taken home to die, Rebeca gives her the gun and Becky leaves her fingerprints on it, thereby incriminating herself and establishing Rebeca's innocence. When Rebeca sees the high heels of the women passing in the street, she tells her mother the sound of the heels from a distance reminds her of her mother coming home when she was little. She turns around and realizes her mother has died while she was talking.



Thirty-five minutes into the film, there is a murder, but the plot does not turn the film into an investigative narrative. The story follows the conflict between mother and daughter, not the crime investigator. The themes are typical of melodrama: family relations dominate the storyline, as do relationships between men and women. The narrative charts the reuniting of a long-absent mother with her daughter and their competition over men (one man in particular) and over professional success.

4.4 Critique of Patriarchy

Masculinity is a notion directly related to patriarchy. It reflects the expectations a society holds for men, the favored party in the patriarchal system. Scientific definitions for masculinity can be drawn from many researches done in the past few decades. While the realistic society is founded upon the rules and orders prescribed by patriarchy, the bizarre world and uncanny characters constructed by Pedro Almodóvar is floating above this repressive patriarchy.²²⁴ In his more mature recent films (the “blue” films as Paul Julian Smith (1995) calls them), *the Flower of My Secret*, *Live Flesh* and *Todo sobre mi madre*, Almodóvar’s exploration of family and the nation has been revised yet again into the equation where women and men constantly rearrange gender and/or familial roles, identity and sexuality. Yet, in these three films there is evidence of a move towards a more definable genre, namely melodrama, a tendency already partly visible in *High Heels*. Genre definition has come with a volatile gender un-definition of key characters whose transitional identities are paradoxically symbolic of their stability and not of crisis (Acevedo-Muñoz, 2007:220). Almodóvar’s films have dispensed with traditional masculinity; even the macho figure is feminized and suggests an impaired masculinity. The heterosexual male roles in Almodóvar’s films disturb public’s belief in masculinity in a more hidden manner. And fathers are absent in his films’ Almodóvar subverts the patriarchy by reconstructing its most representative image, father. The male friendship depicted by Almdoovar is emotional and articulate, which is different from Zhang Yimou’s depiction of male love disguised in violence and competition in the trational Hollywood. *Shadow* (2018) is a very significant case, that the violence and competition between men is often rooted in struggle for rights and women. However, they are successful in visualizing their personality and living conditions, especially the suffering of intellectuals and their sense of responsibilities in absurd historical and ethic

²²⁴ In 2007, Santiago Fouz-Hernández and Alfredo Martínez-Expósito edited *Live Flesh: The Male Body in Contemporary Spanish Cinema*. Once again, an Almodóvar film is the inspiration for a book title on Spanish cinema.

contexts.

Zhang Yimou concern for the predicaments of women is crossed by a penchant for exuberant specularity. As Rey Chow (1995: 47) accurately points out, women in Zhang's films "draw attention to themselves precisely as spectacular, dramatic bodies." It is this latter aspect of his films that may ensure their mass appeal. The body, both male and female, is central to the meaning of Zhang's films, and the feminine body is singled out as an object of male desire, a site of display, and the bearer of inscriptions of social power. The masculine body, on the other hand, displays a raw and brutal energy, "flames of fierce desire", to use William Blake's phrase, a primeval sensuality that seeks to capture the mythic depth of our collective imagination.

4.4.1 Guide and savior

Almodóvar's films feature numerous male characters whose deviation from culturally constructed "masculinity" renders them a more positive alternative to the Francoist patriarch, Just as Lev (2013:208-209) enumerated, the empathic taxi-driver (Guillermo Montesinos) who tearfully offers the struggling protagonist Pepa (Carmen Maura) hankies, aspirin, and music in *Women on the Verge of a Nervous Breakdown* (1988); the judge/transvestite (Miguel Bosé) and the compassionate television newsman (Javier Bardem in a cameo) who comfort Rebecca (Victoria Abril) in *High Heels* (1991); and many more.

The story of *Talk to Her* makes us believe, not in Christianity, but in fairy tales, melodrama and romance: Sleeping Beauty can be awakened by the power of love and the Frog can turn into a prince! Just as Cynthia Freeland states: "*Talk to Her* is a male - orientated film, focusing on men's problems in understanding, loving, and being involved with women" (Freeland 2009:75). Benigno plays the role of savior, but the way of salvation to Alicia is a reversal of the patriarchal pattern. In the patriarchal pattern, the male-dominated salvation always connected

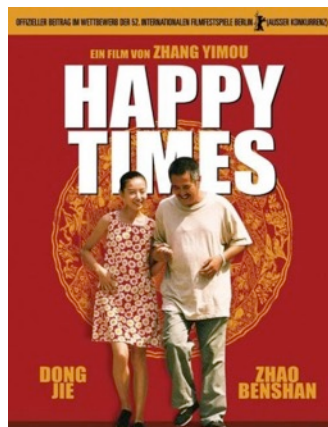
with the powerful words such as masculine, fearless, hero, violence and conquest, etc. Pierre Bourdieu said in “La Domination Masculine”: Masculinity can be understood as reproduction, sexual and social ability, is also to be understood as to struggle and violence (especially in revenge)” (Bourdieu, 2000:65). The masculine salvation portrayed in screen is always full of violence and bloodshed. And this pattern has been recognized and legalized by the patriarchal culture. From the sports activities in school to the defense military system, male violence is legalized in a variety of degrees and crossed the system. The muscular and threatening male power is regarded as the external manifestation of masculinity, and violence is regarded as the best expression of male features. Benigno’s salve is none involved in violence, but more like feminine salvation. He persists in talking to Alicia for four years and insists on love for all his life. Almodóvar attempt an anti-traditional way for salvation. In patriarchal society, it is always the man who does the rescue, related with powerful, fearless courage, hero manner, and more violent and conquest. While the salvation has been deconstructed in this film, where Benigno and Marco’s character are anti-male. They are fragile, sensitive and sentimental. As a personal nurse first for his mother and then for Alicia, Benigno’s professional is very feminized. The transformative power of the rape in *Talk to Her* not only affects Alicia (by first impregnating her and thereby awakening her from her coma like Sleeping Beauty), but also transforms Benigno from a closeted, harmless virgin obsessed with mother love or social “deviant” assumed by Alicia’s psychoanalyst father to be homosexual, into a nurturing lover who boldly impregnates his beloved and thereby giving her new life (Kinder, 2009:201).

Father is a symbol of traditional Chinese culture. It is also always the sustainer of emotion and the refuge of spirit. In the transformation of economy, a great clamor has arisen around the people’s world outlook, opinions on life and concept of value. At this moment, the traditional culture is not the object for criticism and reflection like 1980s. On the contrary, it becomes the resource and stronghold for people to seek value recognition. For instance, *The Road Home*

(1999), *Happy Times* (2000) and *Riding Alone for Thousands of Miles* (2005) have the same common – the image of “father”. Through the narrative basis point “father”, these films penetrate the traditional culture into all the details of the film, in a way to moisten things silently. They ease the public’s anxiety, which caused by the facing of value missing. The traditional culture seems to express with the theme harmoniously and uniformly. Undoubtedly, it also ensures the commercial success of the film.



The Road Home
(1999)



Happy Times
(2000)



Riding Alone for Thousands of Miles
(2005)

4.4.2 Doom bringer

In a 1988 interview, he (Almodóvar) described “the Spanish father” as “oppressive, repressive, castrating.” While the men were off working, the women nurtured the children and dealt with births, relationships, and deaths—what Almodóvar calls *los problemas reales*.

“Primero te violan, después te hacen hablar de ello”²²⁵

--Eva Cobo said in *Matador* (1986)²²⁶

²²⁵ In English means “first they rape you, then they make you talk about it”.

Women are punished first by repressing, at great cost, the desire for sexual fulfillment that a misogynist culture still constructs as not quite “feminine;” they then serve as the vessels onto which rapists inflict the rage and frustration of not accessing machista power or sexual prowess as constructed by this same culture; finally, they experience the violation of a system complicit in covering up the crime, or subjecting the victim to humiliating legal procedures (Lev, 2013:204).

Tie Me Up! Tie Me Down! (1989) with a cliché kidnapping theme would impress us as a standard violent melodrama, but the first impression is not necessarily true. In this story, Ricki, a young man released from psychiatric hospital, kidnaps the porno actress Marina, with whom he had a one-night stand during one of his earlier escapes. The starring of Antonio Banderas renders Ricki an image of perfect male love object, and the director specifies in his script that Ricki’s “smile is that of an innocent child, his eyes those of a tiger” (Vernon&Morris, 1995:6). At the beginning of the story, when Ricki is called to see the lady director of the psychiatric hospital, he expresses his intention of “working and starting a family, like a normal person” (Vernon&Morris, 1995:6). He determines to be integrated into the society in which man is supposed to be the breadwinner of the family. However, Ricki’s newly built image of a standard social man is immediately overthrown in the next minute when he thanks the tearful director for treating him so well by making love to her in her office. If we mark the distinction of gender by its function instead of biological sex, this action directly puts him into the feminine position of exchanging his body for material favors, and Ricki, the all too masculine image is immediately feminized. As the story develops, Ricki’s orthodox intention of being a breadwinner goes to another extreme. He kidnaps Marina in her flat, tying her to her bed. Although this may indicate the power of masculinity over femininity, we soon find Ricki transforming into a benevolent maternal figure that takes meticulous care of Marina. He shops

²²⁶ As the rape victim Eva (Eva Cobo) in *Matador* (1986) says after being forced to relate the experience to police officers.

for softer ropes and more comfortable gag tape, takes her to see her doctor, procures dark-market drugs for her toothache, and urges her to eat her breakfast before it gets cold. Masculinity is continuously under pressure and the ape-man Ricki is thoroughly domesticated.

Paco, the father in *To Return* (2006), during his approximately five-minute camera time before he is dismissed, has exposed all the possible vices a man could have: laziness, prurience, rudeness, addiction to alcohol... He is lying in front of a television with beer in hand and dozens of pop cans before him when his wife Raimunda and their daughter Paula come home from the village. The lazy man, being fired and fooling around, in the first place lost his economic dominance to the wife, who takes on three jobs for the family. And the disequilibrium finally leads to the overthrow of the scale when Paco attempted rape his self-defensive daughter Paula and killed by her.²²⁷ Later in the film we learn that Raimunda herself has the same painful nightmare, who was raped by her father. And Paula, her daughter, is also her sister. She marries Paco and moves to Madrid only to disguise the indecent fact and keep away from her parents.

Almodóvar is highlighting the web of mediatized violation, sexploitation, and misogyny that may not directly produce acts of rape, but does perpetuate the dehumanization, objectification, and subordinate status of women and “femininity” in ways that minimize la violación’s seriousness, and erode its epistemological, psychosexual, and legal status as real-world trauma and crime (Lev, 2013:214).

²²⁷ Leora Lev contributed a thesis refers to the “rape” in Almodóvar’s films that “Almodóvar’s cinematic reflections on rape offer a more nuanced, troubling, and necessary analysis that complicates—even when it’s also clearly grappling with—understandings of rape both within Spain and beyond in ways that resist reductive categorizations. Almodóvar’s representations of rape dismantle and critique, rather than espouse, gender essentialism by staging this act with grotesque, surreal, and darkly camp mise en scènes that reveal the constructedness of normative notions of gender, sexuality, matrimony, and the misogyny embedded within them. Crucially, he also considers rape in terms of its exploitation in the media and its role in catering to consumer appetites for representations of sexual violence.” For a further analysis of “rape” in Almodóvar’s films, see Lev, L. (January 01, 2013). *Our Rapists, Ourselves: Women and the Staging of Rape in the Cinema of Pedro Almodóvar*. 203-224.

While considering the focal moment of *Judou* where Judou turns to Tianqing (her nephew by marriage, her fellow victim, her voyeuristic abuser, her own lover-to-be and partner in social rebellion) to expose her brutalized beauty, Rey Chow writes, Judou's 'turn' thus amounts to an exposition of what we might call the brutality of the cliché and the brutality of convention ... she turns the eroticism of the spectacle into a deliberate demonstration of and against the patriarchal order that crushes her (Silbergeld, 1999:147).

4.4.3 Absence of male

Father is an unpleasant figure in Almodóvar's most stories, living in women's memories with all their misdeeds. Traditionally, there is a division of labor, the man earns the money and has economic power and dominance; the woman runs the family and takes care of children. The split between work and home leads to the man's absence from the child's life. But the extraordinary of Almodóvar's father is that they have hugely different excuse of being absent. For example, the father in *All about My Mother*, Esteban, is abandoned by his wife on the grounds of his changed sex and promiscuous life. The traditionally expected role of father as a breadwinner must be oppressing for Esteban. To escape the pressure, Esteban escapes his role as a father and disappears from the domestic life. On the other hand, Esteban also escapes the prescribed gender role of masculinity by receiving transsexual surgery. The failure of Almodóvar's fathers in taking the parental role leads to the collapsing of standard nuclear family and the subversion of patriarchal gender role. The section also addresses the issue of incest, which is a recurrent motif along with his narration of fathers. The incest taboo, and its elaboration into kinship rules, is the fundamental basis of society. However, Almodóvar's fathers casually and easily transgress these social taboos, and arouse great panic among the audience.

To Return (2006) of Pedro Almodóvar and *Raise the Red Lantern* of Zhang Yimou seems two stories happened in different time and different area. The small

village in *To Return* and the mansion in *Raise the Red Lantern* show a scene of closed and simple life, however sin and miseries occur there. Those ladies living there, under the camera of these two directors, even though beauty and sexy, are the victims of patriarchy. To get rid of the dirty relationship between father and daughter, the only way is patricide in the film of *To Return*. And in the film of *Raise the Red Lantern*, under the appearance of wives and concubines rivalry, the core is a distortion of competition for survival. The destruction of men saved the women's souls who nearly collapse on the grounds of crime, and those "Raimunda" reborn. Song Lian constantly trying to cast off the shackles imposed by patriarchy. It is a representative of educated women's awakening although the ultimate failure.

In a male director's movie, the absence of male seems a great irony. Two directors seemingly enthusiastically eulogize the women's resistance with comic and tragic ending. In fact, the films have failed to break away from the patriarchal. The whole process of conflict in films express a revolt space for silence women in real life. And women gained the right of resistance, which is unprecedented in real life. This form of release consolidated patriarchal authority whether in Spain or in China. In these films, the protagonists eventually return to the role of public expectation. It is self-imagination and identification about gender in post-modern society.

Like most of Almodóvar's films with the absence of father, for instance, *All About My Mother* (1999) and *To Return* (2006), *Talk to Her* is a film in which father is absent with no exception. Benigno's father left the family when he was young and he has never seen him again since then. Just as Benigno answered the questions from Dr. Ronceros "He is in Sweden, I guess. I haven't heard of him for years. ... He has his own family there after he left my mother. ... We are not in touch." Suffered misfortune of relationship, his mother unable to get up then. Benigno was optimistic just as he says, "my mother wasn't disabled, or mad. She is a bit lazy." For taking care of his "sleeping beauty" mother and always next to

her, Benigno became a nurse, and beautician as well. “I was also studying aesthetics, make-up and hairdressing...but those by post.” Benigno talked about his unresolved bereavement over his mother, “I cut her hair, dyed it, and did her nails. And I scrubbed her down well, front and back.” He did it for 15 years until his mother died. So that we can speculate that growing up in such a stifling surroundings only with a “sleeping” mother, Benigno should have personality disorder - “a gentle psychopath” as Almodóvar says, and the only way to escape from loneliness is talk to his mother. Almodóvar explained that In Benigno’s case; his love of stories is largely the sign of intense loneliness. Either he invents his reality or else he has nothing. His mother’s death left him with a life in which he is not the master - that’s what she was for him. There was a dialogue I cut from the film in which his mother asks him: ‘what will you do when I die?’. He replies absolutely naturally, neither tragic nor provocative: ‘I don’t know – kill myself, I suppose’. The mother then says: ‘No, you must go on living. You have to go out, see the outside world, and meet new people. You will see horrible things (she says this because it’s what she thinks of the society in which she lives), but you’ll find something that you love, something that you’ll want for yourself and that you’ll fight to get.’ And when Benigno goes to look out of the window, he catches sight of Alicia dancing in the academy across the street. He realizes that his mother is right. That’s how he comes to replace one with the other (Almodóvar & Strauss, 2006: 216-217).

In *All about My Mother* (1999), after Esteban dies in a car accident on his 17th birthday, Manuela reads her son’s last piece of diary:” Last night, Mom showed me a picture of when she was young. Half of it was missing. I didn’t want to tell her, but my life is missing that same half.” Father, being the missing half of Esteban’s life, is also an absent element in most of Almodóvar’s works, with his only references in women’s chatting or memories. In *All about My Mother*, the history of Esteban’s missing father is only revealed in the conversation between Manuela and a nun, that 17 years ago, the mother ran away in her pregnancy from

the husband on the grounds of his promiscuity, if not for his changed sex. And in *The Law of Desire*, the father's villainous deed of having a love affair with his own son and forcing the latter to change sex is a painful memory of the transsexual sister, Tina. A more recent work *Volver* consistently depicts a nonexistent father who died many years ago with his lover in a fire set by his jealous wife. The mysterious murder is disclosed by the wife when she confides to her daughter' the latter is another victim of the father's brutism, who lives alone with her daughter, or rather, her sister.

In order to explain all the misdeed of these fathers and their reason of absence, we need to trace back to the duties and function of a father in a family. Traditionally, there is a division of labor, the man earns the money and has economic power and dominance; the woman runs the family and takes care of children. In other words, "fathers are breadwinner and mothers are childrearsers. Fathers generally are nonnurturant, nonexpressive and instrumental and in a sense, invisible parents – concered primarily with interests external to the childearing function. The split between work and home makes the man disappear from the home and the child's life. For many children, father is a weary figures who returens late from the world of factory or office. Almodóvar says in concordance with this fact that: "the idea of mother hood is very important is Spain, the father was frequently absent in Spain." (Vernon&Morris, 1995:7-8). This settled and accepted social background and its influence on the director may explain the reason why fathers are rarely seen in Almodóvar's movies. But what is extraordinary of Almodóvar' fathers is that they have quite different excuse for being absent.

Esteban, young Esteban's missing father, is abandoned by Manuela on the grounds of his changed sex and promiscuous life. This is quite a different story from those industrious fathers who are earning bread for the family. The traditionally expected role of father as a beadwinner must be oppressing for Esteban. To escape the pressure, Esteban escape his role as a father and isappears

from the domestic life. On the other hand, Esteban also escapes the prescribed gender role of masculinity by receiving transsexual surgery. When he is young and still a man, he palys Stanley in *A Streetcar Named Disire* with Manuela, who plays Stella, in a drama group in their town. Then Estenban leaves to work in Paris; when he returns two years later, he has a new name, Lola, and has two breasts larger than his wife's. While one may be stunned by the over-masculine image of Stanley contrasted by the transsexual Esteban in thick powder and make-up, the two images do merge in that they all stand as the victim of the powerful patriarchy, with the former's over-identified masculinity and the latter's failure in identifying with it "One of the fathers' key roles in to initiate the boy into manhood" (Horrocks, 1994:77). However, it is doubtful that the transsexual Esteban would act to the same effect, if provided with the chance to be a father. Indeed, Esteban, like most of Amodovar's father, has litter bearing on the attributes such as power, justice and legality that we normally associate with the paternal function. Different stories but similar reasons, all these fathers disappear from Almodóvar's cinema, running wild from the threatening patriarchy and the demanding identity of masculinity. Their failure in taking the parental role leads to the collapsing of standard nuclear family and the subversion of patriarchal gender role.

For boys, the lack of fathering is crucial in the development of their male identity, not only does the father help to establish the manhood of the boy, but he also rescues the boy from the female world. As to this point, we need to refer to the four great developments in the heterosexual male infant, which is explored by Roger Horrocks in his *Masculinity in Crisis*:

We can see how the masculine gender is closely tied up with four great developments in the heterosexual male infant: he separates from the female symbiosis; he perceives himself as all opposite to his mother; mother is seen as the first desirable woman in his life; and father is perceived as a rival/model. But these development – separation, desire and rivalry – are linked. That first separation gives boys a yearning for mother,

a sense of deprivation which sexuality promises to redeem. This bend of loss and recovery is not in itself pathological – damage arises when the balance swings too much one way or another, towards incest or abandonment... there can be too much incest between mother and son, but there can also be too little.

(Horrocks, 1994:72)

An isolated mother-son relationship can be so intense and incestuous that a third party is required to intervene. Father's function here is to demonstrate to the son that he is the lover of his mother. By arousing jealousy from the son, the father prevents him from stepping into the destructive desire.

The fatherless Esteban, however, is facing this danger without anyone to save him. At the beginning of *All about My Mother*, the son and the mother are shown constantly together, whether watching TV or play, and the young Esteban always strikes us with his charming and masculine look when he talks to his mother. On the midnight of his birthday, Manuela hands him a book of he expected as his birthday gift; and he ask his mother: "read me something, like when I was little." In turning 17, he becomes nostalgic and wishes to go back to the old days when he is so close to his mother and doesn't have to fear the erotic nature of his desire, an indulgence to perpetuate the infantile symbiosis. He adores his mother, and is actually writing about his mother for a completion; with an ambition to be a writer, he said to his mother: "If you were an actress, I'd write part for you." During their dinner in front of the TV screen, they have a conversation as following:

Manuela: Eat up. You have to put on a few pounds. Some day you may have

to work on the street to keep me.

Esteban: You don't need pounds for that. You need a big dick.

Manuela: (Slightly shocked) Where did you learn to talk like that?

Esteban: You asked.

Manuela: I was joking.

Esteban: And you?

Manuela: What about me?

Esteban: Would you prostitute yourself for me?

Manuela: I've already done just about everything for you.

The erotic connotation in this conversation is obvious. Esteban is asking for a testimony from his mother to attest that her love for him equals his for her. Besides, the boy would put himself into a feminized position of selling himself to support his mother; he responds to what the psychiatrist Richard Green discovered in his research that boys who have not been allowed to separate from the maternal symbiosis will identify with mother very strongly (Green, 1987:66). And young Esteban is extremely sensitive to find his mother's distress when they watch the play *A Street Car Named Desire*. The camera holds steadily on the son and mother's medium close-up, showing Esteban's profile attentively beholding the mother's face. The son loves and cares every subtle emotion of his mother. Before the show, when Esteban is writing and waiting for his mother in the cafeteria, Manuela shows herself up in bright red overcoat. Esteban looks at her through the windowpane with all interested smile, finding her so beautiful today. The moment Manuela notices Esteban rushing out of the cafeshop; she gives an attractive smile with hand over her chest, an inviting gesture reminding us of a young woman meeting her date. This is not an illusion but a real message that Almodóvar is sending us. The love between the mother and son is so romanticized that it actually frightens the audience as well as young Esteban, who may find this love both seductive and destructive. This fear for the over-developed Oedipus complex may account for Esteban's constant obsession with the paternal gap in his life. Subconsciously, he is longing for a father to balance his love and desire for his

mother and to initiate him into manhood.

Incest is no more a subdued connotation in the many other Almodobvarian stories as it is in *All about My Mother*; rather, it becomes a recurrent element along with the narration of his fathers. One may accuse him of a too melodramatic and sensation-seeking plot. Indeed, the startling story of a father raping his daughter or of a father eloping with his son is all too more notorious. In Almodóvar's cinema of desire, social restriction barely works; it gives way to the law of desire; human desire and sensation is enlarged to cover all. And incest, being one of the most primal impulses, runs rampant on his screen. However, this unpleasant treatment of kinship is symbolic in the subversion of the patriarchal construction of society. John MacInnes has discussed this phenomenon in his *The End of Masculinity: the Confusion of Sexual Genesis and Sexual Difference in Modern Society*:

No doubt the simplest course for the child would be to choose as his sexual objects the same persons whom, since his childhood, he has loved with what may be described as damped-down libido... Respect for this barrier [against incest] is essentially a cultural demand made by society. Society must defend itself against the danger that the interests which it needs for the establishment of higher social units may be swallowed up by the family.

(Freud, 1986:360)

It is understandable that incest as a human instinct actually exists before people ban it and make it a taboo. The reason why it is so against social moral is its inherent relation with patriarchy. The incest taboo, and its elaboration into kinship rules, is the fundamental basis of society. And "kinship is vital, because until a relatively very recent period of human history, in traditional societies, kinship was the basis of the social division of labor and political organization through the way in which it ascribed social status to their members on the basis of their sex and kin relations established by their birth. Culture depends on status,

which in turn depends on kinship, which in turn depends on patriarchy which gives rise to the production of gender alongside sex” (MacInnes, 1998:122). Incest taboo as one of the key section in this chain is certainly unshakeable. However, Almodóvar’s fathers casually and easily transgress these social taboos with no regard to the destructive effect they have aroused among the audience. The audience is panic because these fathers put in light their latent desire that they dare not inspect, and they grow angry because the impregnably constructed patriarchy is overtly defied and overthrown.

“... *All about my mother* does not treat about the director who is alone and has its sick mother, but of the maternity, of the pain of losing a son”.
Of how there are who pretends by profession and who is lying by necessity?
Or for convenience or survival or goodwill, As his mother and grandmother and ours had to lie to avoid machismo, oppression or neglect.²²⁸

El Mondo

In Almodóvar’s utopia, patriarchy is overthrown. All conventional definitions about masculinity, father, and male friendship are rewritten; fathers are absent, men are sharing close friendship.

In the traditional western philosophy, the body is always absent, on the grounds of being considered as sinful, sensual, and marginal existence. Philosophers emphasize the importance of the mind and regard the body as the opposite, empty and worthless existence of the mind. René Descartes, widely

²²⁸ Original text: Almodóvar cada vez se alimenta más de Almodóvar. ¿De quién si no por otra parte? "Dentro de cada uno está lo mejor y lo peor. La vida no es igual a los veinte años que casi a los cincuenta. Antes salía mucho más de noche y la inspiración llegaba de fuera. No es que ahora me apetezca hacer películas más profundas ni más íntimas sino que vivir más retirado, más de interiores, me obliga a acudir a mí mismo, que es lo que mejor conozco. Siempre de una manera oblicua, dando una vuelta. Todo sobre mi madre no trata de un director que está solo y tiene a su madre enferma, sino de la maternidad, del dolor de perder a un hijo". De cómo hay quien finge por oficio (Marisa Paredes, que interpreta a la actriz Huma Rojo, principio involuntario de toda la tragedia) y quien miente por necesidad. O por conveniencia o por supervivencia o por buena voluntad, como debieron mentir su madre y su abuela y las nuestras para esquivar el machismo, la opresión o la desidia. *Almodóvar de La Mancha*, available on <http://www.elmundo.es/larevista/num182/textos/almo1.html>

regarded as the father of modern philosophy, was the first to formulate the mind-body problem in the form in which it exists today. He is most famous for his statement, *Cogito, ergo sum*, often translated as, “I think, therefore I am.” He argued that this provided an irrefutable foundation for knowledge. Even when humans doubt, they are still thinking, so they can always know that they exist. Cartesian Dualism clearly identified the mind and body are not identical, and the mind with consciousness and self-awareness and distinguished this from the brain as the seat of intelligence. Friedrich Nietzsche argued the strongest human beings have freedom. They can reject the conventions established by society. They have “freedom of the will”: autonomy over their desires. But most importantly, they believe with “a fair amount of certainty that will and action are somehow one”. Consequently, for the mentally strong humans, the will to power, or the desire to be great, becomes real power, and greatness. Nietzsche asserts that history is based on the will to power of the strong, which affect the outcome of history by what they desire, which later becomes reality. All of this freedom is connected with the equilibrium between the minds and body (Nietzsche, 1989:35).

When *Coming Home* first shown to the public on the 20 May 2014 at the Cannes Film Festival, Luis Martínez (2014) recommended it perfect.

‘Coming home’ De principio a fin, la cinta, que quiere ser metáfora de la memoria colectiva, se antoja irreprochable. Hasta perfecta. Lo que no siempre es bueno.

Un prisionero en tiempos de la Revolución Cultural China regresa a casa. La amarga sorpresa es que su mujer, enferma de amnesia o algo peor, no le reconoce. Toda la cinta pelea por hacer luz en el olvido, en recuperar el primer instante de reconocimiento sepultado entre tanta barbarie. Es decir, es China, pero parece, por ejemplo, España. Qué cosas.

Xan Brooks (2014)²²⁹ criticises it “a sweet yet suspect romantic drama” and “looks at the cultural revolution more in sorrow than anger, installing the spouses' relationship as a metaphor for the country's stumbling attempt to make peace with its past.” The absence of the man here is not corporal absence in material world; the absence is from the wife's mind. As Brooks continues “When Chen's dissident professor is released from jail, amnesiac Feng Wanyu fails to recognise him. It is as if she is practising her own form of state censorship, or perhaps the enormity of his presence makes her unable to see him”.

Zhang sought to capture in human terms the joys and sorrows, triumphs and defeats, seen as a society moves forward, making right and wrong turns. As Zhang has remarked, there are tears and there is laughter, one following the other in gentle rhythm like the breath of a bellows. *To Live* vividly brought out how the forces of the wider society influence and shape the lives of individuals, and how ever remote they may be from the wellsprings of those forces. *Coming Home* has a more profound motif about the mind and the body: how to place the soul after the coming back of the body, and how to face a more complex reality after the placement of soul? It only takes the director 20 minutes on exiling and coming back of the body. And then in the remaining 90 minutes, the film has been in the performance of the reconstruction of soul.

Cultural values are the patterns of goodness and badness people assign to ways of being in the world. Bennett (2013:78) stated that relative to the other culture, Chinese value collectivism and U.S. Americans value of individualism by a specific case.²³⁰ It is valuable of his comments that “in most intercultural analyses of situations, it is necessary to ascertain both what cultural assumptions are being

²²⁹ Xan Brooks is a freelance writer and broadcaster specialising in cinema. He hosts the weekly Guardian Film Show.

²³⁰ He explored that conversely Chinese tend to disvalue many manifestations of individualism as unnecessarily selfish, while U.S. Americans disvalue many forms of collectivism as unduly conformist. That would be a reason for the individual hero in Zhang's earliest works favored by Western spectators with disregard of Chinese ones.

made in the situation and what values are being placed on those assumptions.” In Zhang Yimou’s film, individual, distinctly women should be able to choose the life they want to do, the profession they wish, the identity they dream of not only in family, but also in society. They should do so following their passions and desires. The film of *Raise the Red Lantern* takes place in the feudal manor house, where the four wives plot against each other to obtain the favours of the master each night. The master is never shown clearly, but his weighty presence is felt from the beginning to the end of the film. The intrigues among the wives, the feudal and patriarchal practices exemplified by the polygamous relations, are captured in a series of memorable images. The women internalize this oppressive system completely, ultimately leading to madness and death.

The deconstruction of patriarchal society by Zhang Yimou is through the tragedy of women’s struggle; and the deconstruction of patriarchal society by Almodóvar is through his staging of transsexuality. They chose women world as narrative material, because women property was an effective media to help human search for true self and experience Eros in the era of sexual liberation. Both of them take women as the narrative themes, accurately convey the unique life and emotional experience of women, reveals the women’s survival and cultural difficulties thus get the title of feminist directors. Essentially, both of them lead us to have a new look on differences, to question the legitimacy of the old system centered on masculinity, and to reconsider our social values in a more humanist way. Their theme is the new cultural perspective and values orientation.

Almodóvar’s narrative theme is the pursuit for true self and pure love. Almodóvar has always refused to postulate any true self. As nothing is innate but culturally interiorised, individuals are able to choose the gender they want to perform, the sexuality they wish, the identity they dream of. Each individual is worth the respect from society. *Volver* presents us a young mother who stands a classic model of European womanhood, Raimunda, as is wonderfully played by

Penelope Cruz. Almodóvar in the official website of *Volver*²³¹ have these comments on the actress: “Penelope is in the splendor of her beauty. It is a set phrase but in her case it is true. (Those eyes, the neck, the shoulders, the breast! Penelope has one of the most spectacular cleavages of the industry). To look at her has been one of the greatest pleasures of this shoot... There is only one thing fake in Raimunda’s body: her bottom. These characters are always played by big-bottomed women and Penelope is so slim. The rest is all heart, emotion, talent, truth and a face the camera loves, like I do”.

While patriarchy has determined the dichotomy of gender identities of men and women, Almodóvar blurs the boundaries of femininity and masculinity, affecting and dislocating normative representations of gender and sexuality. He directs the spectator’s gaze onto the homosexual and transsexual characters who are marginalized by the patriarchal society. By impelling the audiences to a consciousness of a homoeroticized gaze, the director highlights the subversive nature of his films which promote a diversified display of human body and gender identity, and undermine the psychic and societal strictures of the patriarchal law from within.

Based on the context of contemporary Spain, Almodóvar’s films reflect the profound political and social transitions of the nation since 1970s. Almodóvar’s “women’s films” have received many feminist critics, who take great delight in the complete liberation achieved by women in his works. They believe that Almodóvar configures a world devoid of males so that women can seek different meanings of life in this Utopia. The truth is that, Almodóvar has distributed masculinity among women and bestows his women with an androgynous trait. The motif of his work is the transition from the oppressive patriarchal society to a new order. He deconstructs the parallel of biological distinction of male and female to masculinity and femininity, and blurs the binary of heterosexual and homosexual.

²³¹ The official website of the film is www.clubcultura.com which disabled the service now.

The absence of men is redeemed by the deconstructed masculinity that is fused into his nonpatriarchal characters. In this sense, the liberation of women in his films acquires a doubled meaning: not only does it announce the matriarchal triumph over patriarchy; it indicates the deconstruction of patriarchal gender order as well. By juxtaposing in his cinema the impaired masculinity and patriarchy, and the empowered non-patriarchal characters, Almodóvar breaks with the conventional definition of gender in the mainstream cinema and reconstructs a new gender order.

V. Transnational Cinema: A Cross Culture Communication

Medium

5.1 The Hollywood Adventrue of Zhang Yimou

Epochal change was one of the chief factors for the success of artists. It is not surprising that a key symbolic figure who appears forcefully in a golden era of Chinese film that China's reform and opening up eager to capture the attention of a world audience. Zhang Yimou's films in late 1980s to early 1990s -- *Red Sorghum*, *Judou*, and *Raise High the Red Lantern* -- positioned him as an influential interlocutor, launching Chinese cinema onto the global screen.

Operation Cougar (1988) is the first commercial experiment by Zhang Yimou. It's a more conventional action picture, depicting the hijacking of an airliner. It's a combination of political story, Hollywood action, and artistically image. Thus it goes to en embarrass field. Many fans, critics, and scholars pay little attention to it. It seems an anomaly in the directorial career of Zhang Yimou. The film is generally considered a failure to Zhang's general work; Zhang Yimou (2001:31) called it "a purely commercial gun chase film" by himself. And *Time* referred to the film as Zhang Yimou's last "purely frivolous work" (Corliss, 15-12-2002). In fact, it was made by the Xi'an Film Studio as the state-run Chinese film industry was trying to negotiated three contingencies. The first was the relatively new idea of a domestic commercial-entertainment cinema. The second was the internationally successful but domestically unpopular and politically sensitive art film. The third was the impact on the domestic film market of various foreign cinemas - most notable, of course, Hollywood.

In 1990s, the film-entertainment tends to be market-driven quickly in the process of Chinese socialist market economy transformation. Since the reform and opening-up, China's economic development has drawn attention from investors

worldwide. And the open-economy policy embraces the capital, not only private capital but also foreign one. Since obtain public praise and received the “Golden Bear” thus he would absorb much more resources and investment. With mastery of film technique, it should be a full scope for his talents in the evolution of film entertainment marketization.

Hero won Zhang Yimou surprising box office revenue, which also caused numerous criticisms. Some people queried whether he had lost himself for commercial purposes.

Upon the opening policy, in 1994 the State Administration of Radio, Film, and Television (SARFT) opened the domestic market to foreign imports, especially Hollywood pictures, with a strict quota of ten films per year. It has been called “Ten Blockbuster” in China. The word “blockbuster” has a military origin and was used to indicate the large-scale bombs used during the Second World War. Later, during the 1950s, the word came into use in the cinematographic field to refer to a product whose distinguishing characteristic was its size. In this case size has two meanings: on one hand it refers to a major economic investment and on the other it refers to the amount of the taking (Stubbs, 2013: 38). It means the film is high production costs and good returns. Everything revolved around the idea that a big production gives a better performance at the box office. The blockbuster is the audiovisual product which best represents Hollywood. *The Fugitive* (1994) was the first imported blockbuster in China in 1995. Since then there have been several major changes, notably rapid corporatization, conglomeration, rejuvenation of old state film factories and reform of the distribution-exhibition system. On that time, according to international general model of box office split, the percentage of the profit has been divided into producer 35%, distributor 17% and exhibitor 48%. To quickly occupy the Chinese market, large the producer of imported film affords the fee of propaganda. Although this seems be unfavorable to the producer, but later facts proved that producer get a huge profit from the Chinese market, especially producers from Hollywood.

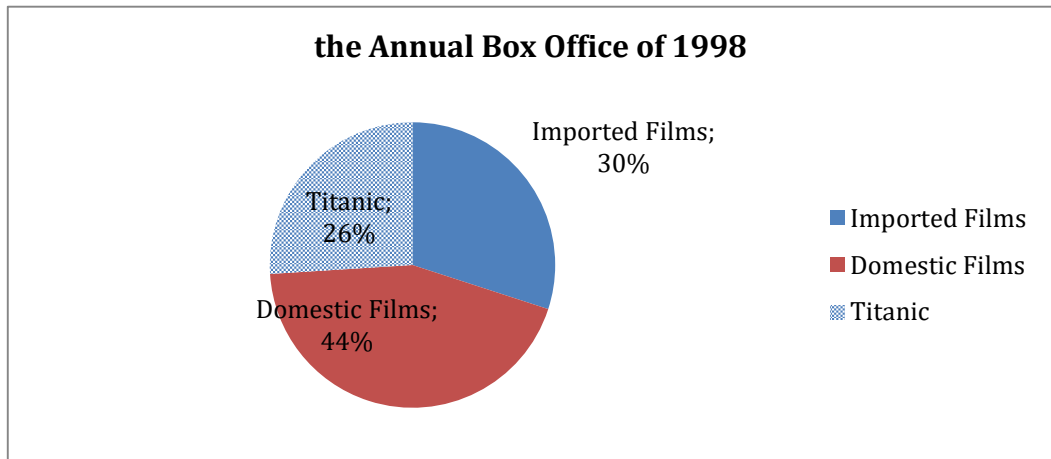


Fig. The Annual Box Office of 1998 in China

In 1998, the annual box office is only 1.4 billion RMB; however, the box office of film imported from Hollywood is more than a half, 0.785 billion RMB; And the box office of Titanic (1997) is 0.36 billion RMB. And this year the domestic products are 82 films, compared with 10 of imported.

In the 15th November of 1999, China concluded an agreement with the USA regarding the accession to the World Trade Organization (WTO), which means Chinese film, has to face more and more strong competitors. The foreign import quota increased to twenty since China's 2001 entry to the WTO. This downturn of film economy has no indications that it would stop or slow down. The domestic film up-speeded the commercial produce under the pressure. In the end of 1990s, all the representatives of Fifth Generation, either hidden under the banner of art or declaring, happen to coincide turned to commercial films, with no exception of Zhang Yimou. The steering and fission of the group creative is not an insignificant feature for the Fifth Generation. In in this process of transformation Feng Xiaogang leads the New Year film since *Jiafang Yifang* (1997), and Zhang Yimou leads the Chinese blockbusters since *Hero* (2002). Hero obtained a global box office of 13.5 billion RMB in 2002, that's almost the annual one of 1998. This represents an injection into the depressed film marketing. Obvious we can see from the table, the numbers products rise up rapidly since 2002.

Year	Numbers of Films Produced
1995	146
1996	110
1997	85
1998	82
1999	99
2000	83
2001	71
2002	100
2003	140
2004	212
2005	260
2006	330
2007	402

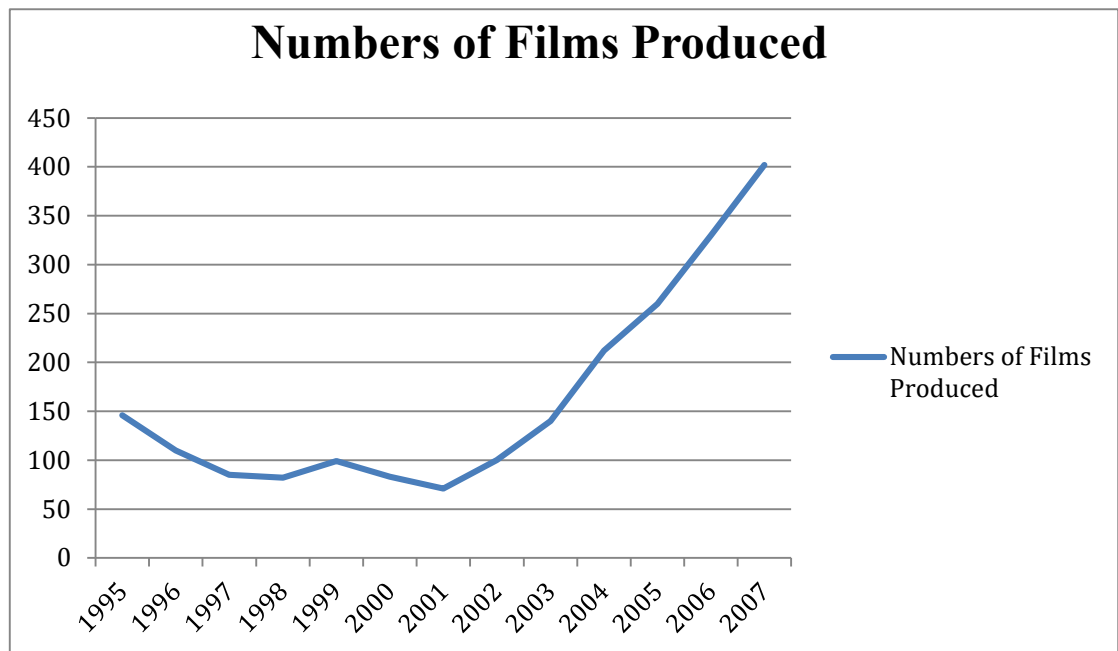


Table. China's annual feature film production (1995-2007)

The Great Wall is the first cinema of Zhang Yimou in English²³²; the polt has been criticis for visual spectacle, even that have got good results at the box office. For example, Nando Salvà²³³ acclaimed “un imponente espectáculo visual” and “es una película impecable” for its “efectos digitales”.²³⁴ The critics of the weakness on his film narrative are borderless: “sus personajes son de cartón-piedra, su narrativa es tediosa y su interés por la lógica es prácticamente nulo” (Salvà, 2017).

There is a sharp contrast between the criticism in the domestic market and the international fame. Zhang was accused of showing the dark side of China in his films by domestic critics as an international cause celebre and a man without a local audience.

²³² The first film in English significant the internationall revolution of chinese film, not translate in English.

²³³ A film critic in El Periodico.

²³⁴ Before this, gorgeous visual effects were only made when commenting on Hollywood movies. CG technology is out of reach for European and Asian movies.

Hadeln (2003:381) deems for the European the true perception of Chinese cinema remained, except for the elites, largely that of a curiosity coming from a mysterious world. Most Europeans see the true feelings of Chinese movies as curious about the mysterious land, particularly martial arts.

The failure of *The Great Wall* (2006) suggest that relationships which determine who performs for whom, and the realities of who influences versus who is influenced, establish a hidden hierarchy. Despite ongoing globalization, Zhang implies, this pecking order is nationally based and ultimately allows the cultures and languages of politically stronger nations to flourish. Thus, although hope for recognition as equals among the world's great cultures sustains a tremendous investment of funds and energy in China, parity seems impossible to reach, even with modifications designed to make China's cultural products more approachable to foreigners (Larson, 2012:3).

5.2 Chinese film and oversea marketing

China will surpass the USA as the world's Number 1 film market by 2020 (UNESCO, 2013). From the box-office data of Chinese films (Figure 1) from 2004 to 2014, we can see that the domestic box-office has increased by 20 times since 2004. However, the overseas box-office did not doubt increased as the domestic one. It is around 2 billion RMB in this decade without clearly increase.

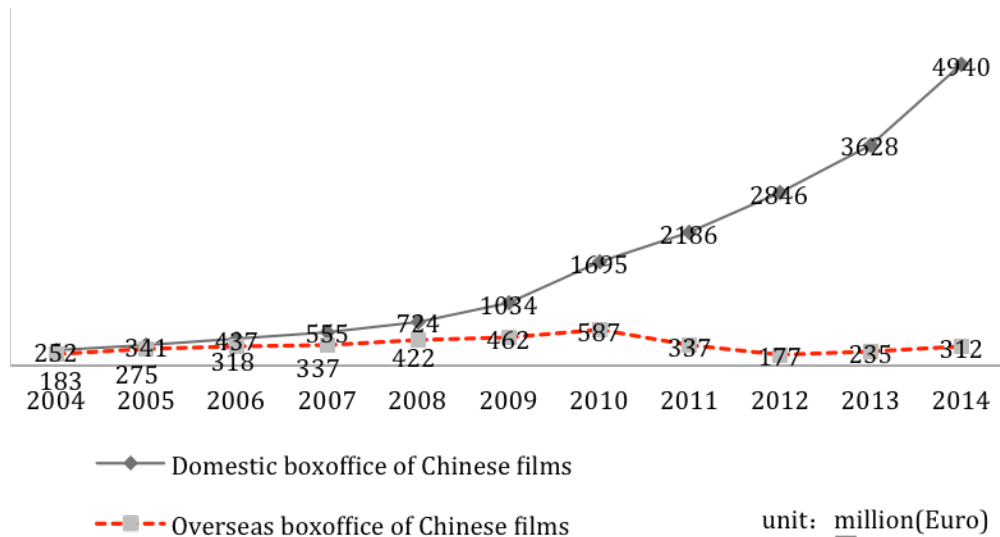


Diagram: The domestic and overseas box-office of Chinese films from 2004 to 2014²³⁵

North American market is the most paramount film market all over the world. And it is the key target for the overseas market of Chinese films. We should clear understand that North American market, that is the main source of overseas box-office for Chinese films, shrinking step by step in the past decade, in which the Hollywood blockbuster made brilliant achievements after breaking the linguistic barriers and cultural gap. The box offices of Chinese films have a small share in overseas market, not only single film but also gross box office. It indicated the Chinese film is lack of core competitiveness in international cultural industry.

Expand the overseas market should be a strategy for the Chinese films become competitive in international film industry. And by taken the box-office of Zhang Yimou's works in the past decades in Spain as an example, this thesis argue that North American market is not the only overseas outlet for Chinese films anymore, and this expand should go to Spain and its cultural affinities, Hispanic marketing.

²³⁵ 1Rmb=0.125 Euro.

5.3 Zhang Yimou's films in Spanish film marketing

The Spanish film critics review is generous for the Zhang Yimou and his works, which is an outstanding representative of Chinese film. Zhang won the Golden Spike in Valladolid International Film Festival in 1990 by his film *Ju Dou*. In 1991 Valladolid International Film Festival honored Fei Zhao and Lun Yang with award for Best Cinematography²³⁶ of Zhang Yimou's film *Raise the Red Lantern*. And Zhang Yimou was the head of jury in San Sebastian International Film Festival in 1997. His work *Happy Times* won the Silver Spike, the Best Actress, and FIPRESCI Prize in Valladolid International Film Festival in 2002. The festival evaluated him that "For its powerful appeal to preserve the human hopes for happiness, made in a humorous-drama style." Except the approval by specialists, the Spanish audiences express their enthusiasm and loyalty through the film marketing. It has had 15 movies of Zhang released in Spain since 1987.

²³⁶ The award record collected from www.seminci.es.

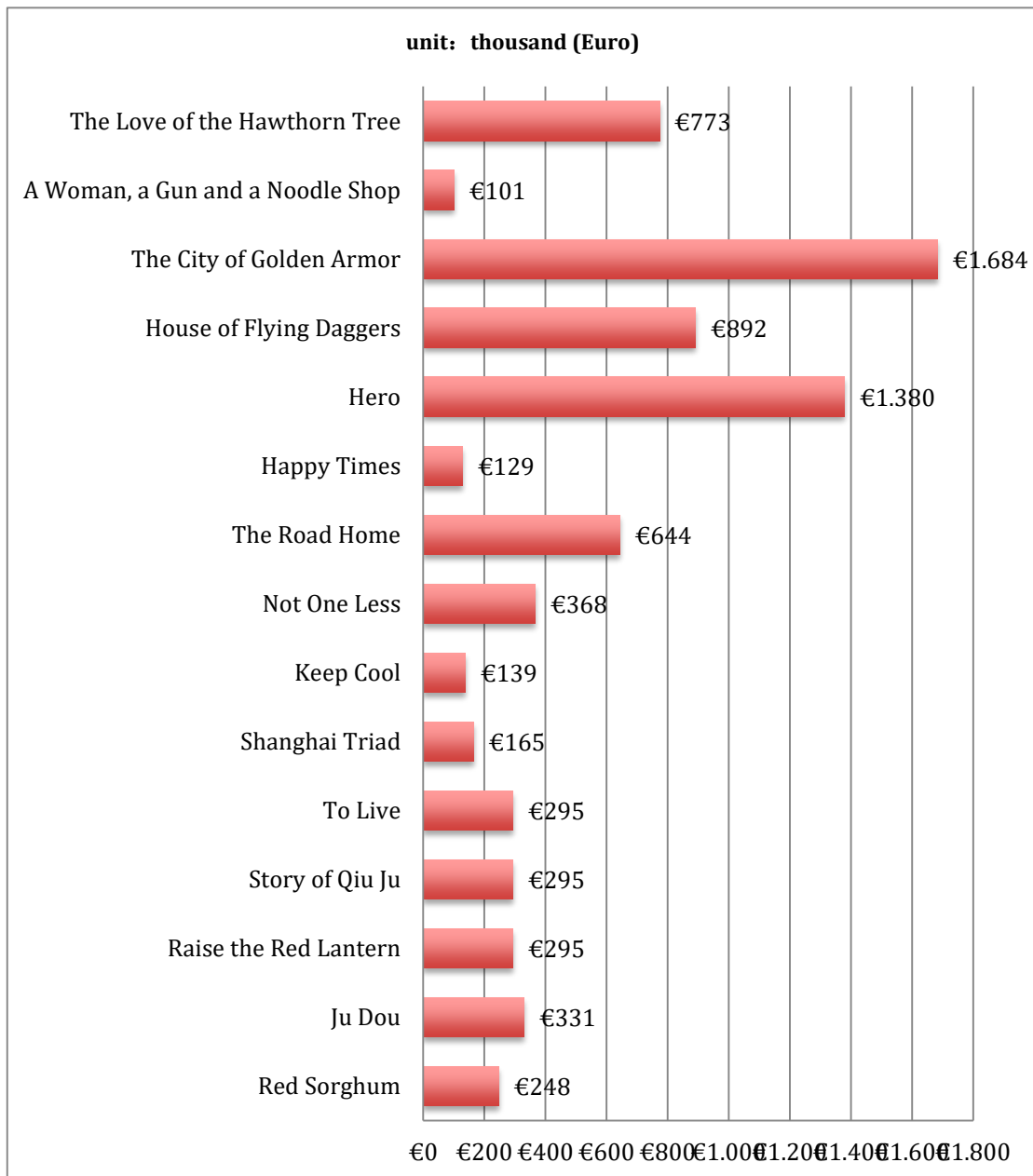


Diagram 1: The box-office of Zhang's works in Spain from 1987 to 2014²³⁷

It can be seen from the diagram 1 and diagram 2 that Zhang's artistic realism works from *Red Sorghum* to *To Live* gained 300,000 - 400,000 euros for

²³⁷ The data of box office collected from *IMDB*, *BOXOFFICIO*, *CBOOO*

each movies in Spain.²³⁸

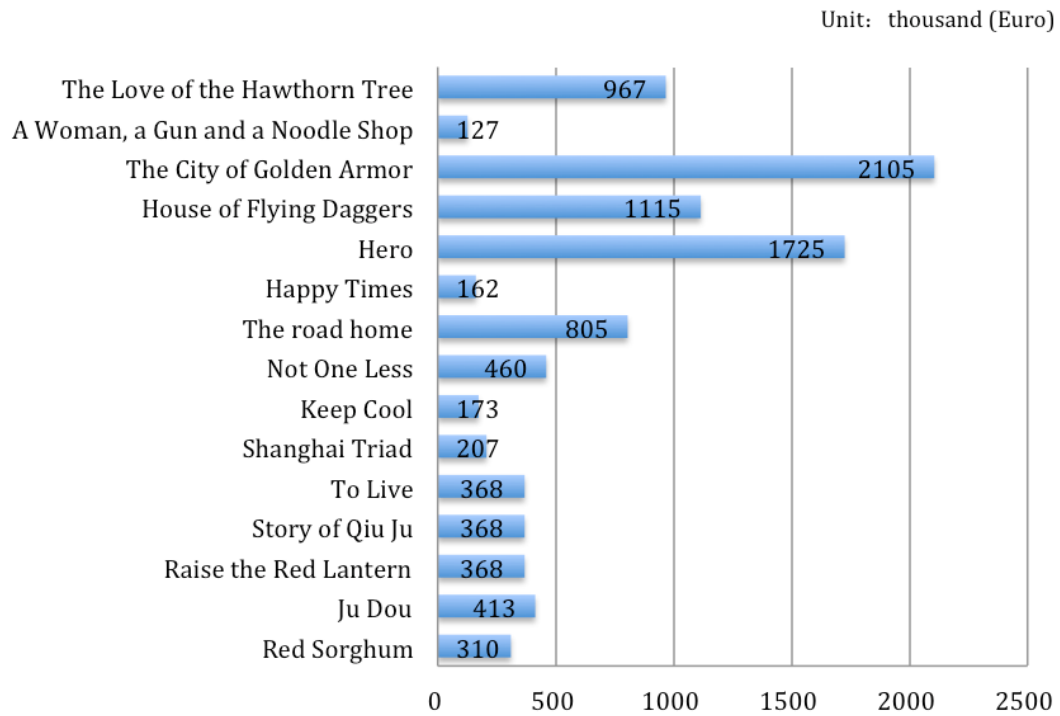


Diagram 2. The audience quantity of Zhang's work in Spain from 1987 to 2002

And at the same time, there are beyond 100,000 people gone to the cinema to watch Zhang's each artistic realism work of in Spain. It demonstrates that in his artistic realism period, his work has a relatively stable box office and audience group. And then, Zhang's commercial blockbusters trilogy - *Hero*, *House of Flying Daggers* and *The City of Golden Armor*, has nice performance in Spanish film marketing. It proves the Chinese kung-fu blockbuster has great potential in Spanish cultural industry. While these films are easily able to captivate the attention of international audiences due to their stunning visuals and outlandish storylines, when Spanish audience thinks about the work of Zhang Yimou or even Chinese film, highly dramatic and cinematic works that are full of suspense and

²³⁸ In Germany, "Raise the Red Lantern" made 169,207 entries and "Red Sorghum" with 275,090 entries. "The Road Home" and "No one Less", in spite of their festival success in Berlin and Venice and being distributed by a major American company, only reached on the German market respectively 25,065 and 17,015 tickets sold – a dramatic low rate for an acclaimed and talented director. As you may see, we are here far from the 600,000 to 800,000 goal st s a boarder line for a commercial success. (In Germany the normal career of a film would be to reach 600,000 to 800,000 entries.) (Hadeln, 2003:386-387).

action is the first image. When *Hero* released in Spain in 2003, there are more than 300,000 audiences watched it in cinema. The high attendance rate of *Hero* is an absolute good example to evaluate the advertise effecting in Spain for Chinese films. Furthermore, both of Zhang's amore trilogy that released in Spain, *The Road Home* and *The Love of the Hawthorn Tree*, obtained amazing box office.

The Love of the Hawthorn Tree released in 2012 in Spain, when the country suffered its economic crisis. The box-office of almost 1 million euro indicated cultural identity by Spanish audience is not only the curiosity for Chinese traditional kung-fu culture but also the similar understanding about romantic and personal affection. At last, the film *Happy Times* and *A Woman, a Gun and a Noodle Shop* are the last two in box-office list in Spain. At the same time, they are in negative situation in Chinese film critics. We can get the conclusion from those data, that the performance of Chinese film in Spanish marketing has more related with domestic critics than domestic box-office. And more outstanding and deeper, it proved the Spanish audience has a similar acceptance with Chinese audience for those Chinese films. That is to say, the Chinese films has lower cultural discount²³⁹ when broadcasting in Spain than other linguistic areas.

²³⁹ Cultural discount theory predicts that when a media product moves across cultural boundaries its value is "discounted," or diminished (Lee,2009). The larger the cultural distance between the exporting and importing country, the less valuable the importing country will find the product. This cultural distance is gauged by metrics such as "style, values, beliefs, institutions, and behavioral patterns of the material in question," in addition to language (Hoskins & Mirus,1988).



Post of *The Love of the Hawthorn Tree* (Spanish version)

5.4 The box-office comparison of Zhang’s oeuvre in Spanish film marketing and Hollywood

The box-office of Zhang’s oeuvre shrank in both America and Spain that can be view from the data analysis as following. And this shrank is the same with the trend of Chinese film in overseas marketing, which showing in figure 1. Zhang Yimou’s oeuvre, neither melodrama nor commercial, have not been immune in this falling, even though as a bellwether for the go-out Chinese films industry. The situation of different types of Zhang’s oeuvre in different marketing can be clearly view from the comparison analysis between diagram 3 and diagram 4.

The box-office gap is narrowing between this two marketing for the melodrama. Thus the Spanish film marketing has a better acceptance to

melodrama and artistic movies than American marketing, even in shrank trend of box-office for Chinese film in international marketing. Compared with American audience, The Spanish one show a broader appreciation for different topics, not only costume kung-fu blockbuster, but also family ethics melodrama and realistic one. The costume kung-fu blockbuster is more welcomed in American film marketing, because it is the representative of oriental culture in the opinion of American audience. Consequently, the box-office gap is obvious in blockbusters trilogy.

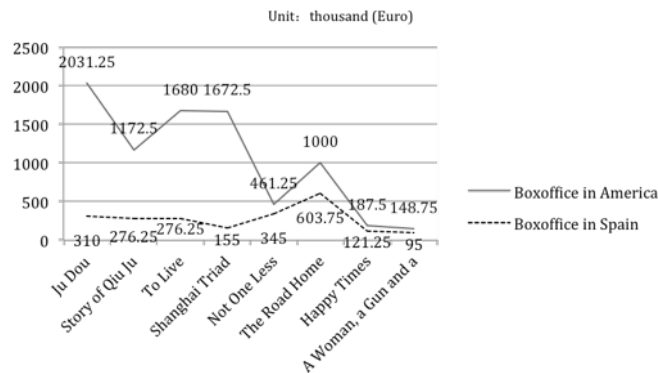


Diagram 3: Box-office of Zhang's works in America and Spain²⁴⁰

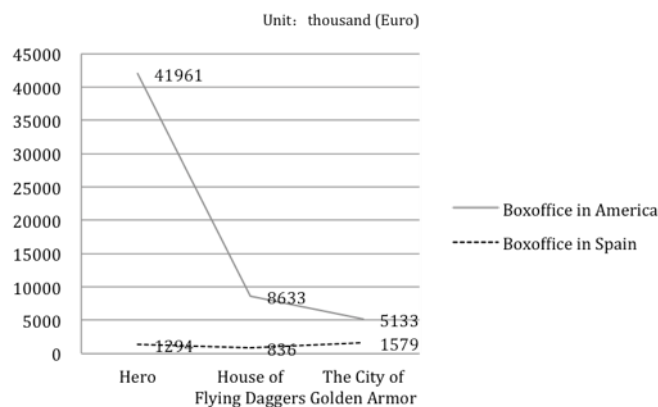


Diagram 4: Box-office of Zhang's oeuvre in America and Spain

However, the box-office gap between this two marketing is narrowing

²⁴⁰ 1USD = 0.75Euro

step-by-step, not also artistic melodrama but commercial blockbuster also. At present, the overseas audience for Chinese movie is mainly young people. They want to learn about the current Chinese social and contemporary Chinese people's emotion through the film screen. The over-dependent on the heroism and blindly performed acrobatic Kung Fu wonders will shelter the richness and modernity of Chinese cultural identity.

In short, the export of Chinese film should not only focus on North America marketing, should not be confused by the great number of blockbusters trilogy, which would shape the production of Chinese film to be restrained and smothered.

5.5 The film market of China for foreign

Robert Cain²⁴¹ said frankly and directly: “the truth remains that no matter who you are, if you want to play in China, you’re going to have to play by China’s rules. For now and the foreseeable future that means subordinating your creative freedoms to the political and social imperatives of China’s government. If you can pull off the trick of telling stories that adhere to censorship strictures while still entertaining the mainstream Chinese audience, the financiers, the distributors, and even the government officials, will beat a path to your door.”

Despite having the second largest number of movie screens in the world, with well over 12,000 as of this writing, China remains one of the world’s most under-screened major territories in terms of movie screens per capita. Whereas the United States has one screen for about every 7,800 people, China only has one for every 112,000. There are numerous cities in China of 500,000 and even 1 million people that have no modern movie screens. For China to be on par with the U.S. on a per capita basis, it would have to open 160,000 more screens. Specifically, superhero movies now feature Chinese characters with scenes filmed in cities like Shanghai, while Hollywood bases creative decisions on how they will be received in Asia.

Because the vast majority of China’s multiplexes were built in the past five years, its cinema infrastructure is highly modern and technologically advanced. Of the country’s roughly 12,000 screens, more than 10,000 have digital projection and about 7,000 are equipped for 3D. There are about 3,300 theater locations operated by 45 commercial cinema chains in China, about 2,200 of which can report box office daily.

It can be said that each major adjustment for the concept and function of Chinese film are in the context of China’s social upheaval. Since the end of Cultural Revolution, the Chinese film industry system has experienced a long

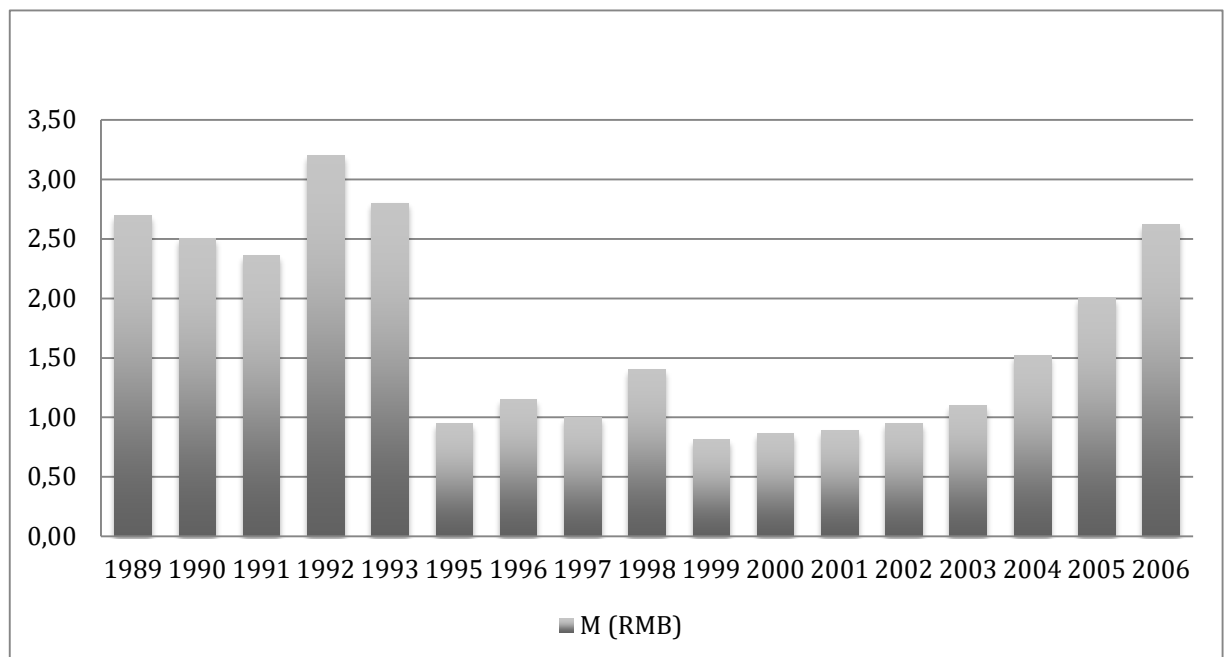
²⁴¹ Partner in film coproduction company Pacific Bridge Pictures, has been doing business in China since 1987.

process of evolution for a long time from getting rid of the traditional model operas at the end of 1970s' to the fifth generation pursued European art film with the exploration to "author film" in between 1980s and 1990s, and at last established a Hollywood film production system in the 21st century.

The tide of film reform in China came in three waves since the end of Cultural Revolution. The director Zhang Yimou is always the pioneer. Lu (1997:130) said, "The 1980s were the golden times of Chinese cinema".

The demand responded to the end of the Cultural Revolution with positivity, in 1979, the attendance in theaters hit 29.3 billion. Consider that at that time, China had a population of one billion; this meant that on average each person went to the cinema more than 29 times a year. Taking into consideration that rural and very poor areas are counted in this data, it is statistically astonishing. However, this was pushed by the novelty the new scene offered, because soon after that year, moviegoers started declining steadily. By the time of 1991 the number of admissions to the theaters would have declined in a 50 percent.

(Gomery & Paford-Overduin, 2011)



The overseas successes of Zhang Yimou won international acclaim have no meaning here for boxoffice²⁴³. Since the mid-1980s, cinema attendance has fallen sharply, and the Chinese film studios have been under pressure as many of the state-owned enterprises undertaking social functions. After the Cultural Revolution, cinema ticket sales dropped to 9.5 billion in 1993 from 23.9 billion in 1979.

The original vertical distribution network of from central to township collapsed. Those state-owned cinema, once all over city and town, were gradually withered, abandoned or converted into other entertainment, such as ballroom, billiards hall, karaoke hall or video hall. The depression of Chinese film industry on this period has complicated reasons. One of the main reasons concluded by film researchers especially in Europe is political censorship²⁴⁴. The report from Spanish newspaper *El Mondo* and *El Pais* mentioned frequently especially when talking about Zhang Yimou's film.²⁴⁵

Las llamativas transformaciones económicas y sociales que se produjeron en China a raíz de las reformas impulsadas pro Deng Xiaoping

²⁴² Yearly gross box office revenue from 1989 to 2006 without the year of 1994, which the author could not get the database from public way. the author speculates the gross in 1994 is no more than 1 billion (RMB) according to the date in 1995 and the public reported the year 1994 is the most difficult time for Chinese films with large losses, and the mass media dismissed the Chinese film.

²⁴³ The international prize and the domestic boxoffice failure is an argue in film critic about Zhang Yimou's early works.

²⁴⁴ Robert Cain, who's been making movies in China for 25 years, has a more comprehensively view about censorship in China. He deems It's not just the fact of censorship that confuses and rankles people; it's also the lack of transparency and seeming arbitrariness of the permitting and distribution approval processes.
<http://www.indiewire.com/2011/11/how-to-be-censored-in-china-a-brief-filmmaking-guide-50870/>

²⁴⁵<https://www.scmp.com/lifestyle/arts-culture/article/2186332/chinese-censorship-talk-berlin-after-zhang-yimou-film-pulled>

afectaron al rumbo de su cinematografía, cuyo fulgurante progreso tuvo que luchar a brazo partido con las restricciones de la censura estatal. Su gran revelación fue Zhang Yimou, cuyo primer film, *Sorgo rojo* (Hong Gaoliang, 1987), ambientado en la China de los años veinte, ya ganó el Oso de Oro en Berlín. Le siguió *Semilla de crisantemo* (Ju Dou, 1989), que fue un elegante melodrama sobre la esclavitud femenina, ambientado en la misma época y en un negocio de tintes, lo que permitió al realizador lucirse con su paleta cromática.

(Gubern, 2014:1991)

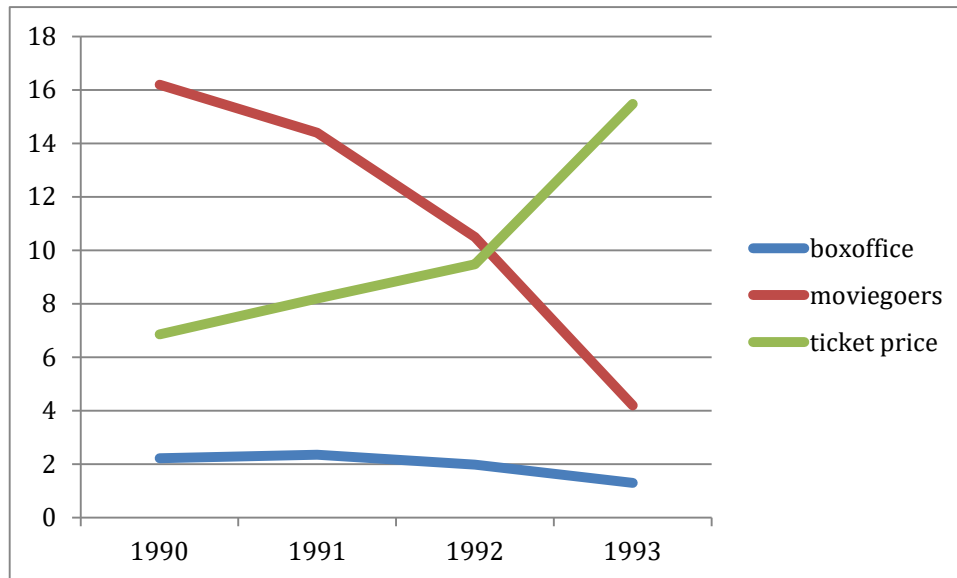
In 1993 alone, the box office grosses declined by 35% and audience decline sharply that can be seen directly from the diagram following. According to the New China News Agency, the annual box office in RMB billion is 2.22 in 1990, 2.36 in 1991, 1.99 in 1992 and 1.3 in 1993; the annual number of moviegoers (billion) has been a progressive decrease 16.2 in 1990, 14.4 in 1991, 10.5 in 1992, 0.42 in 1993. The number of film production remained from 126 to 154 films in these years, but the film with market-attractiveness is only a limited number each year. Films operated in staying only in the realm of internally circulating state assets controlled by the Chinese government before 1993.

In the early 1990s, major propaganda films, what the Chinese film circles termed “Zhuxuanlv Dianying” (main-melody films or central message films), occupied up to 25 percent of total annual output, with 70 percent left for entertainment films and 5 percent for art films.

(Zhu, 2003:81)

The reason that the audio-visual format is not prevalent with mass audiences who, like audiences everywhere, generally prefer action movies laden with special

effects. Ticket price increased almost 50% from 1992 to 1993 with film piracy²⁴⁶ exacerbated the crisis of Chinese film industry.



Recapitulate the history of Chinese film industry in the whole 1990s, is the beginning of reform. The film market began to open to the outside world, the system transition from the planned economy to the market economy. The first wave came in 1993, the year when awareness of the possibilities of a film market arose. The reform of the Chinese film mechanism started when the Central Motion Picture Corporation entered the film import business and began to import ten foreign films each year. *The Fugitive* was the first foreign income-sharing film imported into the Chinese mainland market in 6 cities on Nov. 12, 1994. From 1994 onwards, the Chinese film industry has realized a miraculous growth. Rone Tempest,²⁴⁷ (1994) deemed that promoted as a cultural opening, it is more like a desperate cry for help to Hollywood from the beleaguered Chinese cinema industry. The traditionally conservative ministry changed the rules in response to the steep decline in attendance at Chinese movie theaters.

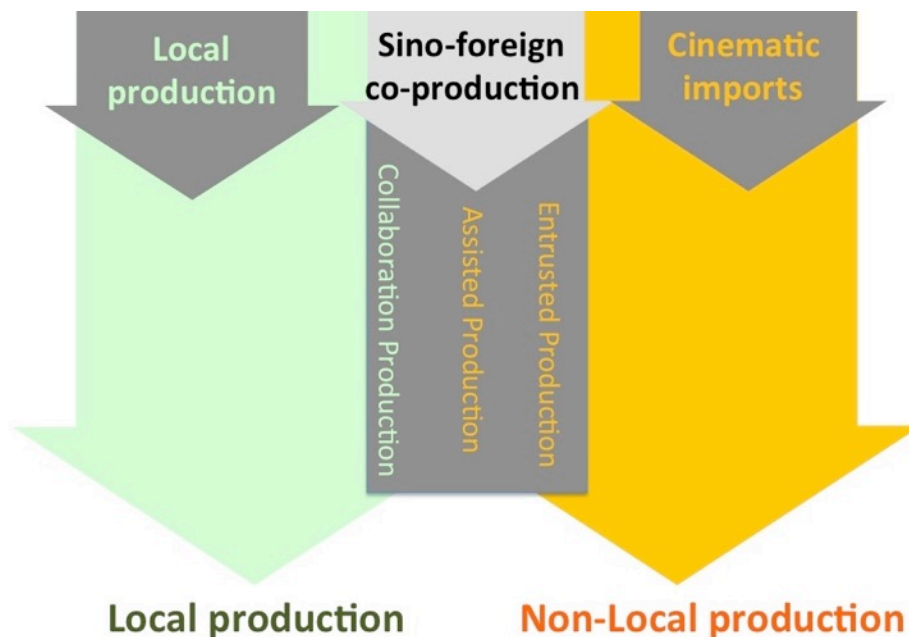
²⁴⁶ NBC News (07/07/2006) *China's piracy hurting its own industries.*

²⁴⁷ A reviewer of *Times*.

The second wave came after Hongkong handover, when the Cultural Industries Division of the Ministry of Culture was established and formalised the concept of China using culture as a tool for promoting the government’s agenda.

The recent third wave came in the form of a comprehensive roadmap to guide Chinese cultural development in the 6th Plenum in 2011 following on from cultural activities being elevated to the level of national strategy under the State Council’s 2009 “Cultural Industry Promotion Plan”. In the last few years, China’s cultural reform has been impressive results in many areas, including the filming industry. The National People’s Congress (the NPC) conducted Film Industry Promotion Law of the People’s Republic of China on 7th November 2016 and go into effect since 1st March 2017.

5.5.1 Attributes identified



All the films now distributed in China²⁴⁸ could be classified into three types by production source: domestic film, Sino-foreign co-production and cinematic imports. Domestic film means the capital and copyright are from companies in the

²⁴⁸ Here the author only mentioned the Mainland China. Hongkong and Macau has different policy in releasing film.

Mainland China, otherwise Cinematic Imports means that are from investors out of China.

The finished version of the film must first be approved by SARFT. The film is only officially dated after the DEA provides the corresponding release license (commonly known as “Dragon logo”). And then Distribution and Exhibition Association²⁴⁹ (DEA) decides the theatrical release date of each film. The bigger the movie is, the harder it is for it to get a quick approval and date, especially for imported films. Hollywood’s major studios are completely at the mercy of this dating process, with no real say of their own, since they are not the distributors. For foreign buyout movies, the local distributors can play a limited role. For local movies, the local distributors have much greater influence over their films’ dating.



Dragon logo

Once approved by receiving the Dragon logo and confirmed the releasing date, the imported film will be delivered to a certain studio (usually Shanghai Film Studio or Beijing Film Studio) for dubbing, subtitling and printing.²⁵⁰ Most movies’ marketing campaigns begin at this point, because there is no point in spending money on advertising until the movie’s release date is set. The approval usually distributed just a few days before the film’s opening which allows far less time for marketing a movie in China than in most other territories. This process is

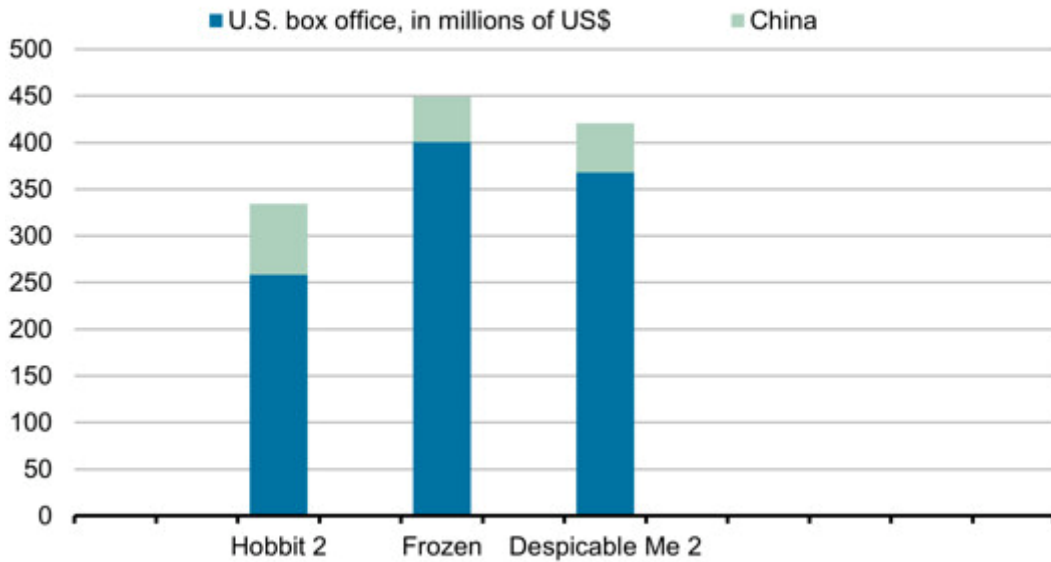
²⁴⁹ Government office, a subsidiary of SARFT.

²⁵⁰ In the case of revenue-sharing imports, the foreign studios pay for this service; for buyout movies the local distributors usually pay.

import for imported film distributed in China. Wall Street Journal has a report about the relationship between releasing date and box-office revenue about non-local film in China (The Wall Street Journal, 2014).

Split-Screen

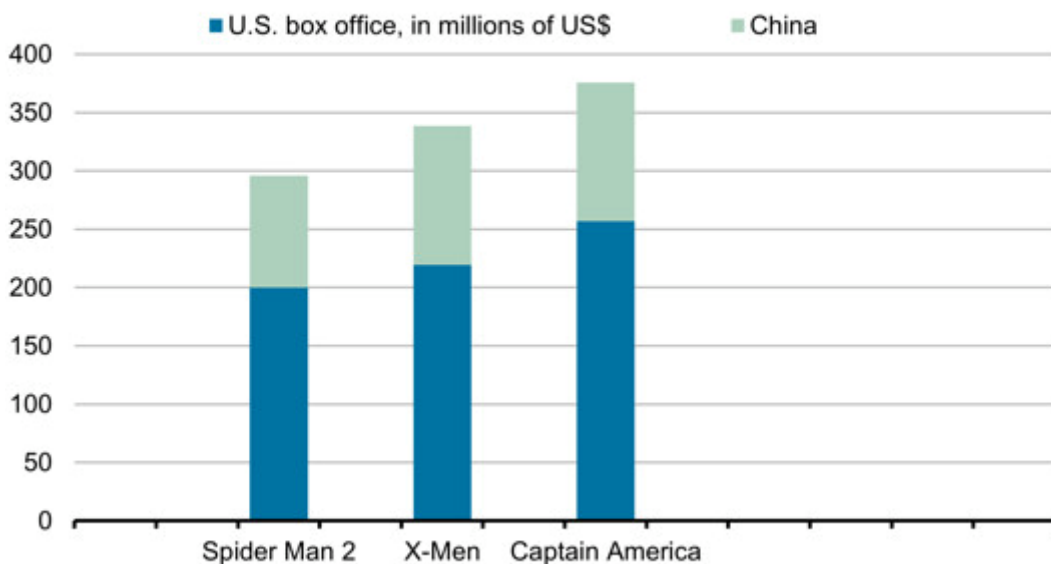
Box-office revenue for select films in China and the U.S., when U.S. releases came first.



Source: EntGroup, BoxOfficeMojo.com | WSJ.com

Double Date

Box-office revenue for select films in China and the U.S., with simultaneous releases.



Source: EntGroup, BoxOfficeMojo.com | WSJ.com

5.5.2 Local film protection month

Local film protection month,²⁵¹ or called Hollywood blackout²⁵² first enacted in the summer of 2004, while there is little official documentation available. A routine administrative decision stipulated that few or even no imported movies play on screens in July and August every year.²⁵³ The main goal was to open up more screen time for Chinese films, promote national culture to young guys, specifically in summer vacation. But obviously, the blackout serves to boost the performance of domestically produced films in the mainland market as competition from foreign titles is reduced. The blackout is sometimes framed as an ideologically driven piece of regulation, but its existence is likely linked to more pragmatic thinking. That could include giving China-made films more of a chance to be seen, according to Felicia Chan, a senior lecturer at the University of Manchester. This new form of regulation enacted conveniently coincided with the release of Zhang Yimou's "House of Flying Daggers" in 10th July, thus gave a boost at the local box office.²⁵⁴

5.5.3 Sino-foreign co-production

Sino-foreign co-production has three types²⁵⁵ mainly by different co-production mode.

Collaboration Production (联合摄制), that is joint production by both

²⁵¹ SARFT blocks foreign movies during the peak season to increase domestic movies' market share (McCutchan, 2013). McCutchan S. Government Allocation of Import Quota Slots to US Films in China's Cinematic Movie Market. 2013.

²⁵² Blackout has been considered one of the most opaque cinema regulations of China by Hollywood media. The Chinese media thought it is necessary and it's not Chinese feature. Blackout is just a method to protect local film, which Japan, Korea, Thailand and France has different policy for the similar purpose.

²⁵³ The blackout as a partial one, in that it excluded all major live-action Hollywood films, but it did allow for the releases of a couple of Hollywood animated films. *Ice Age: Dawn of the Dinosaurs* released double date in 8th July 2009, that is the first 3D film hit both countries' screens of PRC and USA.

²⁵⁴ Indeed, whenever a high-profile domestic blockbuster is set to begin its run, all competitors, including other Chinese offerings, are generally cleared from theaters.

²⁵⁵ According to *The Regulations on the Sino-foreign Co-Production Film* promulgated by SARFT in 6th July 2004 (revised in 4th May 2016).

Chinese and foreign investors (including funds, services or objects), joint shooting and producing, the copyright belongs to the partners in this mode. Collaboration productions are treated as domestic films²⁵⁶ and can be directly released in Mainland China after it is completed and passes censorship²⁵⁷ review. Hence it is by far the most prevalent mode of co-production.

Assisted Production(协作摄制) is the film shooting in China, while the foreign party provides all the capital, and the PRC party shall provide assistance in regard to equipment, facilities, location, labor, etc. Provided with compensation.²⁵⁸

Entrusted production (委托摄制) that is the foreign party entrusts the Chinese party to make films in China. It is adapted by short video generally.

The products of assisted or entrusted productions are owned by the foreign party. Correspondingly, the film cannot be released in Mainland China unless it is imported by the authorized import agent such as China Film Group Film Import & Export Corporation.

5.5.4 The Foreign Film Quota and Revenue-shared system

There are basically two ways for foreign films being imported to exhibit in commercial cinema in China. One is Revenue-shared movies/Import Quota (fenzhang pian 分账片) and the other is Flat fee/Buy-out (maiduan pian 买断片 or pi pian 批片).

²⁵⁶ Hence be treated as domestic, collaboration productions can also enter into the Huabiao Awards (Chinese governmental awards) for the 'best co-production film' prize.

²⁵⁷ The process of enforcing media censorship in China falls to the SARFT for three-step process: (1) the filmmakers submit their screenplay or finished film to the Censorship Board for review. The board has 15 days to offer a response, though things don't always move this quickly. (2) SARFT then offers comments and often suggestions for altering the film to meet censorship requirements. The filmmakers are given the opportunity to make modifications to comply with any requested changes. (3) The script or film is submitted back to SARFT for review of the changes and an approval decision. (If the filmmakers disagree with the results of the review process, they can apply for an additional review.)

²⁵⁸ Before 2000, most Sino-American co-productions use this way. For example, *Red Corner* (1997), which co-productions in actors, was banned in China due to unrealistic express for Chinese society. Cynthia Langston of Film Journal International responded to the film, "So unrealistic, so contrived and so blatantly 'Hollywood' that Gere can't possibly imagine he's opening any eyes to the problem, or any doors to its solution, for that matter."

Just like other state-owned industries, the film industry is followed by planned economy in decades before the reform. The production and distribution system are state-owned: The film studio is responsible for production sponsored state-owned capital. The film purchased and distributed solely by China Film Group Corporation (CFG).

In 1994, the Ministry of Radio, Film and Television²⁵⁹ issued the No.348 document in which revised its longstanding limitations on foreign imports film and agreed to allow “the 10 best foreign movies²⁶⁰” into China each year since 1995. This 10 films are revenue-shared²⁶¹ only can be imported by CFG and distributed by CFG or Huaxia Film or both, a revenue-shared movie is a film imported from abroad under terms that allow the foreign supplier to receive a defined share of the film’s Chinese theatrical gross. Usually only major Hollywood movies can be imported as revenue-shared movies. “Best 10” should be good movies basically reflect the outstanding achievements of world civilization and contemporary film art and technology achievements.²⁶² The first revenue-shared movie,²⁶³ Harrison Ford’s *The Fugitive*,²⁶⁴ was released on November 12th, 1994 in 6 cities of

²⁵⁹ The Ministry of Radio, Film and Television have merged into State Administration of Press, Publication, Radio, Film and Television (SAPPRFT) since 2013.

²⁶⁰ “Best 10” for short.

²⁶¹ The specific split ratio is: foreign filmmakers and China Film Corporation have a total of 46% of the total box office, provincial and municipal film companies get 8-10%, and the remaining 44-46% are owned by the theater. Before that, China only introduces foreign films through buyouts. Since the price paid is at most 20,000 US dollars, only the old films with low quality can be bought. The implementation of the revenue-shared makes it possible for Chinese audiences to watch high-quality blockbusters simultaneously with the world. It is the two factors of synchronization and high quality that activate the market and maintain the interest of Chinese audiences to the theater.

²⁶² One voice by media in China worried the cultural opening would deepen the beleaguered Chinese cinema industry. Hollywood media have different opinion. For example, Rone Tempest, staff writer of Los Angeles Times, thought “it is more like a desperate cry for help to Hollywood from the traditionally conservative ministry changed the rules in response to the steep decline in attendance at Chinese movie theaters.” [Los Angeles Times, 29 Nov 1994].

²⁶³ During the import of *The Fugitive*, there was a fierce debate in the film industry in China: one party insisted on resisting Hollywood to maintain ideological security and national movies, while the other group hoped that learning merits would activate the competitiveness of China’s film industry.

²⁶⁴ When it was released, the slogan was: “The era of reform, fierce debate, film market, risk release(改革年代，激烈论争，电影市场，风险上映).”

Mainland China with 25million RMB boxoffice. It is no accident that China opened the film market in 1994. Despite the controversy that sparked much controversy at the time, it turned out that the introduction of the blockbuster had enlightened the idea of the original entrant: activating the market and stimulating the development of the Chinese film industry.

In 2001, China enter the WTO, this annual quota was raised to 20 revenue-shared movies. In February of 2012, China and the United States entered into the U.S. – China Film Agreement which increased China’s annual quota for foreign film imports from 20 to 34 and gave 80% of those imports to U.S. studios, with the caveat that the additional 14²⁶⁵ must be in IMAX, 3D or a similarly enhanced format, for putting to rest the WTO dispute. The agreement also raised the foreign studios to share 25% of the Chinese box office revenue from 13%. Before the agreement, if a revenue-shared Hollywood movie earned less than 45 million Yuan at the box office then it would only get 13% of the reported gross. Those films grossing more than 45 million yuan would receive as much as 17.5%. After the agreement, revenue sharing films now receive a straight 25 percent of all box office receipts.

China’s quota system restricting foreign movie imports to 34 titles a year on a revenue-sharing basis will open up further in 2017-2018, that would be greater challenge of Hollywood competition for domestic filmmakers hence the disconnect between the size of China’s film industry on the one hand, and the quality of Chinese-made films on the other, is glaring. It’s also a chance for overseas film outside Hollywood to strive for this worldwide second film market.

By way of comparison, local film producers can distribute their products almost limitlessly and usually they, the producers and distributors combined receive about 43% from the gross.

5.5.5 Buyout movies

A buyout is a foreign movie acquired by a Chinese local distributor at a fixed price to be released in China. The buyout prices usually range from tens of thousands to hundreds of thousands dollars. The first movie buyout occurred in the

²⁶⁵ The quota of the additional 14 films are belongs to United State.

mid-1980s when China Film Group bought the theatrical release rights for *Superman* (1978) from Warner Brothers at a price of \$50,000. Chinese local film distributors handle most buyout movies. They seek foreign films via film festivals and markets like Cannes and AFM, or oversea producers offer their films to local distributors seeking cooperation, and the local distributors submit the film to China Film for import licenses. After receiving the import license, the local distributor hands the movie over to China Film or Huaxia Film for the distribution.

There are two kinds of buyout movies: 1) one-time buyout ones (as introduced above); most buyouts belong to this category; 2) revenue-shared buyout movies, which are handled the same way as above but the foreign producers can receive revenue share in addition to the buyout price when the films' Chinese theatrical gross reaches a certain level. Buyout movies weren't common until 2005 when the buyout quota expanded to 30. Only 4 or 5 of the buyout quota films can be Hollywood/American films; the rest must come from Europe, Hong Kong and Taiwan, South Korea, Japan, Australia, India, Latin America, etc, or from multinational co-productions.

5.5.6 Collaboration Production

The rapid development of Chinese film industry will undoubtedly attract close attention by international investment. Vibrant market gradually strengthens the cooperation between China and overseas. Investors expect to bear fruit from collaboration production by special access and enhanced revenue sharing in China.

Collaboration Production²⁶⁶ is joint production by both Chinese and foreign investors (including funds, services or objects), joint shooting and producing, interests sharing and common risks. When they get the approval of censors, collaboration production has the same treatment as local films and can be released directly in the Mainland China without the limitation of quota. It has huge attraction to those gold-diggers from overseas.

It is reported by Chinese entertainment media that in October 2012, the first question James Cameron asked when meeting with Han Sanpin in US, the chairman of China Film Group, is "What can I do for making *Avatar 2* to be

²⁶⁶ In general, co-production refers to collaboration one in reports, if no specific mention.

Chinese movie? How can it be U.S.-China Co-production?” Indeed, as in many other industries, China has the market leverage to get what it wants from the foreign potentates who once dominated the film business (G.E., 2012). The collaboration production should follow the following provisions.

Bilateral investment: It is not mandatory for the investment according to related Chinese film regulations at present. But it has been appointed in the cooperation agreements signed by China and cooperated countries. These agreements with less investment of not less than 20% of the total investment, some countries agreed in 30%, in a word, investment is different in the agreement with different countries. Cooperation with investors from countries that have not sign any cooperation agreement with China, the minimum proportion is 15% in general. According to Coproduction Cinematography Agreement²⁶⁷ between China and Spain, the minimum proportion is 20%.²⁶⁸

Chinese elements: U.S. studios such as Legendary Entertainment and Relativity Media generated tons of attention because “co-prod status” would have given their movies special access to China and enhanced revenue sharing.

The first advantage of co-production is the box office revenue. Compared to the import terms, the domestic film treatment is particularly attractive to foreign producers because U.S. producers have only risen to 25% of the revenue, which is far behind the 43% share of producers in domestic producers.

The second advantage of co-production is that there is no quota limit. The co-productions have the same status as domestic films, there is no quota restriction. Of course, the growth of co-production is inseparable from policy support, which is closely related to the exchange and cooperation among nations.

At present, China has signed film co-production agreements with many

²⁶⁷ ACUERDO DE COPRODUCCIÓN CINEMATOGRAFICA ENTRE EL GOBIERNO DEL REINO DE ESPAÑA Y EL GOBIERNO DE LA REPÚBLICA POPULAR CHINA

²⁶⁸ ARTÍCULO 5.3: Tanto la aportación económica como la participación de cada uno de los coproductores en las tareas de interpretación, técnicas, de rodaje y creativas deberá representar al menos el 20 % del presupuesto de la realización de la película en coproducción.

ARTÍCULO 6.2: En el caso de coproducciones multilaterales, la aportación mínima no podrá ser inferior al 10 % y la máxima no podrá ser superior al 70 % del presupuesto de la película.

countries including Spain. The films jointly produced by these countries and China not only have the advantage of being quota-free and with a high proportion of sub-accounts as co-production films, but also are eligible for financial support and tax relief from both governments. And it also forms some collaboration mode with different nations, such as Sino Hollywood mode²⁶⁹, Sino-korea mode, Sino-HK mode²⁷⁰ and Sino-France mode²⁷¹.



²⁶⁹ Mainly on faux-production.

²⁷⁰ Economic benefits promote cultural identity.

²⁷¹ Cultural considerations more than business considerations.

5.6 The Hollywood Adventure of Pedro Almodóvar



Pedro Almodóvar and Hollywood superstar George Clooney

Almodóvar, Duncan, Peiró, & Frémaux, 2011

5.6.1 Collision and compatibility²⁷²

The Spanish film-maker Pedro Almodóvar has been understood as a ‘woman’s director’, a tag that was used in Hollywood in the mid-twentieth century to connote a particular standard of female identified melodrama.

His female protagonists in prominent position characterized by feelings and passions as central elements. Illusion and Audio-visual language taken from classic Hollywood and melodramatic genre reflected in his movies. Music is accompanied with dramatic story at peak moments for indicating the emotional struggle of the characters, and the lyrics are always related to the plot with extremely significant. The performance of a song coincides with an emotional turning point. The lyrics of these songs always have something to do with the plot; sometimes they are a continuation of the dialogue, so that instead of listening to a character's conversation, the audience is able to follow the action by listening to the lyrics. This is the case with songs such as "Lo dudo"²⁷³ in *La ley del deseo* (1987), which presents suspicion and uncertainty about love, as well as how sexual desire can disrupt people's lives.

Lo dudo, lo dudo, lo dudo
que tú llegues a quererme
como yo te quiero a tí

lo dudo, lo dudo, lo dudo,
que halles un amor más puro
como el que tienes en mí

²⁷² From dubbing method to subtitle one is appropriate case to demonstrate collision and compatibility of Almodóvar's adventure in Hollywood. The origin of the subtitling method can be traced back at the beginning of the 20th century. Audience dissatisfied watching films in languages they did not understand that led subtitling as a solution. Yet this method met with a serious drawback: the illiteracy of the majority of the population, which resulted in the beginning of dubbed productions. But this still did not solve the problem, as the poor quality of dubbed versions brought about a negative audience reaction. Hollywood had to go back to subtitling as the best way of dealing with cinematographic translation. Thus after the abortive attempt to dub Almodóvar's films that resulted in anger and a sense of being defrauded on the part of the spectators, all Almodóvar's films are now subtitled.

²⁷³ Sing by Los Panchos.

hallarás mil aventuras
sin amor
pero al final de todas
solo tendrás dolor
te darán de los placeres
frenesí
más no ilusión sincera
como la que te dí.

(Lyric of Lo Dudo)

Similarly, the opening song of *Women on the Verge of a Nervous Breakdown*, “Soy infeliz”, introduces the feelings of desperation and abandonment of the protagonist. The use of music with lyric to mirror the atmosphere is incessant in classic Hollywood. The inheritance and development of music as a privileged role reflected manchego’s talent. Music has been one more character in his films more than providing for the deepening emotional resonance. It’s no coincidence that punk-rock music²⁷⁴ heavily imbued with post-Francoist cultural phenomenon and Spanish new wave in his earliest works²⁷⁵ such as “Suck It To Me”²⁷⁶ triumphed in the *Movida Madrileña*.

Consequently the middle period highlighted by Latin American music, principally the bolero²⁷⁷. Those emotional expressivity of Latin American love

²⁷⁴ Punk rock emerged in the mid-1970s . They typically produced short, fast-paced songs with hard-edged melodies and singing styles, stripped-down instrumentation, and often political, anti-establishment lyrics.

²⁷⁵ Pedro Almodóvar Fabio McNamara formed a music group named Almodóvar and McNamara in the early 1980s. In 1983, they released their first and only album entitled *¡Cómo Está El Servicio... De Señoras!*

²⁷⁶ Occurs in *Labyrinth of Passion* (1982).

²⁷⁷ The bolero is a musical genre of slow-tempo songs and popular lyric form. Classic boleros celebrate the magic, mystery and melodrama of love.

ballads²⁷⁸ embedded in the unfolding narrative in films *Law of Desire* (1987) and *High Heels* (1991). The reliance on the affective and cultural associations of love ballads is the main way of this period.²⁷⁹ Vernon (2009:52) noted it “wielded by characters as instruments of seduction and collective solidarity – a solidarity that includes not only fellow characters but spectators as well.” As his films progressed, the music became increasingly sophisticated and complex. Starting with *The Flower of My Secret* (1995), he has been collaborating with Alberto Iglesias continuing through his most recent film *Dolor y Gloria* (2019) as movie couples. The new understanding of the relation between music and narrative is a further development in his conception of the role of music in film.

He downplayed classic Hollywood melodrama and traditional conventions, created his own convention in which the idea of representation is essential to the story line of every film. Most of his scripts are written by himself, the storylines tend to orbit around a cast of strong women. Referring the script of *Julieta* (2016), “Transporting the film to Spain changed the narrative in another way, Almodóvar said, allowing him to deepen the themes of loss and recriminations” (Brent, 2016).

5.6.2 Requirement of globalization in film industry

Since the mid-1990s, and after a decade of steady decline, Spanish cinema has been undergoing a renaissance in local and global markets.²⁸⁰ Almodóvar’s films obtained increasing success in the US film market. The Hollywood adventure of Pedro Almdóvar is the inevitable trend not only because Hollywood has courted foreign directors who display an affinity for its idiom, but more

²⁷⁸ The most famous anecdote is the resurrection of Chavela Vargas by Pedro Almodóvar that the director traveled to Mexico in search of the legendary Chavela Vargas, who by then had practically vanished in alcoholism. Almodóvar has also collaborated with the tragic figure of Cuban musician La Lupe and the fierce flamenco singer Concha Buika.

²⁷⁹ He chose musicians who are vibrant and practically mythological.

²⁸⁰ Reporter interviewed Almodovar in www.infolibre.es

P. ¿Cuándo planea rodar una película en inglés, y desembarcar en Hollywood?

R. Cuando merezca la ocasión. De hecho, *Julieta* nació en inglés. Está basada en los tres relatos de la canadiense Alice Munro [Premio Nobel de Literatura]. Cuando los leí, adquirí enseguida los derechos, en el 2009. Pensé inicialmente en ambientarla en Nueva York, ciudad que me es familiar, y hasta había ya hablado con una actriz. Nada menos que Meryl Streep para mi *Julieta*. Pero en el último momento me invadió la inseguridad.

precisely the requirement of globalization in film industry. As Triana-Toribio (2007: 151) notes, “it comes as no surprise that over the last decade researchers of Spanish cinema have increasingly turned their attention to the contexts of production, distribution and exhibition of global capitalism in which contemporary Spanish cinema is irrevocably immersed”. Thence this irrevocably tendency also occurs in other European area with film industry prosperity advance wave upon wave to crack the global market, for instance, Douglas Sirk,²⁸¹ Guy Ritchie,²⁸² Luc Besson.²⁸³

The Hollywood road of Pedro Almodóvar is spacious and smooth. Almodóvar²⁸⁴ realized his first major international commercial and critical success with the film *Women on the Verge of a Nervous Breakdown* (1988). This film made \$7 million on the US market²⁸⁵... His next film *Tie Me Up! Time Me Down!* (1990) earned an X rating in the United States that was later reduced to NC

²⁸¹ German-American film director best known for his work in Hollywood melodramas of the 1950s. Since the film of Sirk and of Almodóvar are full of artifice, in contrast to the naturalism dominant in Hollywood at that time, they have been compared as similarly melodrama filmmaker. But irony is not present in Sirk's cinema, which was frequent in Almodóvar's.

²⁸² Known as British best gangster film director, Guy Ritchie started working on glossier Hollywood movies like *The Man from U.N.C.L.E.*(2015).

²⁸³ The most Hollywood-like director in the French film industry. *The Fifth Element* (1997) is Luc Besson's first Hollywood industrial product after his outstanding *Léon* which photographed in New York.

²⁸⁴ He has another commercial success cooperated with Luxury brand. “Sus grandes aliados en este cometido -aparte de sus directores de fotografía, y vestuario -son algunos de los creativos más destacados de la industria de la moda, como Giorgio Armani, Karl Lagerfeld y Jean Paul Gaultier, quienes han diseñado dramáticos looks para varios de sus personajes. Inclusive, la moda ha aparecido en diálogos memorables de sus películas, como el de Rosa (Penélope Cruz) en *Todo sobre mi madre*, cuando dice: “A mí Prada me parece ideal para una monja”. Recientemente, ha incluido firmas como Missoni, Bulgari, Céline, David Delfin, Dior, a su universo, el mismo que ha pasado de la comedia de *Los amantes pasajeros* al drama puro de *Julieta*.

²⁸⁵ The success of his first film in Hollywood not only for the gorgeous visual image is fresh for Hollywood audience, but the narrative structure is familiar to the audience. Doctor Mario de la Torre Espinosa, in *Theory of Literature and Art and Comparative Literature* from the University of Granada, agrees my point of view. “Cuando *Mujeres al borde de un ataque de nervios* (1988) se estrenó en todo el mundo, constituyéndose en su primer gran hito internacional, dos cosas llamaron la atención. La primera de ellas fue la relectura de la screwball comedy clásica hollywoodiense. La segunda, la impronta visual de sus películas.” (Mario de la Torre Espinosa, 2019).

17 for its explicit sexual content. (Murguía, 2018:416) Hola.com²⁸⁶ described his superstar social circle in Hollywood when promoting his movie *The Skin I live In*. Most sparkling and daring stories suppose satisfy the American public's imagination of exoticism. Tradition, culture and way of being Spanish captured in Almodóvar's cinema is only on its surface. However, this does not hinder the appreciation by the American public for the lacks knowledge on it. Hence the cinema of Pedro Almodovar became exotic image of Spanish tradition.

Since in no way bereft of social critique, it has helped create a new brand of oppositional cinema. Although favored by Oscar, Almodovar is still foreign for Hollywood. He insisted on filming in Spain²⁸⁷ as pioneer to find innovative and reflexive ways for competing with Hollywood.

²⁸⁶ Pedro Almodóvar es muy querido en Hollywood. Después de conquistar la meca del cine tras alzarse con dos Oscar, el cineasta manchego se mueve como pez en el agua en cualquier fiesta que se precie en Estados Unidos.

²⁸⁷ But his most frequent collaborators as pioneers brave in Hollywood. "Spanish enchantress" Penélope Cruz and Antonio Banderas, who is from punk pioneer to Hollywood star successfully.



Antonio Banderas, Penélope Cruz y Pedro Almodóvar en Cannes²⁸⁸

Although Almodóvar's success in Hollywood without local capital cannot be copied, the experience of his results deserves to be summarized. First of all, labeling is an effective approach for selling films internationally. Despite the fact that some universal intention is appreciated in his latest films, Almodóvar knows how to be faithful to those issues that identify him even though he dislikes being pigeonholed as a gay filmmaker. As understood by Alexander Doty (1995:72): Inclusive rather than exclusive, oppositional in its resistance to fixed boundaries and stable positionings. As an author with a certain trajectory, he is faithful to the

²⁸⁸ Picture source from Hola.com 17-05-2019 from news "Penélope Cruz, Antonio Banderas y Pedro Almodóvar conquistan Cannes".

topics that interest and passion. Topic is a good technique to keep exposure from media, either for his faithful followers²⁸⁹ or to provoke discussion among those who do not agree with his vision. From the moment he set foot in Hollywood, he has distinctive identification and established personal brand in himself that is able to move around in circles that considered him a particular director. The attractive vision and great imaginaries made Americans somehow find an echo in ways of creating and realizing in the American realm itself. It combines perfectly with artistic exponents such as Andy Warhol and John Waters, both aesthetic and thematic references as well as analysis and social criticism in his cinema. In addition, the context of critical and radical avant-garde current with labels of pioneer, resistance and civilian became an alliance of American underground cinema against to traditional Hollywood with more conservative attitudes, just as Zuil (2012) comments,

In a society as conservative as the American the themes 'almodovarianos' are strange and provocative. The circles that clearly defend these controversial social issues in Hollywood are clearly committed by the director and his vision decided to address these issues naturally makes his circle to protect, support and reward him.²⁹⁰

Corpus of prostitute and homosexual in the 80s and 90s may have surpassed this era. Audiences are no longer excited by sexual chaos, triangular relationships and transcendence of gender and even species. The rebellious generation of Spanish film directors represented by Almodovar is getting older. Audiences with aesthetic fatigue need new trends. Spanish filmmakers of the 90s and the new

²⁸⁹ The Spanish public has generally rejected the work of Almodóvar, except for two or three cases of success at the box office, but there is a very faithful public that follows him permanently, both in Spain and abroad. Thus, with each film, a series of loyal spectators is guaranteed, and it can also attract new ones interested in novel aspects of each film. It is also a cinema with a very broad impact, which can generate long-term income.

²⁹⁰ Original text in Spanish "En una sociedad tan conservadora como la americana los temas 'almodovarianos' resultan extraños y provocadores. Los círculos que defienden claramente estos temas sociales controvertidos en Hollywood apuestan claramente por el director y su visión decidida a abordar dichos temas de manera natural hace que su círculo le proteja, le apoye y le premie." in Hollywood rinde homenaje a la trayectoria de Pedro Almodóvar by María Navarro Zuil.

millennium envision themselves as the innovators of a redefined Spanish cultural imagination. The new generation of internationally minded opened the door of thriller represented by Alejandro Amenábar's English language film in 2001, *The Others*²⁹¹. Juan Carlos Fresnadillo²⁹² with *Intact* (2001), Rodrigo Cortes with psychological thriller *Buried*²⁹³ (2010), and market potential Juan Antonio Bayona with *Orphanage*²⁹⁴ (2007), *The Impossible* (2012), *A Monster Calls* (2016) Pan's Labyrinth are among the new wave of directors following in Alejandro Amenabar's footsteps to inform a new tag of thriller and horror for Spanish film with sponsorship of Hollywood capital. While markets, revenue, and competition with the Hollywood conglomerate have always mattered, in the current context, the primary force driving the new generation of Spanish directors is no longer a political dictatorship, but rather a financial fascism which, in spite of itself, has helped to engender Spanish cinema's renewed creativity.

In summary, the nature of Almodóvar's author film doomed that he would select the independent producer model to survive, to create, and to develop. Independent producer mode came from development process in Hollywood mode, today it has become influential image narrative model contend and supplementary to the Hollywood model. Almodóvar discovered a balance point between the capital and the art, made great success on the two dimensions of commercial films and art films, which is bound to inspire the production model on Zhang Yimou's film.

5.7 Spanish film in Chinese Marketing

Before 2012, most movies still used physical release prints for distribution. But since early 2012, printed copies are becoming rare, mostly because almost all theaters now only do digital projection. Prints, which usually cost about 10,000

²⁹¹ Starred Nicole Kidman, the movie was both successful in Spain and abroad, and especially in the USA.

²⁹² His short film *Esposados* was nominated for Oscar in 1996.

²⁹³ This English-language Spanish film was shot entirely inside a coffin with no flashbacks or cutaways.

²⁹⁴ The film was Spain's top grossing film in 2007.

yuan per print, have been eliminated because they're too expensive. Before this year, low budget buyout movies usually received only limited releases, but with the lower releasing costs of digital distribution, it is now possible for these same low budget buyout movies to enjoy wide releases.

5.7.1 Spanish film in China

Till now²⁹⁵, there are only eleven Spanish films released officially in China, which has being list in the following.

Spanish name	Chinese name	Director	Release date in Spain	Release date in China	Delay days	Box office ²⁹⁶
Mirage ²⁹⁷	海市蜃楼	Oriol Paulo	30/11/2018	28/03/2019	118	110,730,000
Ozzy: Rápido y peludo	狗狗的疯狂假期	Nacho La Casa	14/10/2016	02/02/2018 ²⁹⁸	476	10,599,000
Contratiempo	看不见的客人	Oriol Paulo	06/01/2017	15/09/2017	238	172,404,000
Un monstruo viene a verme	当怪物来敲门	Juan Antonio Bayona	07/10/2016	19/05/2017	224	14,503,000

²⁹⁵ At the end of May, 2019.

²⁹⁶ Box office in China and statistics in RMB. Data resource from CFGC.

²⁹⁷ *Mirage* is the second film of the director Oriol Paulo in Chinese big screen, and it expected to reproduce the box office miracle of *Contratiempo*.

²⁹⁸ Big Screen Entertainment Group (OTC:BSEG) and Hollywood International Film Exchange (HiFEX) are pleased to announce that the animated feature film, OZZY, has been approved by SAPPRT for a theatrical release in China on February 2, 2018, the beginning of the Chinese New Year, in 9,600 theaters with multiple screens. "We are very proud OZZY will be the first film released on the first day of the Chinese New Year of the Dog. In China, we call this Wong Wong (lucky, lucky). Four versions are being released in China: 2D in English and Chinese and 3D in English and Chinese," said BSEG Chairman/HiFEX CEO, Dr. Jimmy Jiang.

Autómata	机器纪元 299	Gabe Ibáñez	20/09/2014 300	28/11/2014	69	20, 600, 000
Metegol	挑战者联盟 301	Juan José Campanella	20/12/2013	05/09/2014	259	6,360, 000
Justin y la Espada del Valor	驯龙骑士	Manuel Sicilia	20/09/2013	28/03/2014	189	11, 984, 000
Lo imposible	海啸奇迹 302	Juan Antonio Bayona	11/10/2012	29/08/2013	322	55, 002, 000
Los ojos de Julia	茱莉娅的眼 睛 303	Guillem Morales	29/10/2010	09/10/2012	711	3,006, 000
Los crímenes de Oxford	深度谜案 304	álex de la Iglesia	17/01/2008	31/12/2011 305	1444	18, 660,

²⁹⁹ Autómata has been deteled 16 minitues of its content when releaseing in China.

³⁰⁰ Released firstly in Donostia-San Sebastián International Film Festival.

³⁰¹ 106 min in Spain / 98 min in China.

³⁰² The shot of tearing left chest of Maria (played by Naomi Watts) has been deleted, so that one minutes less for Chinese version.

³⁰³ It has been marked for 118min in IMDB, but shown 116 min in Iqiyi (one of the largest online video platform in China) that can be speculated as a deleted version in China.

³⁰⁴ Several shots has been deteled when releaseing in China.

³⁰⁵ It first announced to release in China on 2nd December of 2012, the date can be see in official poster, and then in 11 November of 2012, the film distribution corporation announced in its Weibo (Chinese Twitter) the release date postpone to Chinese new year (the date normally in Feberary of the next year) in order to achieve a better viewing effect for re-editting and color correction. (original text: 为了达到更好的观影效果, 电影《深度谜案》将对画面重新进行后期剪辑、调色, 出于多方面的考量, 电影《深度谜案》将推迟至 2012 年春节期间上映。)

						000
El orfanato ³⁰⁶	孤堡惊情	Juan Antonio Bayona	11/10/2007	16/04/2010	918	13,806,000

Firstly, all the eleven films above are buyout movies that deem the Spanish films unable to compete with the big studios of Hollywood in Chinese marketing as Revenue-shared.

Unable to compete with the big studios in landing a slot in the shared-revenue quota, producers can sell the distribution rights to their films to Chinese companies for a lump sum, a deal that cuts them out of whatever profits their titles earn at the box office (Tsui, 2017).

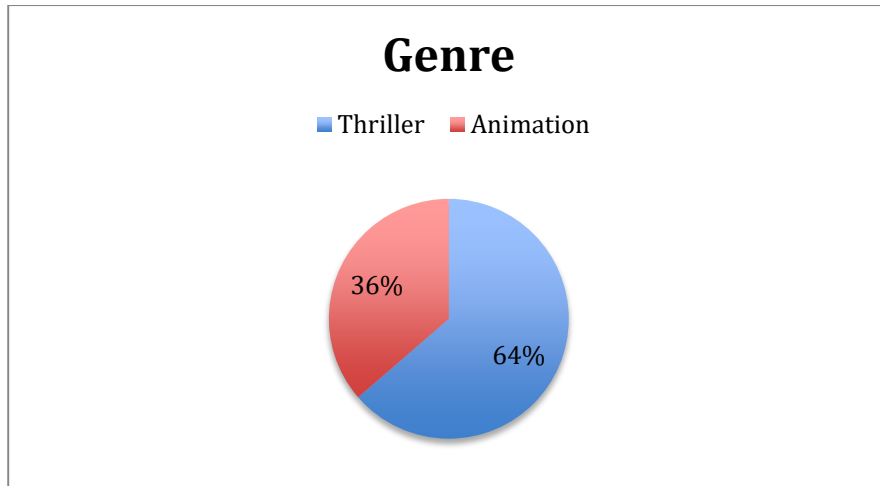


Release Date changed from 2 to 31 December in official poster

While related media analysed the reason for postponing mainly to avoid becoming a "cannon fodder" because extremely competitive in the beginning of December since it is the opening of Chinese New Year stall. The blockbusters released between late November and late December such as The Flowers Of War (by Zhang Yimou), The Flying Swords of Dragon Gate (by Xu Ke), The Allure of Tears (by Huang Zhenzhen), The Great Magician (by Er Dongsheng), etc. Some small-cost and medium-cost domestic films had to be changed the release date, even the import film is also impressive in this "migration tide".

³⁰⁶ It has been deleted 5 minutes of its content when releasing in China.

Secondly, the specific genres of crime, mystery and thriller gained nice boxoffice in China even though that makes a stereotype for Chinese audience on Spanish film followed by cartoon or animation.



“Un monstruo viene a verme”, de Bayona, va camino de conseguir el mejor resultado comercial en cines fuera de nuestro país porque este fin de semana debutó en China como la sexta película más vista con una recaudación de 1,5 millones de dólares.

(Redaccion, 2017)

It is not the total Spanish film, but just the commercial consideration by contributions. Otherwise, it shows the specific genres of Spanish film have a wide influence with highly profitable, and this type of script is exactly the weakness of Chinese cinema. Censorship and protectionism policies cause release delays.

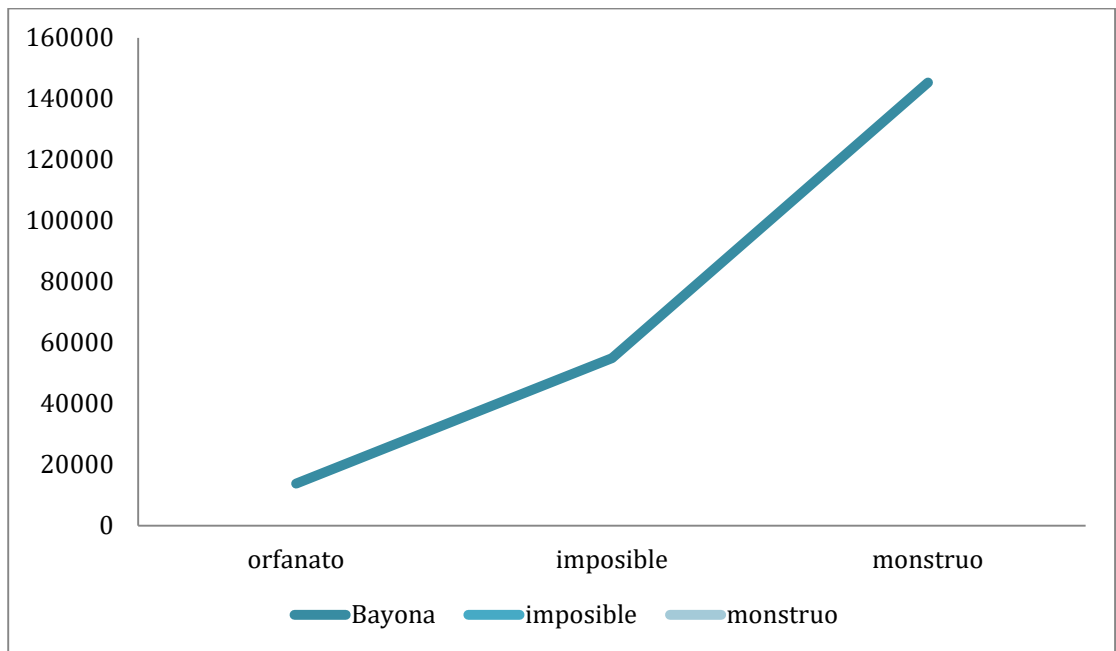
Thirdly, the delay and the deleted scene by censorship,

SARFT is responsible for censoring any materials that offend the sensibilities of the Chinese government or Chinese cultural standards. In 2001, SARFT issued mandatory guidelines for film content which highlights 31 categories of content that are prohibited; including violence, pornography, and other contents that may incite ethnic discrimination or undermine social stability.

The list of taboo topics starts with sex and violence, and extends to obscenity, religion, superstition, gambling, drinking, drug abuse, and criminal activity. Any story element that is not rooted in scientific fact, like time travel or ghosts, is also likely to fall to the censor's axe. And of course any hint of criticism of the Communist party, its leadership or its legitimacy is strictly prohibited.

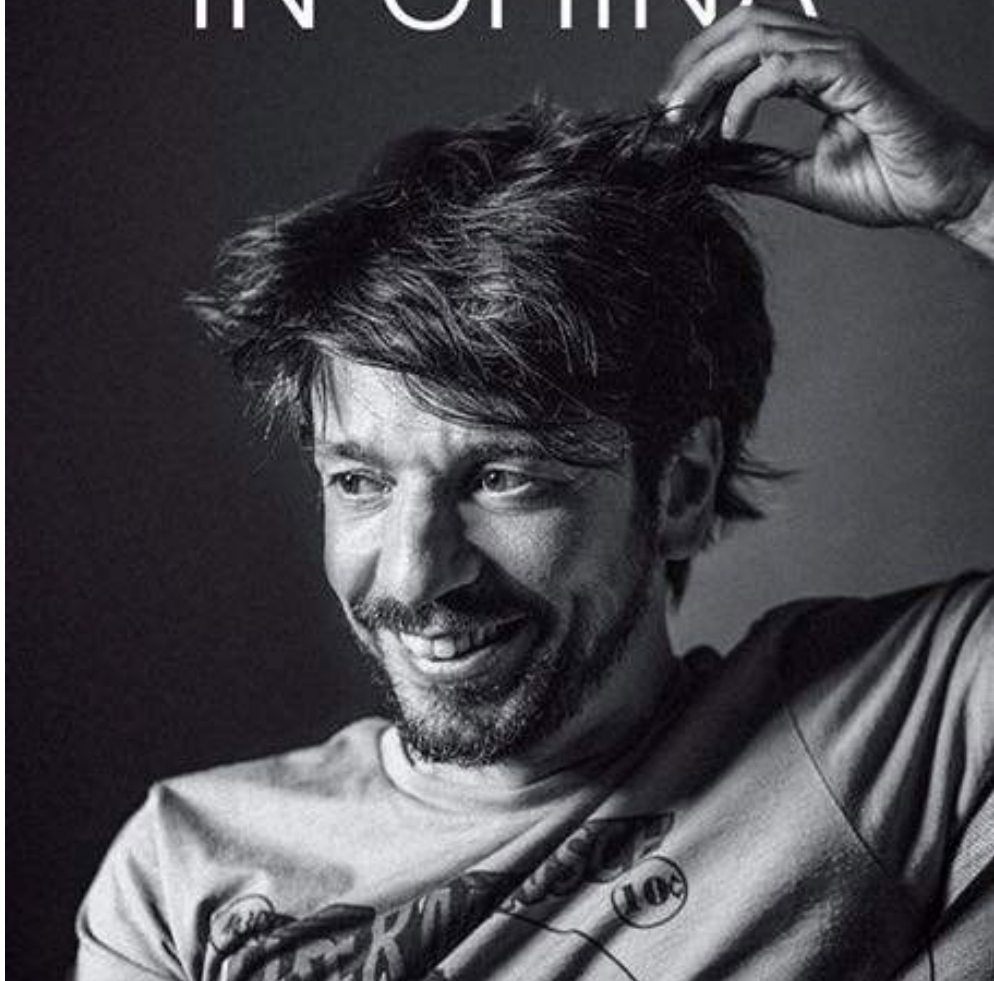
This type of film often uses commercial tastes to realize the big gimmick of the commercial box office. It is highly profitable and has a wide influence. After all, people like to watch lively and watch wonderful things.

Forthly, the director barand is revealed. Juan Antonio Bayona, as presentative of new force for Spanish film industry and the first director in China's big screen, has three films released. The upward trend indicates his huge market potential. Oriol Paulo subsequent with two moives. He is the first and only Spanish director has had two box office hits in the country.



THE INVISIBLE GUEST

THE FILM'S BOX OFFICE
BROKEN
100 MILLION
IN CHINA



5.7.2 Almodovar's film in China

Jo Labanyi & Tatjana Pavlovic (2013: 18) expresses the point that if it is not for the artistic status of directors but for their commercial appeal very eloquently: "Auteurism still predominates because the "director brand" continues to be a key commercial strategy for marketing films and priming audience reception". In this context, Buse & Willis (2008: 260) adopts the term director media, originally coined by Vicente J. Benet (2004: 68), to refer to those directors who 'use a recognizable public persona (and image), which is an integral part of the release campaign of each film'.

Broken Embraces is the first work of Almodóvar that get the permission to show in Chinese commercial theater. But until now, there is no picture of the director has public show already in commercial way in China.

The 8th Beijing International Film Festival just announced the first batch of films to be screened this year at the festival. Award season favorites, such as *Get Out*, *Call Me By Your Name*, and *The Disaster Artist*, appeared on the list. This year's special programs pay tribute to women filmmakers as well as several acclaimed directors including Ingmar Bergman, Wong Kar-wai, Wes Anderson and Pedro Almodóvar.

Also showing at the festival is Pedro Almodóvar's *Julieta*, based off a set of stories by Alice Munro, about a middle-aged woman who discovers her long-lost daughter is now living in the same city as her. Acclaimed Quebecois director Xavier Dolan's latest movie *It's Only the End of the World*, about a terminally ill writer returning home to deal with some seriously unhealthy family dynamics, is showing at the festival as well.



The official post of the 8th BJIFF³⁰⁷

³⁰⁷ The poster theme is Hit New Heights, picture from BJIFF

“Chinese cinema is flourishing, but quality Chinese films are still difficult to access for public foreign” (Barcelona cultura, 2017)³⁰⁸. Lin Yu³⁰⁹, wants the festival to become “a bridge between the Spanish film industry and China, which is growing exponentially in recent years and demonstrates a great variety, far from the stereotypes and preconceived images from the West”³¹⁰.

El director del Lychee, Lin Yu, pretende que el festival se convierta en “un puente entre la industria cinematográfica española y la China, que está creciendo exponencialmente en los últimos años y demuestra una gran variedad, lejos de los estereotipos e imágenes preconcebidas desde occidente”.

焦点影人					
佩德罗·阿莫多瓦					
对她说	Talk to Her	Hable con ella	2002	113	西班牙
关于我母亲的一切	All about My Mother	Todo sobre mi madre	1999	102	西班牙 法国
不良教育	Bad Education	La mala educaci ó n	2004	106	西班牙
回归	To Return	Volver	2006	121	西班牙
情迷高跟鞋	High Heels	Tacones lejanos	1991	114	西班牙 法国
吾栖之肤	The Skin I Live in	La piel que habito	2011	117	西班牙
崩溃边缘的女人	Women on the Verge of a Nervous Breakdown	Mujeres al borde de un ataque de nervios	1988	90	西班牙

Almodóvar’s contribution of the queer cinematic canon is duly noted as he has inspired new generations of filmmakers, occupied a bevy of critical and academic attention and won numerous prestigious accolades the world over.

Almodóvar has always been one step ahead of his times and his contemporaries when it comes to sexuality, which is but one of the many reasons that he is so revered and his films appear so unique in texture. He is not simply just a queer auteur but an auteur that designates the queer experience as he sees it the dignity, respect, attention, and recognition it so deserves.

³⁰⁸ Original text: Los organizadores, la Asociación de Cine de China y España y la Asociación de empresarios de Wenzhou en España, han puesto en marcha el proyecto porque creen que "el cine chino está floreciendo, pero a nivel mundial sigue siendo difícil acceder películas chinas de calidad".

³⁰⁹ The director of the film *Lychee*.

³¹⁰ Original text: un puente entre la industria cinematográfica española y la China, que está creciendo exponencialmente en los últimos años y demuestra una gran variedad, lejos de los estereotipos e imágenes preconcebidas desde occidente.

5.7.3 Successful sample of *The Invisible Guest*

Tom Whittaker (2011: 226) makes an astute observation when he remarks that this book ‘looks at the way in which Spanish cinema has found wider audiences through its re-appropriation of American genres like the thriller, the “indie” film and the horror film’. The two biggest box-office successes in the history of Spanish cinema, *The Others* (Alejandro Amenábar, 2001) and more recently *The Impossible* (Juan Antonio Bayona, 2012), highlight this. But the use of genre formulas in their construction is not the only thing these two films share in common, as they also share an obvious transnational quality. Both films follow the same model: filmed in English and featuring native English-speaking stars with international prestige such as Nicole Kidman in the first case, or Naomi Watts and Ewan McGregor in the second; primed for an international audience; not contextualized in Spanish culture or society (although some references to them may be detected); and created, produced, directed, and promoted according to the parameters established by the Hollywood industry.

Contratiempo (The Invisible Guest)

Distributor: N/A	Release Date: N/A
Genre:	Runtime: N/A
MPAA Rating: Unknown	Production Budget: N/A

Country (click to view weekend breakdown)	Dist.	Release Date	Opening Wknd	% of Total	Total Gross / As Of	
FOREIGN TOTAL	-	N/A	n/a	-	n/a	N/A
Argentina	CDI	2/23/17	\$7,691	48.5%	\$15,867	5/28/17
China	-	9/15/17	\$4,953,927	19.1%	\$25,919,310	11/5/17
Greece	Tanweer	7/20/17	\$99,776	23.6%	\$422,852	10/1/17
South Korea	-	9/21/17	\$268,029	40.9%	\$655,018	10/8/17
Spain	WB	1/6/17	\$1,146,015	29.5%	\$3,889,025	3/5/17
Uruguay	Indpndte	6/8/17	\$2,946	13.6%	\$21,619	7/16/17

The mainly media all gave positive evaluations on it, for instance, El

Pais³¹¹, ABC³¹² and Herald³¹³. The theme of transnationality in Spanish cinema has become a more central concern in an increasingly globalized entertainment industry.

³¹¹ 'Contratiempo' conquista la taquilla en China (El Pais 10/10/2017): La película española Contratiempo es un fenómeno en China... un éxito poco usual para las producciones extranjeras. ...Tan solo en su estreno, el thriller protagonizado por Mario Casas y Bárbara Lennie alcanzó los 5 millones de euros en los cines chinos. Con estos números, Contratiempo ya es la película española más taquillera de la historia en China.

³¹² La española «Contratiempo» hace historia en China (ABC 09/10/2017): Un buen resultado que se ha convertido en éxito cuando ha dado su salto al mercado internacional... Lo más destacado ha sido cómo el boca a boca ha hecho que creciera un 29 por ciento y subiera una posición en la lista respecto a su segunda semana.

³¹³ 'Contratiempo', la película española que arrasa en China (herald 09/10/2017).

No es fácil entrar en el circuito de exhibición cinematográfica de China. El gobierno del gigante asiático limita con una cuota el número de películas extranjeras que se proyectan en su territorio para proteger la producción nacional. Y, además, se cuida mucho de que las aprobadas sean siempre historias que no vayan a crear ningún tipo de controversia ni vayan a herir la sensibilidad de los espectadores. Eso supone que los censores prohíben cualquier traza de crítica política o social, mientras que la ausencia de un sistema de calificación por edades se traduce en un veto a cualquier elemento de terror, violencia o sexo que pueda asustar o 'pervertir' a los más pequeños.

Teniendo en cuenta que China es ya el segundo mayor mercado cinematográfico del mundo, la competencia para acceder a sus salas entre los productores extranjeros es muy intensa. Para dar esquinazo a la cuota, muchos estudios de Hollywood, que siguen llevando la voz cantante en Oriente, optan por coproducir sus cintas de mayor presupuesto con homólogos chinos. Y cada vez ponen menos pegas a que sus filmes sean pasto de las tijeras.

Por eso, en esta coyuntura tan desfavorable al cine independiente foráneo, ha sorprendido que una tensa película española, 'Contratiempo', haya logrado convertirse en una de las más taquilleras de las últimas semanas. Es, sin duda, la película española más exitosa en la historia de China, y también una de las mejor valoradas: los espectadores del país de Mao, donde la cinta se ha traducido como 'El invitado invisible', le dan una puntuación de 8,7 -sobre diez- en Douban, el principal portal cinematográfico del país.

Esta es la película con menos presupuesto que he visto en mucho tiempo, y demuestra que incluso con poco dinero se pueden rodar películas muy interesantes. No hacen falta efectos especiales y explosiones para mantener a la gente interesada», escribe un usuario de Douban. «La historia no es muy innovadora, pero los actores hacen un trabajo excelente y el director maneja la intriga a la perfección», aplaude otro. Sin duda, a Paulo le ha salido muy rentable el viaje que hizo a China el mes pasado para promocionar la película, que ha multiplicado varias veces allí la caja que hizo en España.



The box office gross in China is 172,000,000 RMB Yuan.

5.7.4 The possibility of Sino-Spain mode

In economic analyses of motion pictures, cultural discounting has been

captured by variables such as critical awards (Lee, 2009) and genres (Lee, 2006; 2008). Comedies are culturally discounted because humor is culturally specific, while action movies tend to experience less discounting because they contain little culturally specific content. By this logic, certain genres should generate higher revenue than others in China's film market and thus have a higher probability of receiving a Chinese import quota slot.

Requires a highly modern division of labor and large capital investment (whether state-owned or private), film is a good of art. Its production and consumption are subject to the basic social environment. In addition, as a modern mass media, film has become an meaningful carrier of culture and ideology since its birth. Its narrative form is closely related to the mainstream ideology. Just as Hollywood is the top priority of American cultural industry, it is also the best medium of American spirit and values.

The growing openness of film market, the approval of law on the Chinese films industry, and a growing number of new cinemas made china becomes increasingly attractive to all film industries, Spanish investors cannot be excluded. According to data analysis, animation is the most reliable investment.



The animation movie *Bikes*³¹⁴ is the first official joint production between Spain and China after the cinema co-production agreement³¹⁵, followed by *Gragon Keeper*. It is expected that these two movies would be released in China in the Spring Festival of 2019.³¹⁶ The released date indicates that the target market for the co-production animations is Mainland China.

The incredible success of Oriol Paulo in 2017 made thriller a key Purchasing target. The big success of *Mirage* strengthened their confidence.³¹⁷ The surprising twists in the storyline made him impressive by spectators and then transformed into box office appeal.

In summary, animation, thriller with branded directors are forming sino-spain mode.

³¹⁴ Picture source from:

http://www.exteriores.gob.es/Embajadas/PEKIN/zh/Embajada/Paginas/Agenda%20Cultural%20China/20180423FESTIVALCINE_CHN.aspx

³¹⁵ See the context of agreement in Appendix 4.

³¹⁶ That is february of 2020.

³¹⁷ Accrod to media report (Belinchón, 2019), The director released his third film *Durante la tormenta* (released in China and the rest of the world as *Mirage*), which returned to Spanish cinemas a few weeks ago after initially failing at the box office in December – it made just €800,000. But the film was a big success in China. On March 28, it premiered in 24,621 cinemas and made ¥66 million (€8.7 million), making it the seventh highest-grossing film for that weekend. After three weeks, the movie has made more than €15 million, according to Dianping, the largest entertainment recommendation website in China. (by author, eventhough Dianping is one of the Groupon website for tickets).

VI. Conclusion

6.1 Conclusion from introduction

Powerful and uniquely, film is a ubiquitous art in daily life. Intertwined deeply, films and society influence each other. As a reflection of society, it reflects our past, present and future. Film itself is a part of society, with the help for the construction of cultural identity; and since it was considered as a realist medium, film is an observation of society from the voice of director. Whether reflected contemporary society as media and critics explored or directors' imagination and insight, cinema engaged with social and cultural values with no doubt. The research perspective, research methods and research results of these disciplines show that film has diverse and profound apocalypse. Film itself should become an open system, breaking through the professionalism restrictions and connecting the research horizon with the grand orientation of society and culture.

Pedro Almodóvar and Zhang Yimou are the distinguish representatives inside undoubtedly. In the film history of China, Zhang Yimou created two eras, which seems incredible even if in the world film history. One period is the Chinese art film goes to the world, with the milestone of *Red Sorghum* won the Berlin International Film Festival Golden Bear for best film in 1988. And the other era is the creation of commercial blockbuster in the domestic mass market of China, with the milestone of *Hero* represented by entertainment superstars and high investment in 2002. Almodóvar brought Spanish films into the world with unique visual and narrative features. Zhang Yimou and Almodóvar's successful film production may be a starting point to explain some difficulties of cross-cultural communication. Their films reached a quite high rate of success, and thousands of people watched them in China and Spain.

Pedro Almodóvar and Zhang Yimou are in the same historic era, the contemporary cinema era. On the last 40 years, there are very capable directors in

Spain, but Almodovar is the only representative of Spanish cinema in international arena obviously. The just-concluded Cannes Film Festival is one of the clear proofs, in which Almodóvar is the only representative of our cinema in the Official Competition. Zhang Yimou has the similar situation. For study the intercultural communication of film, this two director cannot be ignored. Based on the rhetoric, cultural identity and intercultural communication, the dissertation is both thematically and chronologically structured by three sections, form, content, and communication.

This study has been initially developed through the bibliographic and hemerographic review since the opinions contained in various books and papers have helped to structure the discourse on film appreciation and communication. Relied on arguments by authorities and scholars, this dissertation tries to raise relevant content of sociology analysis, aesthetic analysis, gender and national identity. The organization of these theoretical approaches has enabled us to build a theoretical discourse on intercultural interpretation of the film in between China and Spain. This study has been initially developed through the bibliographic and hemerographic review since the opinions contained in various books and papers have helped to structure the discourse on film appreciation and communication. Relied on arguments by authorities and scholars, this dissertation tries to raise relevant content of sociology analysis, aesthetic analysis, gender and national identity. The organization of these theoretical approaches has enabled us to build a theoretical discourse on intercultural interpretation of the film in between China and Spain.

In the first chapter, the discussion process and the results of the investigation are presented. The author noted cinematic powers and higher motive first of all to explain the importance of research objects. At the same era of globalization, director in asia and europe is impact by similar aesthetic stream, that film theory is

homologous. cultural imperialism and cultural hegemony will exist for a long time in globalization and localization. The clash of civilizations in intercultural communication should be faced up to avoid blind optimism. The dispute from the media proves the potential of film market.

The film theory and film analysis structure all source from western scholar, from Russian montage, French Auteur theory to plot structure of the United States. The involved in Chinese and Spanish directors also proves the globalization and integration trend of the cinema as the seventh art. As foreign film, Almodóvar favored by French critics, have not entered in Asia. And Zhang Yimou's study is obsolete in Europe. Chinese and Spanish researchers have not pay attention to each other, that is the signification of this research.

Combing and comparing the views of scholars from the Eastern and the Western world, it can be discovered that differences in focus and position obviously what valuable for communication. Indulged in the light and shadow screen and shocked by the identity of the characters, most Chinese scholars' research on Spanish films has a learning attitude, but it is peripheral. The Spanish director explored the social reality behind the oriental fantasy, but it was too biased about the reality reflected in the film and the social status quo. This also illustrates the necessity of intercultural communication between China and Spain.

6.2 Conclusion from social politic

The second chapter analysed the history background of the two directors. From the beginning of their same career era, both directors deal with the effects of trauma through the lives of common people created in their masterpieces. And through the lives of the actors on the screen, they stressed the consequenced and general effects of the transition of society. It proved the importance of social and

political influence to film creation and concluded both distinctive directors are the inevitable result of the choice of social development and cultural innovation.

By studying the growth history of the two people, we can observe that their success is the result of their own efforts and the choice of the times. For internal reasons, they have frantic enthusiasm passionate and persistent pursuit of the film in a harsh environment. After experience at the bottom of society which made them more reflective with live, they are both educated in professional institutions in teenage years, with the impact from the contemporary art styles in 1980s, by presenting intensely personal and taboo subjects on screen as works of art in practice time afterwards.

The booming after the interrupted culture policy, for instance Post-Franco in Spain and Post Cultural Revolution in China is an inevitable trend as external reason for their success. After a decade of steady decline, cinema has been undergoing a renaissance in local market in each country and coincides with the opportunity of globalization. Almodóvar and Zhang exactly matured in the period of the disintegration of the old social order and a new beginning of opening policy. Consequently, it is not so much that the two directors chose the theme of opposing as pioneer, better to say that the time chose them as representatives. Both directors are pioneers of realistic films. They come at the right period precisely that they have captured the spirit of the time. By focusing on the story about middle-class in society and outcast, they are the excellent cultural symbol of restoring democracy and freedom in society after the end of the dictatorship.

We can get a conclusion after the collation and analysis from journalists' reports, that the critic from public media is a symbol of cross-cultural acceptance, which absolutely expressed a lifestyle; a dependency of human beings, in any organization, community or a nation. Media has social and political implications. Culture is democratic, while politics and power by their very nature are

hierarchical and control oriented. Prejudice and exaggeration based on political stance will influence people's interpretation of other countries' cultures, and even form a stereotype of demonization. Culture as a way of living screened can be appreciated and accepted with renewal significant in times changing, while national culture transcends in time; is more pervasive, and lasts.

Each national film refers to a single, independent entity unaffected by cultural flows. The interweave of the era of argue between different cultural identity and the conceptualizing trans-nationality made the films of these two directors a product of national representative beyond the national but below the global, while embarrassing as a prophet is not without honor, save in his own country. The boundary of cross-cultural appreciation extends and contracts depending on the acceptance and commonality. Consequently, similar private experience with the same impact from contemporary cultural trends made the boundaries crossing earlier and more fulently.

6.3 Conclusion from rhetoric

This approach of rhetoric by directing: film techniques and aesthetics should cover the interpretation from a narratological point of view, the esthetic view of scene, and the image of color. Consequently, this chapter chose narrative structure, *Mise-en-scène* and setting for discussion.

Based on the three-act structural model, the thesis has done a case study of several masterpieces of the two directors and discovered by the trunk refinement that similar framework: the chronological linear narrative structure has been used, even though the source of the script is entirely different. Therefore, it is possible to infer the influence of the classic film mainstream on the world, whether it is China or Spain. The same structure can make the audience more familiar in cross-culture,

thus reducing misunderstanding.

By comparing the film structure of the two directors, we found Almodóvar is more capable of handling complex structures than the unitary structure of Zhang Yimou. The different film constructions of the two directors represented the qualitative difference in the way Asian mind works and the Occidental one. As a representative for Spanish postmodernism, Almodóvar has a unique narrative structure, which has been called Almodóvar style. Movie narrative in China was more impacted by classic Hollywood. Thus it can be said that Almodóvar's broad knowledge of the classics has encouraged him to create a different kind of structure that includes his own special features. And we can get a glimpse of the influence of postmodernism is more popular and more acceptable in Spain.

Scene and color are selected in *mise-en-scène* for cracking the riddle in films. In this part, we select indoor scene from masterpieces with ethnic customs to prove that Zhang focuses at expressing the homogenizing of Han Chinese culture, while Almodóvar demonstrated the integration of multiculturalism in Spain. We proved that the same apperception of the emotionally intense red, following by energy, blood and danger, in cross-cultural communication. So the use of color can reduce cultural discounts.

In the choice of shots type, Zhang Yimou is good at using large color blocks for long shot and full shot, reflecting the momentum and strength of the epoch, while Almodóvar used to combine high-saturation colors from close-ups to medium to express the emotional tension between characters.

The migratory dynamic demonstrated has been explored over the exemplified films. The lack of spiritual life and the indifference of interpersonal relationships in cities occurred as aphasia in both directors' metropolis films. By space transferring between countryside and metropolis, the films strived to express the integration of the nation and the world, tradition and modernity. The confusion

experienced by their protagonists reflects ambivalent feelings among postmodern citizens of today – an ambivalence tirelessly current times with a liquid modernity. Gone is the socially more rigid structure of the cities of yore and welcomed onto the stage are globalised urban habitats that constantly reinvent themselves and are subject to experimental architectural and cultural makeovers.

6.4 Conclusion from cultural identity

The cultural identity on screen of Pedro Almodóvar and Zhang Yimou is not the truth of cultural identity in Spain or China. Or more accurately, even it is not the whole truth, a reflection of the reality. No longer inherit the position of man and woman in traditional narrative film, Pedro Almodovar and Early Zhang Yimou stood in a feminist rank. In their works, man was not always subjects drive the film's narrative forward, and women were not for masculine desire and fetishistic gazing.

Complanation replaces the deep psychological description of the characters, and fragments even schizophrenic structure replaces the deep structure of modernism art. Pedro Almodóvar and Zhang Yimou promoted a different analysis of the social topics and of the personal problems, according to their different cultural tradition and using film technic diversely.

In essence, an essential difference between their films and that before is the liberation of humanity, distinctively in a female, that in the content, desiring for freedom, pursuing of love and revolting against the old regime. Women in the family are in a lonely state of aphasia and this loneliness is caused by men fundamental. The directors are genuinely interested in illuminating the plight of women, to show how a patriarchal social order victimises them. All the unhappiness and crisis of occupation women are caused by the emotional distress

caused by men. These women are more emotionally fragile while men are conquerors and destroyers who cause the predicament for women. The savior is the man eventually, and rescue by man, which indicate the patriarchal society is real, but it should with feminist innovation. The patriarchal mother internalizes the values of the patriarchal society and becomes all executer of traditional rules. The change of mother is a kind of reborn. They have their own ego boundary, emotion, humanity, and even brutality.

This analysis created a dialogue between psychoanalytic theory and the film narrative, demonstrating how psychoanalytic notions have been portrayed through the medium of film, defining male and female subjectivity in cinema and in wider society. It is self-imagination and identification about gender in post-modern society.

6.5 Conclusion from intercultural communication

Film is universal, its appeal is universal. Far beyond entertainment, film is a contemporary language, a part of national cultural, and indeed an ambassador for intercultural communication.

The failure of Zhang Yimou's cooperation with Hollywood suggest that cultural hegemony establish a hidden hierarchy. This pecking order is nationally based and ultimately allows the cultures and languages of politically stronger nations to flourish. The target for recognition as equals among the world's great cultures with modifications designed to make China's cultural products more approachable to foreigners seems impossible to reach. The data analysis of overseas box-office of Chinese film gave a further confirming this conclusion.

Related data analysis of Zhang Yimou's films in Spain demonstrates that Zhang Yimou has a relatively stable box office and audience group in Spain. The

commercial blockbusters movies preferred by Spanish audience were due to stunning visuals and outlandish storylines. We got the conclusion from those data, that the performance of Chinese film in Spanish marketing has more related to domestic critics than domestic box-office. And more outstanding and deeper, it proved the Spanish audience has a similar acceptance with the Chinese audience for those Chinese films. That is to say, Chinese films have lower cultural discount when broadcasting in Spain than other linguistic areas. The box-office comparison analysis of Zhang's oeuvre in Spanish film marketing and Hollywood demonstrated the advice of this dissertation that the over-dependent on the heroism and blindly performed acrobatic Kung Fu wonders would shelter the richness and modernity of Chinese cultural identity, and the film industry market segmentation should be considered not only focus on North American.

The investigation of the worldwide influence of Pedro Almodóvar discovered that he had a balance point between the capital and the art. For Spanish films to China, the primary issue is the understanding of the Chinese film market policies and status quo for foreign investment and film products.

6.6 Final Conclusion

The influence of cinematic image on conceptions of political ideology, gender patterns and national identity becomes less and less tenable. This makes the added business value of the movie more prominent.

China has become the world's second-largest economy country in the age of G2 in which movies are a part that cannot be ignored. The Spanish film industry runs the risk of becoming a marginal industry domestically, while it earns more abroad than in domestic marketing. Spanish films with universal values are more popular overseas.

The film is a rich field in which to look for the significance of social. When

performed on the global stage, national, regional, or local culture is inevitably mediated and reworked, therefore, film as a multinational product, communicative scope and artistic scope of both should be considered.

The dissertation is ultimately rewarding intercultural communication. The international trade of the film not only has massive economic benefits but also, more importantly, promotes intercultural communication and understanding that eliminates cultural misunderstandings. Identify cultures that affect consumer buying decisions will help positive achieve results in global cooperation.

The desire of this dissertation is that it may serve as a bridge between academics working in Sino-Spain and those based outside Sino-Spain's borders. Content tradition and nationality, form modernity and the world would be a good way of Sino-Spain mode. From the perspective of internal structure, consciously blending into the spirit of Western culture when expressing the internal tradition of the nation, consciously retaining the essence of culture while drawing on the modern world technology, constitutes the dual characteristics of his film. Only the national culture can transcend the national boundaries of each country and promote mutual understanding.

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VIII. APPENDICES

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Appendix 1: Filmmaker Anthology

Alejandro Amenábar (Santiago, 1972)

Alejandro Fernando Amenábar Cantos commonly known as Alejandro Amenábar, is a Spanish and Chilean film director, screenwriter and composer. In August 1973, his family moved to Spain. The family settled in Madrid, living in a camping caravan. Alejandro and his brother did not watch much television. From the age of 15, Alejandro would dedicate his time to going to the cinema to watch movies. Other than theater, his passions were writing stories and reading books. According to Alejandro's mother, Alejandro had the capacity to absorb everything he read. As a child, he also composed melodies with the keyboard and guitar with the same ease as when he wrote his stories. Before he became a director, Alejandro worked as a stock boy in a warehouse and as a gardener, until he had enough money to buy his own home camera. He did not want to start his university studies in cinema before ever having touched a camera. Amenábar entered the Information Sciences Faculty at Madrid's Complutense University, where after numerous scholastic failures he decided to give up studying cinema and he began directing. Between 1991 and 1994, Amenábar made three short films which in a very significant way influenced his first full-length films: *La Cabeza*, *Himenóptero*, and *Luna*. The \$17 million *The Others* grossed \$210 million worldwide and remains Spain's best box office performer.

Filmography (as director)

Himenóptero (1992)

Luna (1995)

Thesis /Tesis (also known as Snuff) (1996)

Open Your Eyes /Abre los ojos (1997)

The Others (2001)

The Sea Inside /Mar adentro (2004)

Agora (2009)

Regression (2015)

Álex de la Iglesia (Bilbao, 1965)

Álex de la Iglesia was born in Bilbao, Spain, in 1965. He is a philosophy graduate of the University of Deusto who ended up working in the comic book field at a young age. He had a brief stint in television before finding work as production designer on Pablo Berger's *Mamá*. This little seen short film focuses on a family forced to live in a basement after a nuclear war and features a little boy who wears a Batman costume.

Filmography (as director)

Acción mutante /Mutant Action (1993)

El día de la Bestia / The Day of the Beast (1995)

Perdita Durango /Dance with the Devil (1997)

Muertos de risa /Dying of Laughter (1999)

La comunidad /Common Wealth (2000)

800 balas /800 Bullets (2002)

Crimen ferpecto /Ferpect Crime (2004)

La habitación del niño /The Baby's Room (2006)

The Oxford Murders (2008)

Balada Triste de Trompeta /The Last Circus (2010)

La chispa de la vida /As Luck would have it (2011)

Las Brujas de Zugarramurdi /Witching & Bitching (2013)

Messi /documentary film about Lionel Messi (2014)

Words With Gods (2014)

Mi gran noche /My Big Night (2015)

El Bar /The Bar (2017)

Perfectos desconocidos (2017)

Chen Kaige (Beijing, 1952)

Chen Kaige is one of China's most prominent and influential directors, and perhaps the central figure in China's Fifth Generation of filmmakers. He was the son of noted director Chen Huaiai, who directed a number of popular films during the 1950s and 1960s. Obligated to postpone his high-school education due to the Cultural Revolution in 1966, his career in filmmaking doesn't begin until 1978 when he is accepted into the newly reopened Beijing Film Academy. From there he is able to associate himself with a young and talented group of students, such as Tian Zhuangzhuang, Zhang Yimou and Wu Ziniu, with whom he forms the "Fifth Generation" of Chinese directors. His first film, *Yellow Earth*, is an international success. He then directs *The Big Parade* and *The King of Children* which is screened at the Cannes Festival in 1988 as part of the Official Selection. That same year he moves to the United States where he lectures at New York University. In 1990 he returns to China in order to direct China's first co-production (Japan-France-Great Britain-Germany), *Life on a String* also in competition at the Cannes Festival. That same year, Chen publishes his memoirs. In 1993 he directs *Farewell My Concubine* which earns him the Palme d'Or at the Cannes Festival

and a Golden Globe for Best Foreign Film, as well as being nominated at the Academy Awards.

Filmography (as director)

Yellow Earth / Huang tu di (1984)

The Big Parade / Da yue bing (1986)

King of the Children/ Hai zi wang(1987)

Life on a String / Bian zou bian chang(1991)

Farewell My Concubine / Ba wang bie ji (1993)

Temptress Moon / Feng yue (1996)

The Emperor and the Assassin / Jing ke ci qin wang (1998)

Killing Me Softly / Wen rou de sha wo (2002)

100 Flowers Hidden Deep / Bai hua shen chu (2002)

Together / He ni zai yi qi (2002)

The Promise / Wu ji (2005)

Zhanxiou Village / Zhu xin zhuang (2007)

Forever Enthralled/ Mei lan fang (2008)

Sacrifice/ Zhao shi gu er (2010)

Caught in the Web/ Sou suo (2012)

Monk Comes Down the Mountain / Dao shi xia shan (2015)

The Legend of the Cat Demon/ Yao mao zhuan (2017)

Daniel Monzón Jerez (Palma, 1968)

Daniel Monzón was born in 1968 in Palma, Balearic Islands, Spain as Daniel Monzón Jerez. He is known for his work in mystery, action and science fiction films, such as *Celda 211*, *El Niño*, *The Kovak Box* and *Heart of the Warrior*.

Filmography (as director)

El corazón del guerrero / Queen and Warrior (1999)

El robo más grande jamás contado / The Biggest Robbery Never Told (2002)

La caja Kovak / The Kovak Box (2006)

Celda 211 / Cell 211 (2009)

El Niño (2014)

Yucatán (2018)

Douglas Sirk (Hans Detlef Sierck ,1987-1987)

Douglas Sirk was a German-American film director best known for his work in Hollywood melodramas of the 1950s. From around 1970 there was a burgeoning interest among academic film scholars for Sirk's work - especially his American melodramas. Sirk's reputation was also helped by a widespread nostalgia for old-fashioned Hollywood films in the 1970s. Almodóvar's vibrant use of color in 1988's *Women on the Verge of a Nervous Breakdown* recalls the cinematography of Sirk's films of the 1950s

Filmography (as director)

Magnificent Obsession (1954)

All That Heaven Allows (1955)

Written on the Wind (1956)

A Time to Love and a Time to Die (1958)

Imitation of Life (1959)

Feng Xiaogang (Beijing, 1958)

Feng learned his craft not through film school (like many of the Chinese filmmakers). He worked his way up from the production side of television, then started writing scripts. After eight years as a scene painter with an army theatrical troupe, he found a job in the art department of a TV station. In 1991 he adapted a novel about contemporary Chinese immigrants' lives in the United States, then went to New York to direct it, resulting in the highly popular television series *Beijingers in New York* aired in China in 1992. The TV series gave Feng what he had long wanted – it established him as a director. As the hottest commercial film director in China, Feng started to make a series of “New Year’s Celebration Movies” in 1996, with *Deam Factory* (1997), *Be There or Be square* (1998), *Sorry, Baby* (1999), and *A Sigh* (2000). Feng first gained international recognition with films such *Big Shot’s Funeral* and *A Sigh*. However, it was the blockbuster *Cell Phone* that properly promoted him into the world league of filmmakers. His film *The Banquet* (2006) is an adaptation of *Hamlet* to an ancient courtesan Chinese ambience. This seems to prove his intent to play the same epic genre that late Zhang Yimou has been working on for the last years. Unlike arthouse and independent filmmakers, Feng is a commercial filmmaker whose goal is only to entertain the biggest audience he can reach.

Filmography (as director)

Gone Forever with My Love / Yong shi wo ai (1994)

Dream Factory / Jiafang yifang(1997)

Be there or Be Square / Bu jian bu san(1998)

Sorry Baby/ Mei wan mei liao(1999)

Sigh / Yi sheng tan xi (2000)

Big Shot's Funeral / Da wan (2001)

Cell Phone / Shou ji (2003)

A World Without Thieves / Tian xia wu zei (2004)

The Banquet / Ye Yan (2006)

Assembly / Ji jie hao (2007)

If You Are the One / Fei cheng wu rao (2008)

Aftershock / Tang shan da di zhen (2010)

If You Are the One 2/ Fei cheng wu rao 2(2010)

Back to 1942 / 1942 (2012)

Personal Tailor / Si ren ding zhi (2013)

I Am Not Madame Bovary (2016)

Youth / Fang Hua (2017)

Guy Ritchie (Hertfordshire, 1968)

Guy Ritchie is an English film director, known for his crime films. In 1995 he directed his first film, *The Hard Case*, a 20-minute short that impressed investors who backed his first feature film, the crime comedy *Lock, Stock and Two Smoking Barrels* (1998). In 2000 Ritchie won an Edgar Award from the *Mystery Writers of America* for Best Motion Picture Screenplay. At the end of 2000, Ritchie

married the pop superstar Madonna in Scotland, and proceeded to work with his famous wife on a variety of film and video projects.

Filmography (as director)

Lock, Stock and Two Smoking Barrels (1988)

Snatch (2000)

Swept Away (2002)

Revolver (2005)

RocknRolla (2008)

Sherlock Holmes (2009)

Sherlock Holmes: A Game of Shadows (2011)

The Man from U.N.C.L.E. (2015)

King Arthur: Legend of the Sword (2017)

Juan Antonio Bayona ((Barcelona, 1975)

The tip of the iceberg of a generation of directors trained at Barcelona's ESCAC film school, Bayona was taken under the wing by none other than Guillermo del Toro for his directorial debut, *The Orphanage*, produced by Spain's Rodar y Rodar and broadcaster Telecinco Cinema — with del Toro acting as executive producer. The film was Spain's top grossing film in 2007, topping even Disney's *Pirates of the Caribbean: At World's End*.

Filmography (as director)

El orfanato (2007)

Lo imposible (2012)

Un monstruo viene a verme (2016)

Jurassic World: El reino caído (2018)

Luc Besson (Paris, 1959)

Luc Besson is a French film director, screenwriter, and producer. In 1980, he founded his own production company, Les Films du Loup, and, later, Les Films du Dauphin, which were superseded in 2000 by his co-founding EuropaCorp film company with his longtime collaborator, Pierre-Angé Le Pogam. As writer, director, or producer, Besson has so far been involved in the creation of more than 50 films.

Filmography (as director)

Subway (1985)

El gran azul (1988)

El profesional (Léon) (1994)

El quinto element (1997)

Juana de Arco de Luc Besson (1999)

Arthur y los minimoy (2006)

Arthur y la venganza de Maltazard (2009)

Arthur y la guerra de los mundos (2010)

The Lady (2011)

Appendix 2: Film List of Pedro Almodóvar and Zhang Yimou

By Pedro Almodóvar

No.	Year	Spanish Name	English Name	Chinese Name	Role
1	1980	Pepi, Luci, Bom y otras chicas del montón	Pepi, Luci, Bom and Other Girls on the Heal	佩比、路西、邦及其他不起眼的姑娘	DWA
2	1982	Laberinto de pasiones	Labyrinth of Passion	激情迷宫	DWAM
3	1984	Entre tinieblas	Dark Habits	黑暗笼罩	DW
4	1984	Que he hecho yo para merecer esto?	What Have I Done to Deserve This?	我为什么命该如此?	DWA
5	1986	Matador	The Bullfighter	斗牛士	DWA

³¹⁸ Chinese equivalent of IMDb is Mtime and Douban. Mtime was China's leading movie portal with the largest online ticketing and movie merchandising company in China. Wanda, acquires Mtime For \$350 Million in July 2016. Wanda Film is one of the world's largest movie group by revenue. It includes movie production, exhibition and Qingdao Movie Metropolis. It owns AMC, Odeon & UCI (According to the introduction from the webpage of wanda group). And So then Douban is seemd authority in the evaluation system of movie.

³¹⁹ Pedro Almodóvar Collections

6	1987	La Ley del Deseo	Law of Desire	欲望的法则	DWAM
7	1988	Mujeres al borde de un ataque de nervios	Women on the Verge of a Nervous Breakdown	精神濒临崩溃的女人	DW
8	1990	¡Átame!	Tie Me Up!	捆着我，绑着我	DW
9	1991	Tacones lejanos	High Heels	情迷高跟鞋	DW
10	1993	Kika	KIKA	基卡	DW
11	1995	La flor de mi secreto	The Flower of My Secret	我的秘密之花	DW
12	1997	Carne Trémula	Live Flesh	颤抖的欲望	DW
13	1999	Todo sobre mi madre	All About My Mother	关于我的母亲	DW
14	2002	Hable con ella	Talk to Her	对她说	DW
15	2004	La Mala educación	Bad Education	不良教育	DW
16	2006	Volver	To Return	回归	DW
17	2009	Los abrazos rotos	Broken Embraces	破碎的拥抱	DW

18	2011	La piel que habito	The Skin I live In	吾栖之肤	DW
19	2013	Los amantes pasajeros	I'm so Excited	我超兴奋	DW
20	2016	Julieta	Julieta	胡丽叶塔	DW
21	2019	Dolor y gloria	Pain and Glory	痛苦与荣耀	DW

By Zhang Yimou

Year	Chinese Name	English Name	Spanish Name	Role	Mitme Scores	IMDB scores ³²¹	Distribution date in China
87	红高粱	Red Sorghum	Sorgo rojo	D	8.0	7.5	19 May 1988HK
89	代号美洲豹	Operation Cougar	/	D	5.5	4.7	21 Nov1989
90	菊豆	Ju Dou	Semilla de crisantemo	D	7.7	7.8	21 Apr1990
91	大红灯笼高高挂	Raise the Red Lantern	La linterna roja	D	8.0	8.2	20 Dec 1991

³²⁰ have not released or confirmed the release date in Asia-Pacific Area.

³²¹ All the scores are marked till 8/f June 2014

92	秋菊打官司	Story of Qiu Ju	Qiu Ju, una mujer China	D	7.7	7.6	12 Sep 1992
94	活着	To Live	¡Vivir!	D	8.6	8,2	No
95	摇啊摇，摇到外婆桥	Shanghai Triad	La joya de Shangai	D	7.1	7.2	14 Sep 1995
97	有话好好说	Keep Cool	Mantén la calma	D	7.7	7.3	16 May 1997
99	一个都不能少	Not One Less	Ni uno menos	D	7.4	7.8	7 Sep1999
99	我的父亲母亲	The Road Home	El camino a casa	D	7.7	7.9	16 Oct 1999
00	幸福时光	Happy Times	Happy Times	D	7.1	7.5	31 Dec 2000
02	英雄	Hero	Hero	D	7.2	8.0	19 Dec 2002
04	十面埋伏	House of Flying Daggers	La casa de las dagas voladoras	D	5.7	7.6	16 Jul 2004
05	千里走单骑	Riding Alone for Thousands of Miles	La Búsqueda	D	7.5	7.5	22 Dec 2005
06	满城尽带黄金甲	The City of Golden Armor	La maldición de la flor dorada	D	5.7	7.0	14 Dec 2006

99	三枪拍案惊奇	A Woman, a Gun and a Noodle Shop	Una mujer, una pistola y una tienda de fideos chinos	D	5.0	5.6	11 Dec 2009
0	山楂树之恋	The Love of the Hawthorn Tree	Amor bajo el espino blanco	D	6.9	7.1	16 Sep 2010
1	金陵十三钗	The Flowers of War	Las flores de la guerra	D	7.8	7.6	16 Dec 2011
4	归来	Coming Home ³²³	Regreso a casa	D	7.6	7.3	16 May 2014
6	长城	The Great Wall	La Gran Muralla	D	6.5	6.0	16 Dec 2016
8	影	Shadow	Sombra	D	7.4	7.0	30 Sep 2018

³²² Sitges International Fantastic Film Festival

Appendix 3: Joint Declaration between the People's Republic of China and the Kingdom of Spain³²⁴ (Spanish & Chinese)

Declaración Conjunta entre la República Popular China y el Reino de España³²⁵

1. A invitación de Su Majestad el Rey de España Don Juan Carlos I, el Presidente de la República Popular China Hu Jintao, realizó del 13 al 15 de noviembre de 2005 una visita de Estado a España. Durante la misma, el Presidente Hu Jintao mantuvo encuentros con Su Majestad el Rey de España, Don Juan Carlos I y se entrevistó con el Presidente del Gobierno de España y con los Presidentes del Congreso de los Diputados y del Senado de España. Ambas Partes realizaron un profundo y sincero intercambio de puntos de vista sobre las relaciones bilaterales y los temas de la agenda internacional de interés común, llegando a un amplio consenso. El Presidente Hu Jintao y Su Majestad el Rey Don Juan Carlos I inauguraron el I Encuentro Comercial e Industrial entre España y China.

2. Las Partes pasaron revista a la historia de las tradicionales relaciones de amistad entre China y España y en especial a los positivos resultados obtenidos durante la visita del Presidente del Gobierno de España a la R.P. China los pasados 21 a 23 de julio. Las Partes coinciden en que a lo largo de los 32 años transcurridos desde el establecimiento de relaciones diplomáticas éstas han experimentado un gran desarrollo con prometedoras expectativas de cara al futuro de la cooperación mutua en los distintos ámbitos.

En la actualidad, las relaciones internacionales se encuentran sometidas a profundos cambios y a nuevos retos. España y China deben reforzar sus relaciones de mutua confianza, incrementar su conocimiento y estrechar su cooperación en mayor beneficio de ambos pueblos y contribuir a la paz y al desarrollo internacional. Por ello, ambas Partes resuelven establecer de común acuerdo una Relación de Asociación Estratégica Integral.

3. China y España consideran que la Comunidad Internacional debe dar respuesta a las amenazas y a los retos en el marco de las Naciones Unidas y buscar soluciones políticas a las disputas internacionales a través de negociaciones y consultas. El fortalecimiento de las relaciones entre los dos países deberá contribuir al desarrollo de un multilateralismo capaz de favorecer la paz, la seguridad y la estabilidad internacionales, garantizando un orden

³²⁴ The People's Republic of China and the Kingdom of Spain published a joint statement in 15 November 2005.

³²⁵ Fulltext collected from Ministry of Foreign Affairs of the People's Republic of China's official website, <http://www.fmprc.gov.cn/esp/wjdt/gongbao/t222000.shtml> (accessed 17, March, 2017)

internacional más justo y de hacer frente a los problemas globales, entre otros, la lucha contra el terrorismo a través de la cooperación bilateral y en el marco de las Naciones Unidas.

Ambas Partes seguirán impulsando una colaboración y coordinación más estrecha en su actuación en el ámbito de Naciones Unidas, una mayor eficacia en las Operaciones de Mantenimiento de la Paz y unos progresos efectivos en el control de armamentos y en el campo de la No Proliferación de las armas de destrucción masiva.

Las Partes actuarán de manera conjunta para la consecución de los Objetivos de Desarrollo del Milenio en la lucha contra la pobreza, el hambre, la enfermedad, toda forma de discriminación, el analfabetismo y para alcanzar un desarrollo sostenible, que evite la degradación del medio ambiente y asegure la protección de los recursos naturales.

China y España manifiestan su decidida voluntad de aunar esfuerzos para que los pueblos de las distintas civilizaciones se aproximen y conozcan y, en este sentido, apoyan la iniciativa de una "Alianza de Civilizaciones", cuyos trabajos para su desarrollo y puesta en práctica se han iniciado en el seno de la Naciones Unidas. Y, a este respecto, España agradece a China el apoyo prestado a esta iniciativa.

4. China y España recalcan la necesidad de profundizar y ampliar de manera continua sus relaciones en el marco de la Asociación Estratégica Integral entre China y la Unión Europea para que se convierta en un componente importante en la vinculación de esta relación. Ambas Partes destacan la importancia del diálogo entre China y la UE en materia de Derechos Humanos y apoyan su refuerzo, sobre la base de la igualdad y el respeto mutuo. Teniendo en cuenta las especificidades de los dos países, ambas Partes manifiestan la necesidad de promover la defensa y protección de los Derechos Humanos, de acuerdo con la Declaración Universal de los Derechos Humanos y en conformidad con los Tratados Internacionales en el marco de las Naciones Unidas.

España reafirma su voluntad política de continuar trabajando con vistas al levantamiento del embargo de armas de la UE a China. En cumplimiento de las conclusiones del Consejo Europeo, España, junto con los demás Estados Miembros de la UE, tiene la voluntad de seguir realizando los esfuerzos oportunos a estos efectos.

España manifiesta su disposición a seguir trabajando para impulsar progresos positivos por parte de la Comisión Europea en relación al pleno estatuto de economía de mercado.

5. China y España recordaron que el pasado 21 de julio, con motivo de la visita del Presidente del Gobierno de España, se firmó por parte de los dos Ministros de Asuntos Exteriores en

Beijing un Memorando de Entendimiento para el establecimiento de un mecanismo de diálogo político de alto nivel entre los dos países.

Las Partes se comprometen a profundizar en el diálogo político, fomentar intercambios de todo tipo entre ambos países, continuar con el desarrollo de encuentros y entrevistas bilaterales a todos los niveles, y ampliar la firma de acuerdos sectoriales de interés mutuo que configuren el marco jurídico apropiado de la Relación de Asociación Estratégica Integral.

Las Partes reiteraron su adhesión a los principios de respeto mutuo de soberanía y de integridad territorial de los Estados de acuerdo con el Derecho Internacional y las Resoluciones de NNUU. El Gobierno de España reafirma su continua adhesión al principio de una sola China, rechaza la adopción de cualesquiera acciones unilaterales que pudiera adoptar Taiwán en contra del principio de una sola China, y apoya el dialogo y los intercambios entre las dos orillas del Estrecho, con el deseo de una solución pacífica para la cuestión de Taiwán.

6. China y España pondrán en pleno juego la función del mecanismo de Comisión Mixta Económico-Comercial bilateral y aportarán su colaboración a la puesta en ejecución del "Plan Integral de Desarrollo del Mercado de China" elaborado por España, así como a los planes de presencia de las empresas chinas en los mercados europeos y español, en particular, con objeto de fomentar la inversión recíproca. Ambas Partes manifiestan su apoyo a la intensificación de las relaciones entre las empresas españolas y chinas para la realización de proyectos emblemáticos de mutuo interés, el desarrollo de las pequeñas y medianas empresas y el dialogo sectorial, la colaboración científica y tecnológica y la cooperación de beneficio mutuo en áreas como el medio ambiente, las energías renovables, agro-industria, servicios urbanos y de infraestructuras, telecomunicaciones, industria del automóvil, transporte, sector financiero, distribución, turismo y sanidad, entre otros sectores. Se prestará especial atención a la cooperación recíproca en el desarrollo del protocolo de Kyoto.

Las dos Partes están dispuestas a dar adecuadas soluciones a las fricciones y conflictos surgidos en la cooperación mediante el diálogo y la consulta.

Asimismo, ambas Partes manifiestan su decidida voluntad de estrechar su cooperación en otras regiones del mundo, especialmente en América Latina.

7. China y España, respondiendo a sus propias realidades nacionales, expresan su respeto a las diferencias entre culturas y manifiestan su apoyo al establecimiento de canales de entendimiento y de conocimiento mutuo, abrigando la creencia de que ello contribuirá a unas relaciones bilaterales estables y duraderas. Los dos países profundizarán su intercambio y cooperación en el terreno cultural y ofrecerán facilidades para el establecimiento de centros

culturales en los respectivos países. Ambas Partes acogen positivamente la apertura del Instituto Cervantes en China y del Centro Cultural chino en España.

Las Partes manifiestan su propósito de llevar a cabo un "Año de España en China" en 2007 y un "Festival del Arte chino en España" en 2007.

8. China y España resaltan la importancia que en el contexto de la globalización económica reviste el intercambio y cooperación educativos para fomentar el conocimiento entre los dos pueblos, en particular entre las jóvenes generaciones y promover el desarrollo económico y social mutuo. Las Partes fomentarán los intercambios de toda índole entre estudiantes, profesores e investigadores y acelerarán el proceso de reconocimiento mutuo de títulos académicos. Asimismo, se apoyará y promoverá la enseñanza y la difusión del idioma de un país en el otro. La Parte española expresa su colaboración a la apertura en España del Instituto Confucio.

9. China y España atribuyen importancia a los intercambios y a la cooperación en el terreno jurídico. Las Partes seguirán profundizando la cooperación mutua en este ámbito y en particular en la concertación de tratados, capacitación de profesionales judiciales, intercambio de expertos jurídicos e información jurídica, entre otras.

10. China y España fomentarán los contactos e intercambios entre gobiernos regionales y locales, medios académicos, centros de análisis y estudios, medios de comunicación y sociedad civil en general, con la finalidad de ampliar y fortalecer la base social de la relación mutua.

China y España manifiestan su apoyo a las actividades del Foro China- España como cauce apropiado para potenciar estos contactos.

等和相互尊重的基础上加强该对话。双方认为，根据《世界人权宣言》和联合国有关国际条约，有必要根据两国各自的特点促进对人权的维护和保护。

西班牙重申为欧盟解除对华军售禁令而继续工作的政治意愿，并将同其他欧盟成员国一道，根据欧盟首脑会议有关结论，继续为此适时做出努力。

西方愿继续推动欧委会在承认中国完全市场经济地位方面取得积极进展。

五、中西双方提及，2005年7月21日西班牙首相萨帕特罗访华期间，两国外交部长在北京签署了建立两国高级别政治对话机制的谅解备忘录。

双方承诺，促进政治对话，加强两国各种形式的交流，继续保持各层次双边接触和互访势头，扩大签署双方感兴趣的领域的各种协议，为全面战略伙伴关系构建法律框架。

双方重申，根据国际法和联合国有关决议，应坚持各国互相尊重主权和领土完整的原则。西班牙政府重申继续奉行一个中国原则，反对台湾采取任何违背一个中国原则的单边行动，支持两岸对话和交流，希望台湾问题得到和平解决。

六、中西两国将充分发挥双边经贸混委会机制的作用，配合西方实施“开发中国市场的总体计划”和中方推动中国企业开拓欧洲市场、尤其是西班牙市场的各项计划，促进双向投资。双方支持两国企业加强联系，以实施双方感兴趣的具有代表性的项目，支持中小企业的发展，推动在环境、可再生能源、农产品加工、市政服务及基础设施、电信、汽车、交通、金融、物流、旅游、卫生等领域开展行业对话、科技攻关和互利合作。重视在京都议定书执行过程中的相互合作。

双方愿意通过对话和磋商妥善解决合作中出现的摩擦和纠纷。

双方还表达了将在全球其他地区、尤其是拉丁美洲地区加强合作的坚定意愿。

七、中西两国根据各自国家的特点，尊重文化的差异，支持建立增进相互了解和理解的渠道，认为这有助于发展更加稳定和持久的双边关系。两国将深化在文化领域的交流与合作，为互设文化中心提供便利。双方积极欢迎西在华设立塞万提斯学院和中方在西设立文化中心。

双方愿在2007年实现在华举办“西班牙年”和在西举办“中国艺术节”。

八、中西两国强调，在经济全球化的形势下，教育交流与合作对于促进两国人民之间，特别是青少年之间的相互了解、促进彼此国家社会经济发展具有重要意义。双方将推动两国学生、教师和研究人员间的各种交流，加快学历学位互认进程。支持和促进对方国家语言在本国的教学和传播。西方愿意为在西设立孔子学院提供合作。

九、中西两国重视在司法领域的交流与合作。双方通过缔结条约、开展司法人员培训、法律专家交流、交换法律资料等活动，继续深化在司法领域的双边合作。

十、中西两国鼓励两国地方政府、学术界、研究机构、新闻机构、民间机构加强接触和交流，以进一步扩大和增强双边关系的社会基础。

中西两国支持“中西论坛”成为加强接触的合适渠道。

**Appendix 4: Government Agreement on Film cooperation between the
People's Republic of China and the Kingdom of Spain (Spanish & Chinese)**

**Acuerdo de coproducción cinematográfica entre el gobierno del Reino de
España y el gobierno de la República Popular China**

I. DISPOSICIONES GENERALES**MINISTERIO DE ASUNTOS EXTERIORES Y DE COOPERACIÓN**

11408 *Aplicación provisional del Acuerdo de coproducción cinematográfica entre el Gobierno del Reino de España y el Gobierno de la República Popular China, hecho en Beijing el 25 de septiembre de 2014.*

ACUERDO DE COPRODUCCIÓN CINEMATográfica ENTRE EL GOBIERNO DEL REINO DE ESPAÑA Y EL GOBIERNO DE LA REPÚBLICA POPULAR CHINA

El Gobierno del Reino de España y el Gobierno de la República Popular China (en lo sucesivo, «las Partes»);

Con vistas a mejorar la cooperación entre los dos países en el campo cinematográfico; Deseando fomentar y facilitar la coproducción de películas por ambos países y promover el desarrollo de sus intercambios culturales y económicos;

Conscientes de la contribución que la coproducción puede realizar al desarrollo de la industria cinematográfica;

Convencidos de que esos intercambios contribuirán a intensificar las relaciones entre ambos países,

Han convenido en lo siguiente:

ARTÍCULO 1

A los efectos del presente Acuerdo, y siempre que en el mismo no se disponga otra cosa:

1. Por «coproducción» o «película en coproducción» se entenderá una obra cinematográfica, acompañada o no de sonido, con independencia de su duración o género, incluidas las producciones de ficción, animación y documentales, con financiación y producción conjuntas de un coproductor español y un coproductor chino, con arreglo a los términos de reconocimiento concedidos de conformidad con el presente Acuerdo por las autoridades competentes de España y China, en cualquier formato que esté destinado, principalmente, a su explotación comercial en salas cinematográficas, así como películas de una duración de al menos 60 minutos, documentales y series de animación para televisión.

2. Las autoridades competentes responsables de la ejecución del presente Acuerdo serán:

(a) En nombre del Reino de España, el Instituto de la Cinematografía y de las Artes Audiovisuales y, en su caso, las autoridades competentes de las Comunidades Autónomas.

(b) En nombre de la República Popular China, el Departamento de Cinematografía de la Administración Estatal de Prensa, Publicaciones, Radio, Cine y Televisión.

(c) Las Partes Contratantes se informarán mutuamente y sin demora en caso de sustitución de las autoridades competentes por otras.

ARTÍCULO 2

Las coproducciones quedarán sometidas a la aprobación de la autoridad competente. Previa aprobación conjunta de ambas autoridades competentes, una película coproducida de conformidad con el presente Acuerdo se considerará una producción nacional en el territorio de ambos países, gozando de todos los beneficios disponibles con arreglo a la legislación nacional vigente en el territorio de cada Parte, quedando en consecuencia vinculada al cumplimiento de la misma.

ARTÍCULO 3

1. Los coproductores de ambos países se cerciorarán de su competencia y capacitación recíprocas, incluidos sus conocimientos profesionales, capacidad organizativa, respaldo financiero y reputación profesional.
2. Los coproductores de una película tendrán su sede principal o una sucursal en el propio territorio de las Partes Contratantes. En ningún caso los coproductores estarán vinculados entre sí como consecuencia del ejercicio en común de la dirección, la propiedad o el control.
3. Las Partes Contratantes no serán responsables, en modo alguno, de las credenciales de los coproductores.

ARTÍCULO 4

1. Antes del comienzo del rodaje, las películas en régimen de coproducción comprendidas en el ámbito del presente Acuerdo deberán obtener la aprobación de ambas autoridades competentes, que tendrán presentes sus respectivas políticas, leyes y normativas y los requisitos establecidos en el Anexo al presente Acuerdo.
2. A estos efectos, cada uno de los coproductores deberá haber presentado una solicitud, junto con la información que se requiere en el Anexo, ante la autoridad competente.

ARTÍCULO 5

1. Por regla general, en las coproducciones, la aportación de personal técnico, creativo y artístico que sea nacional de cada una de las Partes será proporcional a la cuantía de la aportación económica de cada uno de los coproductores.
A efectos del presente Acuerdo, por autor se entenderá el director, el guionista, el director de fotografía o el autor de la música.
2. Se entenderá que el personal técnico y artístico comprende a aquellas personas que, con arreglo a la legislación aplicable en cada uno de los países, tengan tal consideración en las producciones cinematográficas, en particular los guionistas, directores, compositores, montadores, directores de fotografía, directores artísticos, actores y técnicos de sonido. Se evaluará de forma individual la aportación de cada una de estas personas.
La contribución de un coproductor minoritario incluirá la participación de al menos dos actores y un jefe de Departamento, además de un autor.
3. Tanto la aportación económica como la participación de cada uno de los coproductores en las tareas de interpretación, técnicas, de rodaje y creativas deberá representar al menos el 20 % del presupuesto de la realización de la película en coproducción.
4. Quedan excluidas del presente Acuerdo las «coproducciones exclusivamente financieras».

ARTÍCULO 6

1. En los casos en que España o China mantengan un acuerdo de coproducción cinematográfica con un tercer país (región), las autoridades competentes, con arreglo al presente Acuerdo, podrán aprobar un proyecto de coproducción en el que participe un coproductor de un tercer país (región), cuya contribución no podrá ser superior al 30 %.
2. En el caso de coproducciones multilaterales, la aportación mínima no podrá ser inferior al 10 % y la máxima no podrá ser superior al 70 % del presupuesto de la película.

ARTÍCULO 7

1. El productor español de una coproducción será nacional o tendrá residencia permanente en España, con sujeción al cumplimiento de cualesquiera obligaciones derivadas de la pertenencia de España a la Unión Europea; el productor chino de una coproducción será nacional o tendrá residencia permanente en China.

2. Los productores de la coproducción, tal como éstos se definen en el apartado 1, deben mantener en todo momento a lo largo de la producción su condición nacional, y no podrán adquirirla ni perderla en ningún momento durante el periodo de producción.

3. En caso de que sea necesario para la película, podrá permitirse la participación de profesionales que no sean nacionales de España o de China, pero sólo en circunstancias excepcionales, y con sujeción al acuerdo entre las autoridades competentes de ambas Partes Contratantes.

ARTÍCULO 8

Los derechos, ingresos y premios que se obtengan en relación con la coproducción deberán compartirse entre las Partes coproductoras de la forma en que éstas convengan.

ARTÍCULO 9

1. El rodaje con actores y los trabajos de animación, tales como guiones gráficos, maquetación, animación principal, fases intermedias y grabación de voces, deberán, en principio, llevarse a cabo bien en España o en China.

2. No obstante, las autoridades competentes de ambos países podrán autorizar el rodaje de una película en coproducción, ya sea en exteriores o en interiores, en un país (región) que no participe en la coproducción, si el guión o la acción lo exigen y si técnicos de España y China toman parte en el rodaje.

3. El trabajo de procesado y postproducción de las coproducciones se efectuará bien en España o en China, a menos que resulte técnicamente imposible, en cuyo caso las autoridades competentes de ambos países podrán autorizar que se lleve a cabo en un país (región) que no participe en la coproducción.

ARTÍCULO 10

1. La coproducción tendrá la banda sonora original bien en español o en alguna de las lenguas cooficiales españolas, en chino mandarín o en inglés, o en cualquier combinación de las mismas, pudiendo además ser doblada a cualquiera de estas lenguas.

2. En su caso, si el guión lo contempla, se podrá utilizar cualquier otra lengua en fragmentos de diálogo, con autorización de las autoridades competentes.

3. Será obligatorio que el doblaje o el subtítulo de la coproducción se efectúe ya sea en España o en China. El doblaje o el subtítulo en chino se realizará en China y el doblaje o el subtítulo en español o en alguna de las lenguas cooficiales españolas se realizará en España; el doblaje o el subtítulo en inglés podrá realizarse en España o en China, según lo acuerden los coproductores.

ARTÍCULO 11

1. Las películas realizadas en régimen de coproducción y el material de promoción asociado a ellas contendrán ciertos títulos de crédito en los que se indique que la película es una «coproducción entre España y China» o una «coproducción entre China y España», o, en su caso, los oportunos créditos en los que se refleje la participación de España, China y el país (región) del tercer coproductor.

2. Los premios, reconocimientos, incentivos y otros beneficios otorgados a la obra coproducida podrán ser compartidos por los coproductores, de conformidad con lo establecido en el contrato de coproducción y la legislación en vigor.

3. Todos los premios que no sean en metálico, tales como distinciones honoríficas o trofeos otorgados por terceros países (regiones) a la obra coproducida de conformidad con las disposiciones del presente Acuerdo, se mantendrán en fideicomiso por el coproductor mayoritario o con arreglo a lo que se haya estipulado en el contrato o acuerdo de coproducción.

ARTÍCULO 12

1. Cuando una película en régimen de coproducción se exporte a un país (región) que aplique un régimen de cuotas:

- (a) En principio, la película se incluirá en la cuota del país con mayor inversión;
- (b) Si ambos coproductores han realizado la misma inversión, decidirán mediante consultas en cuál de las cuotas nacionales se debe incluir la película, de manera que lo sea en la de aquel país que pueda efectuar en mejores condiciones la exportación de la misma;
- (c) Si se plantea alguna dificultad, la película se incluirá en la cuota del país del que sea nacional su director.

2. A pesar de lo establecido en el apartado 1, en caso de que las películas de uno de los países coproductores gocen de acceso sin restricciones a un país (región) que aplique un régimen de cuotas, una coproducción sujeta al presente Acuerdo tendrá derecho, al igual que cualquier otra producción nacional de ese país, al acceso sin restricciones al país (región) de importación, si este último país así lo autoriza.

ARTÍCULO 13

Para las coproducciones aprobadas, cada Parte Contratante facilitará, de conformidad con la normativa en vigor en su país:

- (a) La entrada y la residencia temporal en su territorio del personal técnico y artístico de la otra Parte Contratante;
- (b) la importación y exportación desde su territorio, por los productores de la otra Parte Contratante, de equipos técnicos y otros equipos y materiales para la realización cinematográfica.

ARTÍCULO 14

1. El permiso de exhibición pública de las coproducciones se otorgará de conformidad con las normativas de España y de China.

2. En China, la película en coproducción finalizada se presentará a la Autoridad Competente para su evaluación. Si la versión final se corresponde con el guión aprobado, la autoridad competente autorizará el estreno de la película tanto en la China continental como fuera de ella.

ARTÍCULO 15

Sin perjuicio de cualquier otra disposición del presente Acuerdo, a efectos fiscales se aplicarán las leyes en vigor en cada una de las Partes. Si existiere algún Acuerdo para evitar la doble imposición entre ambas Partes, prevalecerán las disposiciones de este último.

ARTÍCULO 16

Una vez que los coproductores de ambas Partes hayan alcanzado un consenso, cada coproductor podrá enviar la película coproducida a un festival cinematográfico internacional. Cuando sea posible, deberá informarse de ello a las autoridades competentes de ambas Partes con 30 días de antelación.

ARTÍCULO 17

El presente Acuerdo se aplicará provisionalmente desde la fecha de su firma. Las Partes se notificarán mutuamente, por conducto diplomático, el cumplimiento de los procedimientos internos necesarios para la entrada en vigor del mismo. El Acuerdo entrará en vigor en la fecha de la última de dichas notificaciones.

ARTÍCULO 18

El Acuerdo podrá enmendarse por mutuo consentimiento entre las Partes Contratantes, mediante canje de notas por conducto diplomático. Las enmiendas entrarán en vigor en la fecha especificada en dichas notas.

ARTÍCULO 19

Cualquier discrepancia entre las Partes que surja de la interpretación o de la aplicación del presente Acuerdo se resolverá amistosamente mediante consulta y negociación y no se someterá a ningún tribunal, nacional ni internacional, ni a un tercero.

ARTÍCULO 20

1. El presente Acuerdo, incluido el Anexo, que forma parte integrante del mismo, permanecerá en vigor, a menos que se dé por terminado con arreglo a los términos del párrafo 2 de este artículo.

2. Cualquiera de las Partes podrá denunciar el Acuerdo mediante notificación por escrito y por conducto diplomático cursada a la otra Parte Contratante con al menos seis meses de antelación.

3. No obstante lo dispuesto en el párrafo 2 del presente artículo, el Acuerdo continuará en vigor respecto de toda película en coproducción aprobada por las autoridades competentes que no se haya finalizado antes de la terminación del presente Acuerdo.

Hecho en Beijing, el 25 de septiembre de 2014, en dos originales, cada uno en español, chino e inglés, siendo todas estas versiones igualmente auténticas.

Por el Gobierno del Reino de España,

Manuel Valencia Alonso,

Embajador Extraordinario y Plenipotenciario
en la República Popular China

Por el Gobierno de la República Popular China,

Cai Fuchao,

Director de Administración Estatal
de Prensa, Publicaciones, Radio, Cine
y Televisión

ANEXO**Normas de procedimiento**

Las solicitudes de aprobación de proyectos de coproducción con arreglo a los términos del presente Acuerdo deben presentarse a las correspondientes autoridades competentes antes de iniciarse el rodaje de la película.

Para acogerse a los términos del presente Acuerdo, las solicitudes deberán presentarse acompañadas de los siguientes documentos:

- I. Guión;
- II. un documento acreditativo de la cesión por parte del autor o autores del guión o, en su caso, la opción o cesión de la obra preexistente, y una certificación acreditativa de la inscripción del guión en el Registro de la Propiedad Intelectual;
- III. copia del contrato de coproducción;

* El contrato debe contener la siguiente información:

1. El título de la película;
 2. la identificación de los coproductores contratantes;
 3. el nombre completo del autor del guion o de la adaptación, si está basado en una fuente literaria;
 4. el nombre completo del director;
 5. un presupuesto que recoja el porcentaje de participación de cada coproductor, que debe corresponder a la valoración financiera de sus aportaciones técnicas y artísticas y un desglose de costes por país;
 6. el plan financiero;
 7. una cláusula que establezca cómo se distribuirán los mercados y cualquier tipo de ingresos;
 8. una cláusula que establezca la participación respectiva de los coproductores si los costes son mayores o menores de lo previsto. En principio, dicha participación será proporcional a sus aportaciones respectivas;
 9. fecha aproximada de inicio del rodaje;
 10. una cláusula que establezca cómo se distribuirán las regalías de modo proporcional a las aportaciones respectivas de los coproductores;
- IV. una lista con los nombres del personal creativo, técnico, y artístico, con indicación de su nacionalidad y la categoría de su trabajo; en el caso de los actores, sus nacionalidad y los papeles que representarán, con indicación de la categoría y extensión de sus papeles;
- V. el calendario de la producción, señalando expresamente la duración aproximada del rodaje, los lugares en que se realizará el mismo y el plan de trabajo.

Las autoridades competentes de ambos países podrán solicitar cualquier otro documento y la información adicional que estimen necesarios.

El contrato original podrá modificarse por mutuo consentimiento cuando sea necesario, pero cualquier modificación debe ser presentada para su aprobación a las autoridades competentes de ambos países, antes de que se realice la primera copia de la película. Sólo podrá ser sustituido un coproductor en circunstancias excepcionales y con el consentimiento de las autoridades competentes de ambos países.

Las autoridades competentes se mantendrán mutuamente informadas de sus decisiones.

El presente Acuerdo se aplica provisionalmente desde el 25 de septiembre de 2014 de conformidad con lo dispuesto en su artículo 17.

Madrid, 28 de octubre de 2014.—La Secretaria General Técnica del Ministerio de Asuntos Exteriores y de Cooperación, Isabel Vizcaíno Fernández de Casadevante.



中华人民共和国政府与西班牙王国政府 关于合作拍摄电影的协议

中华人民共和国政府与西班牙王国政府(以下称双方)
为了促进两国在电影领域的合作;
为了推动和有助于两国间的电影合作摄制及文化经济
领域的交流;
鉴于合作摄制有益于电影产业的发展;
鉴于此类交流有助于促进两国间的关系;
达成协议如下:

第一条

在本协议中,除本协议另有规定外:

(一)“合作摄制”或“合作摄制影片”是指由中方合作制片者与西方合作制片者依据中国和西班牙主管部门在本协议中认可的条件联合投资、共同制作,不论制式,不论有无添加音效,不论长度或类型,包括故事片、动画片和纪录片,预定以影院为主进行商业开发,也包括电视播映的至少 60 分钟片长的故事片、纪录片和动画连续剧等电影作品。

(二) 负责本协议实施的主管部门:

- 1、代表中国: 国家新闻出版广电总局电影局;
- 2、代表西班牙: 电影与视听艺术协会, 及自治区主管部门(如适用);
- 3、如更换主管部门, 双方应及时互相通报。

第二条

合作摄制影片须获得双方主管部门批准。由两国主管部门联合批准、遵照本协议条款合作摄制的影片, 应视为各自的国产影片, 并因此享有双方境内现有法律法规赋予的所有权益, 并受相应约束。

第三条

- 一、合作制片者应自行认证合作对方的能力及资质, 包括其专业知识、组织能力、经济实力和专业信誉。
- 二、合作制片者须在所在国境内设有办公总部或分部。双方合作制片者不受共同经营、共同拥有或共同管理的制约。
- 三、签约双方对合作制片者双方的资质不承担任何责任或义务。

第四条

- 一、本协议范畴的合作摄制影片, 在开拍之前须经双方主管部门依据各自政策法律法规及本协议《附录》规定

的必要条件进行批准。

二、为此，合作制片者应向各自主管部门递交申请书以及《附录》中要求的信息材料。

第五条

一、总体上，合作摄制影片的主要技术、创意和艺术人员须由参与国国民构成，其比例应与各合作制片者的资金投入相符。

为了本协议目的，创作者是指导演、编剧、摄影指导或作曲。

二、技术和艺术人员是指依据其所在国现行法律认定的电影作品制作者，尤指编剧、导演、作曲、剪辑、摄影指导、艺术指导、演员及录音师等人员。上述人员的构成须逐个评估。

投入较少的合作制片者须至少提供两位演员、一位部门长及一位创作者。

三、任何一方合作制片者在资金投入与表演、技术、艺术和创意方面的参与至少须达到合作摄制影片制作预算的20%。

四、双方合作制片者之间“单纯资金合作”的影片不受本协议约束。

第六条

一、如中国或西班牙与第三方国家（地区）间存在电

影合作协议，双方主管部门可依据本协议规定，批准有第三方国家（地区）合作制片者参与的合拍项目，其投入比例不可高于30%。

二、如多个国家（地区）合作摄制影片，投入较少方的投入比例不可低于影片成本的10%，投入最大方的投入比例不可高于70%。

第七条

一、中方合作摄制影片的制片者须为中国国民或永久居民。

西方合作摄制影片的制片者须为西班牙国民或永久居民，并应符合欧盟赋予其成员国西班牙的所有职责。

二、上述第一款定义的合作摄制影片的制片者必须在影片整个制作过程中维持其国民资格，不可在制作过程中获得或失去该国民资格。

三、如影片需要，也可准许非中国或西班牙国民的专业人员参加拍摄，但只有在特殊情况下，而且须经签约双方主管部门一致同意。

第八条

与合作摄制影片相关的权利、收入和奖品须由合作制片者以双方一致同意的方式共享。

第九条

一、合作摄制影片真人表演部分的拍摄与包括故事版、

设计、主要动画、中间画和录音在内的动画工作的完成，原则上应在中国或西班牙境内进行。

二、然而，如剧情或动作需要，在中国和西班牙技术人员参与摄制的前提下，经两国主管部门批准，合作摄制影片的景地拍摄，包括外景和内景，可在不参与合作摄制的一国（地区）进行。

三、合作摄制影片的冲洗及后期制作须在中国或西班牙境内完成。只有双方在技术上无法实现时，经两国主管部门批准，冲洗及后期制作才可在不参与合作摄制的一国（地区）进行。

第十条

一、合作摄制影片的原始声带须采用汉语普通话，或西班牙语或任何一种西班牙联合官方语言，或英语，或经许可的上述语言的混合体录制；配音片声带也可采用以上任何一种语言录制。

二、如因剧本需要，经两国主管部门批准，合作摄制影片的偶尔对话可采用其他任何语言。

三、合作摄制影片的配音或加注字幕应在中国或西班牙完成。汉语普通话的配音或加注字幕在中国完成；西班牙语或任何一种西班牙联合官方语言的配音或加注字幕在西班牙完成；英语的配音或加注字幕，经双方合作制片者一致同意后，可在中国或西班牙完成。

第十一条

一、合作摄制影片及与影片相关的宣传材料须标明影片由“中国与西班牙合作摄制”或“西班牙与中国合作摄制”字样，适当时还须标明影片由中国、西班牙和第三方合作制片者所在国家（地区）参与制作的字样。

二、合作摄制影片获得的奖项、奖品、奖金和其他利益，可依据合作摄制合同及两国现行的适用法律，由双方合作制片者共享。

三、依据本协议确定的标准合作摄制的影片所获得的非现金类奖品，如第三国（地区）赠予的荣誉称号或奖杯等，应委托投入多的合作制片者或按照双方合作摄制合同或协议规定的条款保管。

第十二条

一、如果一部合作摄制影片出口到有配额限制的某个国家（地区）：

（一）原则上，该合作摄制影片须计入出资多的国家的额度内；

（二）如果双方出资对等，双方合作制片者应通过友好协商确定额度问题，以便把该合作摄制影片计入能提供更好出口机会的国家的额度内；

（三）如果依然难以确定，该合作摄制影片须计入导演所在国家的额度内。

二、虽有上述第一款规定，如果某个有配额规定的国家（地区）对合作一方国家的影片实行无限额引进，依据本协议实施的合作摄制影片，如前述合作方国家同意，应被允许作为前述合作方国家的国产影片，出口至无配额限制的该引进国（地区）。

第十三条

签约双方应依据各自现行法律法规，为已经批准的合作摄制影片提供以下方便：

（一）签约对方的技术和艺术人员的入境及短期逗留手续；

（二）签约对方制片者所需技术和其他摄制器材的进口和出口手续。

第十四条

一、合作摄制影片的公映许可须符合中国和西班牙法律。

二、在中国，合作摄制影片拍摄完成后，应提交至主管部门审看。如完成影片与批准的剧本一致，中方主管部门将准许影片在中国境内外公开放映。

第十五条

虽有本协议条款规定，与征税相关的事宜适用于两国的现行法律。如双方之间缔结避免双重征税方面的协议，

以相关协议的安排为准。

第十六条

经双方合作制片人协商一致，任何一方都可将合作摄制影片送往国际电影节展；如可能，在电影节展开前30日将参展意愿通报双方主管部门。

第十七条

协议自签字之日起临时适用。双方应当通过外交途径，通知对方其已完成协议生效所必需的国内法律程序。协议自后一份通知收到之日起生效。

第十八条

经签约双方一致同意，双方可通过外交途径以交换照会的方式，对本协议进行修订，修订内容自照会中标明的日期起生效。

第十九条

在本协议解释或执行过程中产生的任何争议须由双方友好协商解决，不应提交至任何国内或国际法庭或第三方进行裁决。

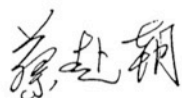
第二十条

一、本协议及构成本协议不可分割部分的《附录》的有效期至本条第二款所述的终止日期；

二、本协议签约一方可提前6个月，通过外交途径以书面形式通告另一方终止本协议；

三、虽有本条第二款规定，本协议对已经双方主管部门批准，但本协议终止前尚未完成的所有合作摄制影片继续有效。

本协议于2014年9月25日在北京签订，一式两份，每份均用中文、西班牙文和英文写成，三种文本同等作准。



中华人民共和国政府

代表

中国国家新闻出版广电总局

局长

蔡赴朝



西班牙王国政府

代表

西班牙王国驻华特命全权

大使

瓦伦西亚

Appendix 5: Management of Chinese-foreign cooperative filming (China)

□ (1994)

发布日期:1994-07-05

生效日期: 1994-07-05

发布部门: 广播电影电视部

发布文号: 广播电影电视部令第 14 号

现发布《关于中外合作摄制电影的管理规定》，自发布之日起施行。

部长 孙家正
一九九四年七月五日

关于中外合作摄制电影的管理规定

第一条 为繁荣中国电影创作生产，促进国际文化交流，保护中外合作摄制电影的制片者（法人或自然人）及相关人员的合法权益，依据中华人民共和国有关法律和法规，制定本规定。

第二条 本规定所称中外合作摄制电影，指经中国电影行政主管部门批准从事摄制电影的法人（以下称中方），与外国法人以及自然人（以下称外方）在中国境内外以联合摄制、协作摄制、委托摄制等形式制作电影的活动。

第三条 本规定适用于中外电影制片者在中国境内外合作摄制以下电影的活动：

- （一）故事影片（含舞台、戏剧艺术片）；
- （二）美术影片（含动画、木偶、剪纸片等）；
- （三）科学教育影片；
- （四）纪录影片；
- （五）其它影片。

第四条 中外合作摄制电影活动包括下列形式：

(一) 联合摄制，即中外双方共同投资（含现金或劳务、实物）、共同摄制，并按各自投资比例分享影片权益、分担影片风险的活动。

(二) 协作摄制，即外方出资，提供主创人员在中国境内拍摄部分场景，中方以提供设备、器材、场地、劳务等方式给予协助的摄制活动；题材、主创人员均为中方，外方仅以资金投入在中国境内进行的拍摄活动，一般不应作为协作摄制。

(三) 委托摄制，即外方投资，委托中方代为摄制的活动，这种形式一般只适用于短片。

(四) 其它合作摄制形式。

第五条 中外合作摄制电影活动应遵循以下原则：

(一) 符合我宪法、法律及有关规定；

(二) 有利于弘扬中华民族优秀传统文化；

(三) 有利于中国的经济建设、文化建设和社会安定；

(四) 有利于中外文化交流；

(五) 不得损害第三国的利益；

(六) 其他法规规定的内容。

关联法规：

第六条 国家对中外合作摄制电影的活动实行许可证制度。

第七条 中华人民共和国广播电影电视部是中外合作摄制电影的行政主管部门。

广播电影电视部在中外合作摄制电影过程中行使下列职权：

(一) 监督、检查中外双方对中国合作摄制电影方针、政策、规定的贯彻执行情况；

(二) 批准或不予批准中外合作摄制电影的剧本；

(三) 批准或不予批准中外合作摄制电影的立项申请、报告等文件；

- (四) 批准或禁止中外合作摄制的电影或素材出入境;
- (五) 批准或禁止中外合作摄制完成的影片在中国境内或境外公映;
- (六) 颁发中外合作摄制电影许可证和公映许可证;
- (七) 调解、处理中外合作摄制电影纠纷。

第八条 中国电影合作制片公司受电影行政主管部门委托，具体承担以下合作摄制电影业务：

- (一) 为合作摄制电影者联系、介绍合作对象和提供资信服务；
- (二) 对中外双方拟拍摄的电影剧本进行咨询；
- (三) 承办中外双方合作摄制电影的立项申请报告和协助签订合作摄制电影合同，并对合同的履行进行监督、协调和管理；
- (四) 承办对方人员的进出境签证等事项；
- (五) 承办外方以实物投资和自用的设备、材料等的进出境申报事项；
- (六) 对中外合作摄制完成的影片与批准立项的剧本（导演本）进行对照初审；
- (七) 电影行政主管部门交办的其它事项。

第九条 中外合作摄制电影的立项申请程序是：

(一) 中外双方应首先将拟合作摄制电影的中文（汉语普通话）剧本（如果原剧本是外文，应提前翻译成中文）及相关文件提交中国电影合作制片公司进行咨询。

(二) 中国电影合作制片公司在收到该剧本后七日内提出咨询意见，并将该剧本及提出的书面咨询意见连同中外制片者提交的立项申请和相关文件、预算资料报送广播电影电视部。

(三) 广播电影电视部在收到立项申请报告三十日内作出批准或不予批准的书面决定。逾期未接到审批书的，申请人有权查询或向上级行政主管部门申诉。申请人所报立项申请及相关文件有不当之处，广播电影电视部可要求申请人限期修改，审批期限亦可相应延长。

(四) 经审查批准并取得中外合作摄制电影许可证后，中外双方应在中国电影合作制片公司协助下签订合同，该合同为唯一合同，并将所签合同报送广播电影电视部备案。合作摄

制电影合同签订后，双方方可进行摄制活动。

合作摄制环保、农业、工业等专题科研、学术、教学等电影，亦需经广播电影电视部审查批准。

第十条 以第四条第（一）项规定的形式合作摄制电影的导演、摄影师等主要创作人员须报经广播电影电视部批准，一般应以中国境内公民为主。

第十一条 中方制片人有权拒绝违反本规定第五条的合作摄制活动，对由此产生的经济损失不承担赔偿责任。

第十二条 除经广播电影电视部批准外，合作摄制的电影底样片冲洗及后期制作，应在中国境内完成。剪余的底样片素材由中方保存，影片公映一年之后方可出境。

第十三条 中外双方有权依照合同对合作摄制电影的活动进行检查。

第十四条 中外双方必须遵守电影主管部门对剧本或完成片的审查结论，对需修改或删剪的内容，必须进行修改或删剪。

第十五条 中外双方合作摄制的电影完成片或双片由中国电影合作制片公司依据《电影审查暂行规定》有关规定报送电影主管部门审查。经审查批准并发给公映许可证后，方可在中国境内或输出境外公映。

经广播电影电视部审查通过的剧本，合作双方均不得擅自对内容进行实质性修改。

经广播电影电视部审查通过的影片为该影片的唯一版本。影片可根据放映国家和地区审查规定酌情删剪。

第十六条 对未经广播电影电视部审查、批准的影片或在后期制作时擅自改变了原批准内容的影片，中外双方或第三方均不得私自印制拷贝或复制成其他音像制品在中国境内外公映。

第十七条 外方应通过中方合作单位或中国电影合作制片公司在中国境内聘用电影创作及劳务人员，并应依据中国法律、法规与应聘者签订合同，合同中要明确规定聘用期限、报酬、劳动保险及劳动保护等条款。

第十八条 外方以设备、材料等实物作价投资，其价格不得高于当地同类设备、材料等的国际市场中间价格。

第十九条 以第四条第（一）项规定的形式摄制的电影，版权归合作方共同享有。任何一方不得损害他方的合法权益。

第二十条 外方人员在中国境内参与摄制电影以及与之相关的活动，必须遵守中国法律、法规；尊重中国当地民族风俗、宗教信仰和生活习惯。

中外双方应依法纳税，并按规定缴纳有关费用。

广播电影电视部收取中外合作摄制电影的管理费不得超过该影片摄制预算的百分之一。

第二十一条 中外合作摄制电影立项申请书的内容（见附件 1）要真实可靠。

第二十二条 本规定所称中外合作摄制电影合同，是指外方制片者或投资人与中方在中国境内外合作摄制电影的书面协议以及该协议的补充、修改文字资料和附件等。

中外合作摄制电影合同的主要内容详见附件 2。

第二十三条 本规定所称中外合作摄制电影预算，指中外合作摄制电影合同各方一致同意的电影摄制计划的预期财务安排，经各方签字后与合同有同等法律效力。

中外合作摄制电影预算书的主要内容详见附件 3。

第二十四条 有下列行为之一的，由广播电影电视部根据情节轻重，会同国家有关部门给予处罚；构成犯罪的，由司法机关依法追究刑事责任：

（一）违反第九条第（四）项规定的，没收所摄制的电影片及全部素材，并对合作摄制的一方或双方处以 1 0 万元以上 1 0 0 万元以下的罚款；

（二）违反第十四条规定的，不发给公映许可证；

（三）违反第十五条规定的，除海关禁止该影片输出外，电影行政主管部门有权禁止该

影片在国内公映，没收其全部非法所得和摄制的影片，并对合作摄制的一方或双方处以 1 0 万元以上 1 0 0 万元以下的罚款；

（四）违反第十六条规定的，禁止该影片及其复制品输出境外，并对合作摄制的一方或双方处以该影片实际成本 3 倍以上 5 倍以下的罚款；

（五）违反第十九条规定的，按中华人民共和国《著作权法》及有关规定处理。

（六）被处罚者如对处罚决定不服的，可在接到处罚决定之日起十五日内向电影行政主管部门提出申诉。如逾期不提出申诉又不接受处罚的，电影行政主管部门有权向人民法院申请执行。

第二十五条 本规定适用于香港、澳门地区及台湾省电影制片人者来境内合作摄制电影的活动。

第二十六条 本规定由广播电影电视部负责解释。

第二十七条 本规定自发布之日起施行。以前发布的有关规定凡与本规定不符的，一律以本规定为准。

附件 1、中外合作摄制电影立项申请书内容

2、中外合作摄制电影合同内容

3、中外合作摄制电影预算书内容

附件 1、 中外合作摄制电影立项申请书内容

制片者（出品人）名称、简介、国别、地址、通讯方式及电话和传真号码；

电影名称及剧本；

投资方式和投资的简要说明；

电影内容的简要说明；

计划开始拍摄时间、周期和内外影点；

制片人、导演、摄影、主要演员的个人简介；

导演、摄影、主要演员等受聘的有效书面证明文件；

中外方投资人的有效资金证明；

中国电影合作制片公司的咨询意见及项目负责人姓名和简历。

附件 2、 中外合作摄制电影合同内容

序言；

合同各方的法定名称、地址、民事权利能力和行为能力；

合同各方主要权利、义务和责任；

剧本和分镜头剧本的提供者、改编及授权规定；

筹备和拍摄计划；

拍摄内、外景点，主要演职员及底样片冲洗、后期制作单位的选定；

投资方式、数额和投资成本及费用分摊方式；

投资付款时间和方式；

影片审查发行放映事项；

影片著作权（版权）和邻接权及其他权益的分享规定；

影片发行区域划分和发行收入分配规定；

影片底片权益规定；

影片洗印、后期制作费用摊销方式；

影片复制品及副产品的权益分配；

影片和素材、设备、器材的进出境和海关申报；

临时人员的进出境和签证手续；

财产和物资清算；

不可抗力和不可抗力事件的约定及其免责规定；

违约责任和罚责；

争议解决方式；

法律适用和管辖；

生效和终止；

其它。

附件 3： 中外合作摄制电影预算书内容

拍摄计划的预期财务安排，经合作各方签字后对签字各方具有与合同相同的法律约束力。摄制预算应包括但不限于以下内容：

投资总额及资金来源；

主要演、职员报酬或报酬标准；

设备、器材及胶片等消耗材料的价款或作价方式及价格标准；

场地和场租费计价标准或支出标准；

设备、器材租赁费用；

仓储、运输费用；

全体演职员食、宿、加班和交通标准或支出标准；

后期制作费；

税款和有关管理费的缴纳；

不可预见费用和保险费用；

财务、审计和法律费用；

超支或超预算的资金来源及其担保或保证；

拍摄预算可经合同各方联合或各方单独在合同签字后任何时候进行审计；但摄制预算以合同各方签字为准，不以审计为生效条件。

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ (1995)

【颁布日期】 1995.09.01

【实施日期】 1995.09.01

【失效日期】

【法规分类】 部门规章

【内容分类】 广播、电视

【颁布单位】 广播电影电视部

【内容】

第一条 为促进中外文化交流，繁荣电视剧（录像片）创作，加强中外合作制作电视剧（录像片）管理，保护制作者的合法权益，根据我国有关法律和法规，制定本规定。

第二条 本规定所称中外合作制作电视剧（录像片），系指境内影视节目制作机构及音像出版单位（以下简称中方）与外国法人及自然人（以下简称外方）在境内以联合制作、协作制作、委托制作等方式制作电视剧（录像片）的行为。

本规定中所称“电视剧”系指采用电子摄录手段制作的有故事情节的电视节目；“录像片”系指音像出版单位制作的供出版、发行、放映或播放的具有故事情节的录像节目。

第三条 广播电影电视部负责全国中外合作制作电视剧（录像片）的管理工作。

省级广播电视行政部门负责本行政区域内中外合作制作电视剧（录像片）的具体管理工作。

第四条 中外合作制作电视剧（录像片）应当遵守中华人民共和国宪法、法律、法规和有关规定。

第五条 联合制作（简称合拍）系指中方与外方共同投资、共派主创人员、共同分享利益及共同承担风险的电视剧（录像片）制作方式。其条件如下：

（一）双方共同投资，包括以货币直接投资，或以劳务、实物、广告时间等折价作为投资；

（二）剧本由双方共同确定；

(三) 共派创作人员、技术人员进行全程摄制，主创人员（包括剧本作者、导演、主要演职员）中，中方人员不得少于三分之一；

(四) 电视剧（录像片）版权归中方及外方共同所有。

第六条 协作制作（简称协拍）系指由外方出资并提供主创人员，在境内拍摄全部或部分外景，中方提供劳务或设备、器材、场地予以协助的电视剧（录像片）制作方式。

双方根据协议进行利益分配。

第七条 委托制作系指外方委托中方在境内制作的方式。

第八条 申请合拍电视剧（录像片），应提交下列文件：

(一) 申请书；

(二) 全剧中文剧本或每集 1 5 0 0 字以上的故事梗概；

(三) 制片人、导演、编剧履历、剧组演职员名单；

(四) 制作计划、境内拍摄景点及详细拍摄日程；

(五) 合作意向书；

(六) 电视剧制作许可证的复印件；

(七) 外方法人注册登记证明（外方为自然人者应提交投资人履历）、资信证明，必要时需提交经过公证的外方第三者担保书。

第九条 申请协拍电视剧（录像片），应提交下列文件：

(一) 申请书；

(二) 每集 1 0 0 0 字以上的故事梗概、剧本中涉及我国的内容以及景点章、集脚脚本；

(三) 剧本作者、导演及主要演职员名单；

(四) 境内拍摄景点及拍摄计划；

(五) 合作意向书；

(六) 必要时需提交外方的资信证明。

第十条 申请委托制作电视剧（录像片）参照第九条规定执行。

第十一条 广播电影电视部直属的影视节目制作机构申请与外方合作制作电视剧（录像片），由广播电影电视部审查批准。

中央单位或其所属事业单位下属的影视节目制作机构及音像出版单位，申请与外方合作制作电视剧（录像片），应经其上级主管单位审核后，报广播电影电视部审查批准。

其他影视节目制作机构和音像出版单位申请与外方合作制作电视剧（录像片），由所在地省级广播电视行政部门审核后，报广播电影电视部审查批准。

特殊情况下，按规定由广播电影电视部审核后，报有关部门批准。

第十二条 对经审查通过的剧本或故事梗概不得进行实质性的改动。

第十三条 中外合作制作电视剧（录像片）中，不得出现下列内容：

- （一）违背中华人民共和国宪法和法律；
- （二）损害国家利益、社会安定、民族尊严和民族团结；
- （三）违反社会公共道德规范；
- （四）宣扬迷信；
- （五）宣扬色情、性裸露、暴力及详述犯罪手段；
- （六）可能伤害未成年人身心健康；
- （七）其他应禁止的内容和情节。

第十四条 审批机关应在接到全部申请材料之日起六十日内审批完毕。

对于符合本规定各项条件的，审批机关应批准拍摄并发放《合作制作电视剧（录像片）许可证》。

第十五条 禁止未经批准中外合作制作电视剧（录像片）。

第十六条 禁止以任何形式转让《合作制作电视剧（录像片）许可证》。

第十七条 非经合作各方同意，不得制作不同的电视剧（录像片）版本。

第十八条 中外合作制作的电视剧在境内发行及电视台播放，应经广播电影电视部审查批准。

第十九条 对违反本规定第十二条、第十三条、第十五条、第十六条、第十七条、第十八条规定的，广播电视行政部门可根据情节轻重，作出以下行政处罚：

- (一) 警告;
- (二) 责令停止制作、出版、发行或播放;
- (三) 停止合作制作电视剧(录像片)资格;
- (四) 取消中方电视剧制作资格。

第二十条 对违反本规定,情节严重,构成犯罪的,由司法机关依法追究其刑事责任。

第二十一条 与香港、澳门地区的法人与自然人合作制作电视剧(录像片),参照本规定执行。

与台湾地区的法人及自然人合作制作电视剧(录像片)仍按广发外字(1994)89号文件执行。

第二十二条 本规定由广播电影电视部负责解释。

第二十三条 本规定自发布之日起施行。

附:合作制作电视剧(录像片)许可证样本

合作制作电视剧(录像片)许可证

编号 广合字()号

外方:_____

中方:_____

电视剧(录像片)名:_____

拍摄时间:_____

拍摄地点:_____

合作方式:_____

摄制组中方负责人签领:

签发机关

年 月 日

□ □ □ □ □ □ □ □ □ □ □ □ □ □ (2003)

中华人民共和国国家广播电影电视总局令

第 19 号

《中外合作摄制电影片管理规定》经 2003 年 9 月 28 日局务会议通过，现予发布，自 2003 年 12 月 1 日起施行。

国家广播电影电视总局局长 徐光春

二〇〇三年十月八日

中外合作摄制电影片管理规定

第一条 为繁荣电影创作生产，维护中外合作摄制电影片的制片者及相关人员的合法权益，促进国际文化交流，根据《电影管理条例》，制定本规定。

第二条 本规定所称中外合作摄制电影，是指依法取得《摄制电影许可证》的境内电影制片者（以下简称中方）与境外电影制片者（以下简称外方）在中国境内外联合摄制、协作摄制、委托摄制电影片。

第三条 本规定适用于中外电影制片者在中国境内外合作摄制的故事、美术、科教、纪录、专题等电影片（含电视电影、数字电影）。

第四条 国家广播电影电视总局（以下简称广电总局）是管理中外合作摄制电影的行政主管部门。

第五条 中外合作摄制电影包括下列形式：

（一）联合摄制，即由中外双方共同投资（含资金、劳务或实物）、共同摄制、共同分享利益及共同承担风险的摄制形式。

(二) 协作摄制，即外方出资，在中国境内拍摄，中方有偿提供设备、器材、场地、劳务等予以协助的摄制形式。

(三) 委托摄制，即外方委托中方在中国境内代为摄制的摄制形式。

第六条 中外合作摄制电影应当遵循以下原则：

- (一) 符合中国宪法、法律、法规及有关规定；
- (二) 尊重中国各民族的风俗、宗教、信仰和生活习惯；
- (三) 有利于弘扬中华民族优秀传统文化；
- (四) 有利于中国的经济建设、文化建设和社会安定；
- (五) 有利于中外文化交流；
- (六) 不得损害第三国的利益。

第七条 国家对中外合作摄制电影实行许可制度。

未取得《中外合作摄制电影片许可证》或批准文件的境内外组织或个人不得在中国境内合作或独立摄制电影片。

第八条 广电总局指定中国电影合作制片公司为从事中外合作摄制电影管理、协调、服务的专门机构。承办中外合作摄制电影的立项申请、提出影片初审意见等有关事项。

第九条 中外合作摄制电影的立项申请程序：

(一) 中外双方将拟合作摄制电影的中文（规范汉字）剧本及相关文件提交中国电影合作制片公司；

(二) 中国电影合作制片公司自收到该电影剧本和相关材料之日起 10 日内，提出初审意见，

并将初审意见、中外制片者的立项申请、合作意向书及外方资信、主创人员情况等相关材料报送广电总局；

（三）广电总局自收到初审意见、立项申请及相关材料之日起 10 日内作出立项决定；

（四）符合联合摄制条件的，由广电总局颁发一次性的《中外合作摄制电影片许可证》；符合协作摄制或委托摄制条件的，由广电总局签发批准文件；

（五）取得许可证或批准文件后，中外双方应根据批准立项的内容签订合作合同。

第十条 《中外合作摄制电影片许可证》有效期为两年。

第十一条 联合摄制中需聘用境外主创人员的，应当报广电总局批准。

第十二条 联合摄制的电影片，应当制作普通话语言版本，其字幕须使用规范汉字。根据影片发行的需要，允许以普通话版本为标准，制作相应国家、地区、少数民族的语言文字版本。

第十三条 中外合作摄制完成的电影片，经省级广播影视行政部门及中国电影合作制片公司提出初审意见后，报广电总局电影审查机构审查。

第十四条 联合摄制的电影片，经审查合格，取得广电总局颁发的《电影片公映许可证》后，方可在中国境内或境外发行公映。

协作摄制、委托摄制的电影片，经审查合格的，可持广电总局的批准文件办理出境手续。

第十五条 中外双方对已经取得《电影片公映许可证》的电影片，如需更改，应当报广电总局审批。

第十六条 中外合作摄制的电影底片、样片的冲印及后期制作，应在中国境内完成。因特殊需要在境外完成的，应报广电总局批准。

剪余的底样片素材暂由中方保存，影片在境外公映半年之后方可出境。

第十七条 外方应通过中方合作者或中国电影合作制片公司在中国内地聘用电影创作及劳务人员，并依据中国法律、法规与应聘者签订合同。

第十八条 对违反本规定的行为，依据《电影管理条例》的有关规定处罚。

第十九条 本规定适用于香港、澳门特别行政区及台湾地区的电影制片者在境内合作摄制电影。

第二十条 本规定自 2003 年 12 月 1 日起施行。

1994 年 7 月 5 日原广播电影电视部公布的《关于中外合作摄制电影的管理规定》同时废止。

□ □ □ □ □ □ □ □ □ □ □ □ □ □ (2004)

国家广播电影电视总局令

(第 31 号)

《中外合作摄制电影片管理规定》经 2004 年 6 月 15 日局务会议通过，现予发布，自 2004 年 8 月 10 日起施行。

局 长:徐光春

二〇〇四年七月六日

(2004 年 7 月 6 日 国家广播电影电视总局令第 31 号 根据 2016 年 5 月 4 日《关于修改部分规章的决定》修订)

第一条 为繁荣电影创作生产，维护中外合作摄制电影片的制片者及相关人员的合法权益，促进中外电影交流，根据《电影管理条例》，制定本规定。

第二条 本规定所称中外合作摄制电影片，是指依法取得《摄制电影许可证》或《摄制电影片许可证（单片）》的境内电影制片者(以下简称中方)与境外电影制片者(以下简称外方)在中国境内外联合摄制、协作摄制、委托摄制电影片。

第三条 本规定适用于中外电影制片者在中国境内外合作摄制的故事片、美术片、科教片、纪录片、专题片等电影片（含胶片电影、数字电影、电视电影等）。

第四条 国务院广播影视行政部门负责中外合作摄制电影的管理工作。

第五条 中外合作摄制电影片包括下列形式:

(一)联合摄制，即由中外双方共同投资(含资金、劳务或实物)、共同摄制、共同分享利益及共

同承担风险的摄制形式：

(二)协作摄制，即外方出资，在中国境内拍摄，中方有偿提供设备、器材、场地、劳务等予以协助的摄制形式；

(三)委托摄制，即外方委托中方在中国境内代为摄制的摄制形式。

第六条 中外合作摄制电影片应当遵循以下原则：

(一)符合中国宪法、法律、法规及有关规定；

(二)尊重中国各民族的风俗、宗教、信仰和生活习惯；

(三)有利于弘扬中华民族的优秀文化传统；

(四)有利于中国的经济建设、文化建设、思想道德建设和社会安定；

(五)有利于中外电影交流；

(六)不得损害第三国的利益。

第七条 国家对中外合作摄制电影片实行许可制度。

境内任何单位或个人未取得《中外合作摄制电影片许可证》或批准文件，不得与境外单位或个人合作摄制电影片。未经批准，境外单位或个人不得在中国境内独立摄制电影片。

第八条 申请中外合作摄制电影片应当具备下列条件：

(一)持有《摄制电影许可证》或《摄制电影片许可证（单片）》的中方制片单位（含在境内批准注册的中外合资电影制片公司，下同）；

(二)中外合作双方均不在因违反《电影管理条例》而停止摄制电影片的处罚期内。

第九条 申请中外合作摄制电影片应当向国务院广播影视行政部门提供下列材料:

- (一) 中方制片单位的摄制立项申请;
- (二) 中方制片单位的《摄制电影许可证》(《摄制电影片许可证(单片)》)及营业执照复印件;
- (三) 电影文学剧本(规范汉字)一式三份;
- (四) 外方的资信证明和合拍影片情况;
- (五) 中外双方合作意向书或协议书,主要内容应明确:合作各方投资比例、中外主创人员比例、是否参加国内外电影节(展)等;
- (六) 主创人员简介。

第十条 中外合作摄制电影片立项申报审批程序:

- (一) 中方制片单位向国务院广播影视行政部门提出申请;
- (二) 国务院广播影视行政部门按照《行政许可法》的规定期限受理申请单位提出的书面申请;
- (三) 决定受理的,国务院广播影视行政部门应当在二十个工作日内作出批准或不批准立项的决定。电影剧本须经专家评审的,应书面告知申请单位,其评审时间应在二十个工作日内完成;
- (四) 符合联合摄制条件的,发给一次性《中外合作摄制电影片许可证》;符合协作摄制、委托摄制条件的,发给批准文件。不批准的,应当书面说明理由。

第十一条 取得《中外合作摄制电影片许可证》或批准文件后,中外双方应根据批准立项的内容签订合同。

第十二条 《中外合作摄制电影片许可证》有效期为两年。

第十三条 联合摄制中需聘用境外主创人员的，应当报国务院广播影视行政部门批准，且外方主要演员比例不得超过主要演员总数的三分之二。

第十四条 联合摄制的电影片，应当制作普通话语言版本，其字幕须使用规范汉字。根据影片发行的需要，允许以普通话版本为标准，制作相应国家、地区、少数民族的语言文字版本。

第十五条 中外合作摄制完成的电影片，经当地省级广播影视行政部门提出初审意见后，报国务院广播影视行政部门电影审查委员会审查；中央和国家机关所属电影制片单位和持有《摄制电影片许可证（单片）》的单位申请立项并摄制完成的电影片，直接报国务院广播影视行政部门电影审查委员会审查。

第十六条 联合摄制的电影片，经审查合格，取得国务院广播影视行政部门颁发的《电影片公映许可证》后，方可在中国境内外发行公映。

协作摄制、委托摄制的电影片，经审查合格的，可持国务院广播影视行政部门的批准文件办理出境手续。

第十七条 中外双方如需更改已经取得《电影片公映许可证》的电影片，应当报国务院广播影视行政部门审批。

第十八条 联合摄制的电影片，需参加中外电影节（展）的，应按照举办、参加中外电影节（展）的有关规定报国务院广播影视行政部门备案。

第十九条 外方应通过中方在中国内地聘用电影创作及劳务人员，并依据中国法律、法规与应聘者签订合同。

第二十条 对违反本规定的行为，依据《电影管理条例》的有关规定处罚。

第二十一条 本规定适用于香港、澳门特别行政区及台湾地区的电影制片者在境内合作摄制

电影。

第二十二条 本规定自 2004 年 8 月 10 日起施行。广电总局《中外合作摄制电影片管理规定》（广电总局令第 19 号）同时废止。

国家新闻出版广电总局令 (2016)

国家新闻出版广电总局令

(第 8 号)

《关于修改部分规章的决定》经 2016 年 4 月 26 日局务会议审议通过。现予发布，自发布之日起施行。

国家新闻出版广电总局局长:蔡赴朝

2016 年 5 月 4 日

关于修改部分规章的决定

按照国务院行政审批制度改革的要求，国家新闻出版广电总局对涉及行政审批制度改革的规章和规范性文件进行了清理。根据《规章制定程序条例》的相关规定，决定修改以下 5 个规章。

1. 《中外合作摄制电影片管理规定》(广电总局令第 31 号)

删去第九条第五项中的“底样片冲洗及后期制作地点”。

删去第十八条，相应调整之后各条序号。

将第四条中的“国家广播电影电视总局(以下简称广电总局)”以及第九条、第十条、第十三条、第十五条、第十六条、第十七条、原第十九条中的“广电总局”，修改为“国务院广播影视行政部门”。

2. 《广播影视节(展)及节目交流活动管理规定》(广电总局令第 38 号)

将第五条修改为：“国家鼓励各相关单位依法与境外国家（地区）开展对等交流互办电影展映等活动。

在京的中央单位及其直属机构在境内举办上述活动须报国务院广播影视行政部门批准。其他单位在境内举办上述活动，如涉及多个国家（地区），该活动须报国务院广播影视行政部门批准；如只涉及单一国家（地区），须报省级广播影视行政部门批准，其拟展映的境外影片须经省级广播影视行政部门审查，批准时应同时抄报国务院广播影视行政部门。”

第七条修改为：“在综合性文化活动中举办涉外电影展映活动的，主办单位须持文化行政部门对该综合性文化活动的批准文件，按照本规定的有关规定，报国务院广播影视行政部门或者相关省级广播影视行政部门审查批准。”

第十六条第二款修改为：“获准在境内参赛、参展的境外影片入出境，由节（展）等有关活动的举办单位持国务院广播影视行政部门或者相关省级广播影视行政部门批准文件到海关办理拷贝临时入出境手续；赴境外参加电影节（展）并已备案的影片入出境，由参展单位持国务院广播影视行政部门相关文件到海关办理拷贝临时入出境手续。”

第二条中的“国家广播电影电视总局（以下简称广电总局）”以及第四条、第六条、第八条、第九条、第十条、第十二条、第十四条、第十七条中的“广电总局”，修改为“国务院广播影视行政部门”。

3. 《广播电影电视行业统计管理办法》（广电总局令第47号）

将第二十二条修改为：“广播影视行政部门应当对广播影视行业统计工作情况实施监督检查，定期进行考核评定，并根据考核评定结果进行表扬或者惩戒。

县级以上地方人民政府广播影视行政部门可以依据有关规定，对有关统计机构和统计人员给予表彰、奖励。

广播影视行业各单位应当依据本规定，建立统计工作奖惩制度。”

第三条、第四条、第九条第二项、第十八条、第二十三条中的“广播影视行政管理部门”，修改为“广播影视行政部门”；第八条、第十三条、第十四条、第十八条中的“国家广播电影电视总局”，修改为“国务院广播影视行政部门”；第九条、第十三条、第十四条中的“地方广播影视行政管理部门”，修改为“县级以上地方人民政府广播影视行政部门”；第十三条、第十四条中的“上一级广播影视行政管理部门”，修改为“上一级广播影视行政部门”。

4. 《广播电视安全播出管理规定》（广电总局令第 62 号）

将第八条修改为：“县级以上地方人民政府广播影视行政部门可以依据有关规定，对在广播电视安全播出工作中做出显著成绩的组织、个人给予表彰、奖励。

安全播出责任单位应当依据本规定，建立安全播出工作奖惩制度。”

第三十五条第六项修改为：“组织安全播出考核，并根据考核结果进行表扬或者惩戒。”

5. 《电视剧内容管理规定》（广电总局令第 63 号）

删去第十九条第二项，相应调整之后各项序号。

将第二十一条第一项修改为：“审查本行政区域内制作机构制作的国产剧。”

删去第二十一条第二项，相应调整之后各项序号。

此前发布的相关规范性文件，与国务院关于行政审批制度改革的有关文件以及此次涉及行政

审批制度改革的规章清理结果不一致的内容，一律无效。

Appendix 6: SARFT's 2008 Film Censorship Guidelines

Films containing any of the following content must be cut or altered:

- (1) Distorting Chinese civilization and history, seriously departing from historical truth; distorting the history of other countries, disrespecting other civilizations and customs; disparaging the image of revolutionary leaders, heroes and essential historical figures; tampering with Chinese or foreign classics and distorting the image of the significant figures portrayed therein;
- 2) Disparaging the image of the people's army, armed police, public security organ or judiciary;
- (3) Showing obscene and vulgar content, exposing scenes of promiscuity, rape, prostitution, sexual acts, perversion, homosexuality, masturbation and private body parts including the male or female genitalia; containing dirty and vulgar dialogues, songs, background music and sound effects³²⁷;
- (4) Showing contents of murder, violence, terror, ghosts and the supernatural; distorting value judgment between truth and lies, good and evil, beauty and ugliness, righteous and unrighteous; showing deliberate expressions of remorselessness in committing crimes; showing specific details of criminal behaviours; exposing special investigation methods; showing content which evokes excitement from murder, bloodiness, violence, drug abuse and gambling; showing scenes of mistreating prisoners, torturing criminals or suspects; containing excessively horror scenes, dialogues, background music and sound effects;

³²⁷ This is the most important reason that the film of Almodovar cannot release on big screen in china public.

- (5) Propagating passive or negative outlook on life, world view and value system; deliberately exaggerating the ignorance of ethnic groups or the dark side of society;
- (6) Advertising religious extremism, stirring up ambivalence and conflicts between different religions or sects, and between believers and non-believers, causing disharmony in the community;
- (7) Advocating harm to the ecological environment, animal cruelty, killing or consuming nationally protected animals;
- (8) Showing excessive drinking, smoking and other bad habits;
- (9) Opposing the spirit of law.

Taken from Cain (2011 [2]); see Bibliography.

Appendix 7: Box office list of Best Non-Hollywood Film³²⁸ in China

Data collected until 21, Feb 2018

截止2018年2月21日中国大陆上映非好莱坞电影票房排名						
注：非莱坞片泛指制片地，也不包含美国参与合作的合拍片（票房数据：猫眼票房）						
排名	片名	制片地	票房（亿元）	当地上映时间	国内上映时间	导演
1	摔跤吧爸爸	印度	12.91	2016/12/23	2017/5/5	涅提·蒂瓦
2	神秘巨星	印度	7.45	2017/10/18	2018/1/19	阿德瓦·香
3	你的名字	日本	5.77	2016/8/26	2016/12/2	新海诚
4	哆啦A梦：伴我同行	日本	5.34	2014/8/8	2015/5/28	八木龙一 /
5	星际特工：千星之城	法国	4.08	2017/7/26	2017/8/25	吕克·贝松
6	天才枪手	泰国	2.71	2017/5/3	2017/10/13	纳塔吾·彭
7	暴力街区	法国/加拿大	1.87	2014/4/23	2014/8/1	卡米尔·狄
8	看不见的客人	西班牙	1.72	2017/1/6	2017/9/15	奥里奥尔·
9	神探夏洛克：可恶的新娘	英国	1.60	2016/1/1	2016/1/4	道格拉斯·
10	小王子	法国	1.58	2015/7/29	2015/10/16	马克·奥斯
11	哆啦A梦：大雄的南极冰冰凉大冒险	日本	1.49	2017/3/4	2017/5/30	高桥敦史
12	玩命速递：重启之战	法国	1.28	2015/9/9	2015/11/20	卡米尔·狄
13	我的个神啊 PK	印度	1.18	2014/12/19	2015/5/22	拉吉库马尔
14	九条命	法国	1.11	2016/8/3	2016/9/9	巴里·索南
15	航海王之黄金城	日本	1.07	2016/7/23	2016/11/11	宫元宏彰
16	火影忍者剧场版：博人传	日本	1.03	2015/8/7	2016/2/18	山下宏幸
17	哆啦A梦：新·大雄的日本诞生	日本	1.03	2016/3/5	2016/7/22	八锹新之介

³²⁸ Excluded the cooperated films with US.

