

Urban Culture and the New Woman: Shanghai Studio films of the 1930s

Manas Ghosh

Assistant Professor, Department of Film Studies, Jadavpur University (West Bengal)
(Manask.ghosh@jadavpuruniversity.in)

Abstract

In the history of Chinese cinema, the studio-affiliated Shanghai films made in the 1930s played an important modernizing role. The socially committed films produced by Lianhua, Mingxing and Minxin Film studios espoused the spirit of the New Cultural Movement and the historic May Fourth Movement. The films like *City Night* (Fei Mu, 1933), *Goddess* (Wu Yonggang, 1934), *Street Angel* (Yuan Muzhi, 1937), *Crossroad* (Shen Xiling, 1937), *Queen of Sport* (Sun Yu, 1934) and *New Woman* (Cai Chusheng, 1935), revealed social problems of the ordinary urban people – independent women, exploited workers and distressed immigrants. The article intends to explore the interconnection among cosmopolitan modernity, the idea of *new women* and the cinematic expression of the studio socials of the 1930s in China. The textual analysis of the film *New Woman* (1935) will help explicating the argument.