

**Small-Town as inter-Asia Discourse:
The Cinema of Hou Hsiao-hsien in the 1980s**

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The images from Taiwan has conquered the realm of visual culture in Europe and Asia in recent decades, courtesy the masters of Taiwan cinema. Hou Hsiao-hsien among them has the longest career and he has been one who plays arguably the most important role in transforming Taiwan cinema from a local endeavor to a global venture in the 1980s. By virtue of the unique style of depiction of space, Hou Hsiao-hsien attracted the film critics and cine-lovers all over the world. In his films made in the 1980s we observe an intriguing way of depicting the small towns of colonial and post-colonial Taiwan. We have ample examples – The Sandwich Man (‘Son’s Big Doll’, 1983), The Boys from Fengkuei (1983), A Summer at Grandpa’s (1984), In the Time to Live and the Time to Die (1985), Dust in the Wind (1986) and The City of Sadness (1989). In Hou Hsiao-hsien’s films made in the 1980s the small town as cinematic space and as a place of habitation takes the center-stage whereas the ‘nation discourse’ in Asia including Taiwan mostly revolves around the binary of city-village. Actually Hou Hsiao-hsien was not alone; small town society was the focus of some other notable films of New Taiwan Cinema of the 1980s. The presentation will finally argue how Hou Hsiao-hsien’s works produce a socio-cultural counter-point of imagining postcolonial ‘national culture’ by introducing small town as the ‘third’ in to the city/village oriented nation-discourse of Taiwan.

主講人介紹：

Manas Ghosh，印度籍，Ghosh 教授於 2011 年以「Reframing Representation in Non-Western Film Culture: Old Canvases New Perspectives in Asian Cinema」為題，獲得賈達沃普大學電影研究博士。Ghosh 教授對於現代亞洲電影、第三電影（Third Cinema）、紀錄片史、伊朗新電影（New Iranian cinema）、非主流電影等領域皆有涉獵。現任職於賈達沃普大學電影研究系，開設電影理論、電影分析、非劇情片（Non-Fiction Film）等課程。本年獲得漢學研究中心獎助，來臺研究主題為「Postcolonial Cinematic Spaces: A Comparative Study of Mani Kaul and Hou Hsiao-hsien」。