Economy, Emotion, and Ethics in Chinese Cinema
Globalization on speed

David Leiwei Li
## Contents

*Acknowledgments*  

Introduction: Culture and contemporary Chinese cinema in the Second Coming of Capitalism  

### PART I  
**Homo economicus: Individual liberty and market dependency**  

1. Primitive accumulation and the emergence of the liberal subject in the People’s Republic: Zhang Yimou’s *Red Sorghum* and Zhou Xiaowen’s *Ermo*  

2. *Crazy English* with a Chinese face: Zhang Yuan’s documentary on the neoliberal pedagogy of the self  

### PART II  
**Homo sentimentalis: The transformation of family and intimacy**  

3. Neoliberalism’s family values: (Re)production and (re)creation in Ang Lee’s trilogy and Zhang Yimou’s *Happy Times*  

4. The deregulation of affect and reflexive individualization in Hou Hsiao-hsien and Yang De-chang  

### PART III  
**Homo ethicus: Toward ecological justice**  

5. The world of Jia Zhangke viewed: Neorealist aesthetics against neoliberal logics
 Contents

6 Abiding by nature’s time: The caution of cannibal capitalism in Fruit Chan’s *Dumplings* 198

Index 221