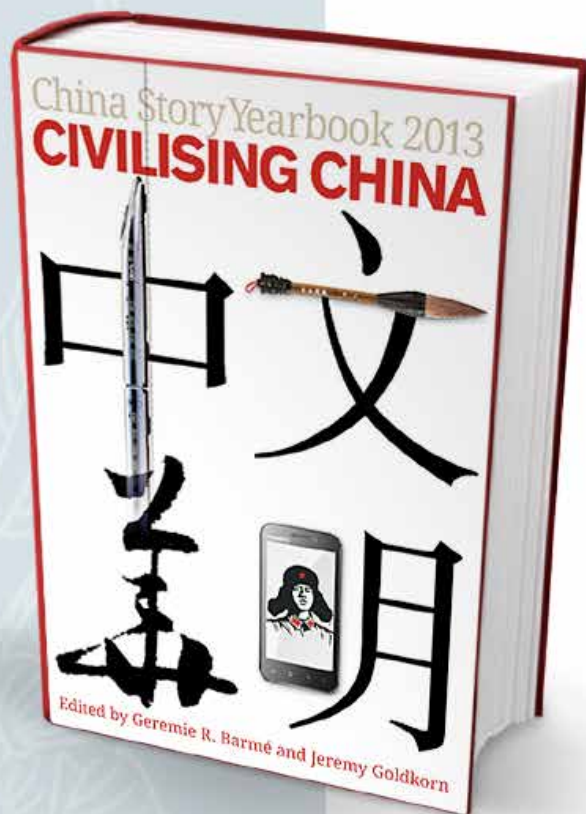


The China Story



China Story Yearbook
is available online:
www.TheChinaStory.org



FORUM

SCREEN AND TEXT

Excerpt from

CHINA STORY YEARBOOK 2013

CIVILISING CHINA

文明中华

EDITED BY

Geremie R. Barmé AND Jeremy Goldkorn

中全球研究中心
AUSTRALIAN CENTRE ON
CHINA IN THE WORLD



Australian
National
University

ANU College of Asia & the Pacific
Canberra, Australia

The China Story
中国的故事

© The Australian National University
(as represented by the Australian Centre on China in the World)

This publication is made available as an Open Educational Resource through licensing under a Creative Commons Attribution Non-Commercial Share Alike 3.0 Australia Licence: <http://creativecommons.org/licenses/by-nc-sa/3.0/au/deed.en>

Note on Visual Material

All images in this publication have been fully accredited. As this is a non-commercial publication, certain images have been used under a Creative Commons license. These images have been sourced from *flickr*, *Wikipedia Commons* and the copyright owner of each original picture is acknowledged and indicated in the source information

ISBN 978-0-9873655-3-8

First published in October 2013
THIS BOOK IS NOT FOR SALE

Published by:
Australian Centre on China in the World
The Australian National University

Art direction, typesetting and illustration by Markuz Wernli
Printed by Union Offset Printers, Canberra, Australia

The Australian Centre on China in the World is an initiative of the Commonwealth Government of Australia and The Australian National University

As China becomes wealthier and more confident on the global stage, it also expects to be respected and accommodated as a major global force — and as a formidable civilisation. Through a survey and analysis of China's regional posture, urban change, social activism and law, mores, the Internet, history and thought — in which the concept of 'civilising' plays a prominent role — *China Story Yearbook 2013* offers insights into the country today and its dreams for the future.



Chinese football fans, Guiyang, June 2011.
Source: ImagineChina

The top earning locally produced films were:

1. *Lost in Thailand*
(Ren zai jiongtu zhi Tai jiong 人再囧途之泰囧) 1.16 billion yuan
2. *Painted Skin: The Resurrection*
(Huapi II Fuhuo 画皮II 复活) 04.51 million yuan
3. *CZ12 (Shi'er shengxiao 十二生肖)* 735.97 million yuan
4. *Back to 1942 (1942)* 372 million yuan
5. *Cold War (Hanzhan 寒战)* 253.61 million yuan
6. *The Silent War (Tingfengzhe 听风者)* 233.74 million yuan
7. *The Four (Si daming bu 四大名捕)* 192.17 million yuan
8. *The Great Magician (Da moshushi 大魔术师)* 174.12 million yuan
9. *Caught in the Web (Sousuo 搜索)* 173.54 million yuan
10. *Mission Incredible: Adventures On the Dragon's Trail*
(Xiyangyang huitailang zhi kaixin chuang longnian
喜羊羊灰太狼之开心闯龙年) 165.95 million yuan

Scene from the domestic block buster *Lost in Thailand*.
Source: ImagineChina



Film posters of top domestic films: *Painted Skin: The Resurrection*; *CZ12*; *Back to 1942*; *Cold War*.
BXU6HVBLDQTUDQG6REPRVYUHEPDRERONLBBGLDRBRPRQVDDQ640P0

THE TOP TEN MOST POPULAR FOREIGN WRITERS IN 2012

The following list published in Huaxi Metropolitan Daily (Huaxi dushibao 华西都市报) is based on book sales figures in China:

J.K. Rowling J.K. 罗琳

Income from royalties: 15 million yuan
(US\$2.41 million)

Bestseller: *The Casual Vacancy*
《偶发空缺》

Country: United Kingdom

Age: 47

Gabriel García Márquez

加夫列尔·加西亚·马尔克斯

Income from royalties: 6 million yuan
(US\$964,800)

Bestseller: *One Hundred Years of*

Solitude 《百年孤独》

Country: Colombia

Age: 85

Walter Isaacson 沃尔特·艾萨克森

Income from royalties: 5 million yuan
(US\$804,000)

Bestseller: *Steve Jobs* 《史蒂夫·乔布斯传》

Country: USA

Age: 60

Christian Jolibois 克利斯提昂·约里波瓦

Income from royalties: 3.3 million yuan
(US\$530,600)

Bestseller: *The Little Hen* series for
children 《不一样的卡梅拉》

Country: France

Age: 64

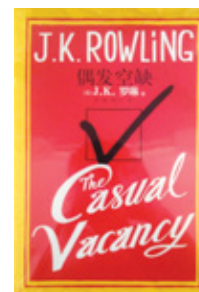
Haruki Murakami 村上春树

Income from royalties: 3 million yuan
(US\$482,400)

Bestseller: *1Q84* 《1Q84》

Country: Japan

Age: 63



Bestsellers in 2012: *The Casual Vacancy*; *One Hundred Years of Solitude*; *Steve Jobs*; *The Little Hen* series.
Sources: Sina Weibo, QTC.com.cn, Chinamac.com, Shaoer.book110.cn.

Higashino Keigo 东野圭吾

Income from royalties: 2.8 million yuan
(US\$450,200)

Bestseller: *White Night* 《白夜行》

Country: Japan

Age: 54

Thomas Brezina 托马斯·布热齐纳

Income from royalties: 2.6 million yuan
(US\$418,100)

Bestseller: *A Mystery for You and The*

Tiger Team series for children

《冒险小虎队》

Country: Austria

Age: 49

Kuroyanagi Tetsuko 黑柳彻子

Income from royalties: 2 million yuan
(US\$321,600)

Bestseller: *Totto-chan, the Little Girl at the Window* 《窗边的小豆豆》

Country: Japan

Age: 79

Dan Brown 丹·布朗

Income from royalties: 1.6 million yuan
(US\$257,300)

Bestseller: *The Da Vinci Code*

《达·芬奇密码》

Country: U.S.

Age: 48

Inamori Kazuo 稻盛和夫

Income from royalties: 1.5 million yuan
(US\$241,200)

Bestseller: *The Principles to Living* series

《活法》

Country: Japan

Age: 80



A Chinese version of Haruki Murakami's work *1Q84*.

Photo: Wu Fake 发课吴



ANG LEE AND CHINA'S OSCAR ANGST

ANG LEE is a Taiwan-born American film director, screenwriter and producer. His many films, in both Chinese and English, have won critical acclaim: *Crouching Tiger, Hidden Dragon* (2000) won him the Best Director prize at the Academy Awards (Oscars), the Golden Globes, and the BAFTAs. *Brokeback Mountain* (2005) won the Golden Lion at the prestigious Venice Festival and Best Director prize (Lee's second) at the Academy Awards. Lee's latest success

is *Life of Pi*, which won the 2013 Oscar awards for Best Director, Best Cinematography, Best Visual Effects and Best Original Score.

As Hollywood's pre-eminent ethnically Chinese director, Lee's life and career is of considerable interest to Chinese media and Internet commenters; his latest Oscar awards provoked many reactions in China. Generally, reactions to Lee on the Chinese Mainland fall into three categories:

- The first is one of hand-wringing and complaint, mostly on social media, about why the People's Republic has still failed to produce an Oscar-winning director. Some people noted that in his Oscars acceptance speech, Lee thanked Taiwan for making the film possible, and asked when the Mainland would get such a chance. State media organisations talk about



Ang Lee introducing *Life of Pi* at the 35th Mill Valley Film Festival.
Photo: Cindy Maram

the same problem but use a different tone. For example, an editorial in the *Guangming Daily* asked whether Lee's Oscar should be a cause for joy or a cause for concern. It concluded by emphasising that *Life of Pi* was a success for Lee himself as well for American cinema, but not for the Chinese film industry, neither on the Mainland nor in Taiwan.

- A second kind of reaction focuses on the factors behind Lee's success. A common explanation attributes it to family values and the support of his wife, Jane Lee, a microbiologist. The *Tianjin Daily* (*Tianjin ribao* 天津日报) and the business website Hexun 和讯 for example, both ran commentaries crediting his successes to the guidance provided by his wife. The *Wuhan Morning News* (*Wuhan chenbao* 武汉晨报) asserted that



Jane Lee.
Source:
Apo-win.com

Lee's unyielding commitment to realising his dreams 'should be copied by other professionals'. Speaking more specifically to the film industry, the PRC State Council Office for Taiwan Affairs said that 'Ang Lee is a model for the entire Chinese film industry, not just on the Mainland'.



Ang Lee's acclaimed films: *Crouching Tiger, Hidden Dragon* (2000); *Brokeback Mountain* (2005).
Sources: Amanda Maede, IMP Awards.

- The third category comprises commentaries that try to diminish Lee's success by reporting negative stories associated with *Life of Pi*. For example, the *Information Times* (*Xinxi shibao* 信息时报) reported incorrectly that some American newspapers had refused to print Ang Lee's picture because their editors couldn't believe that Spielberg's Lincoln had lost out to *Life of Pi*. Likewise, an article entitled 'Many controversies surround Ang Lee's Oscar' (*Li Ang duo Aosika shifei duo* 李安夺奥斯卡是非多) chronicled complaints made by the special effects company Rhythm and Hues after Lee failed to acknowledge their work during his acceptance speech.

Nonetheless, *Life of Pi* was very popular with Chinese cinemagoers, taking US\$17 million at the box office in its first week.

