



Lancaster University China Centre & Confucius Institute Seminar

Televising Chineseness



The Roundhouse B02
Tuesday 7th May, 3:00pm – 4:30pm

Engaging in dialogue with existing studies on Chinese nationalism, this paper positions Chinese television, narrative entertainment programmes in particular, and its connection to the wider processes of identity, subject, and subjectivity formation, in the context of the dynamic interplay between globalization and Chineseness. The mammoth body of TV programmes produced in China every year and fascination with them of billions of Chinese viewers provide a bonanza of topics for researchers of Chinese nationalism and subject-making, particularly concerning one of the most important aspects of postsocialist subject-making in China: the construction of a Chinese identity through the dichotomous imagination of the national self/otherness. Yet what remains a potentially fruitful area of exploration is gender identity and gender politics as an effective and important dimension of the technology of the self and an indispensable component of narratives of nation-building. The paper therefore focuses on Chinese television's affective articulation of nationalism through discourses of masculinity and femininity in a conspicuously heteronormative setting and, by doing so, delves into a host of issues—some of them heatedly debated within and outside China—that are closely related to the construction of the Chinese self by and through television.

*Dr Geng Song is Associate Professor in the School of Chinese, University of Hong Kong. He has written extensively on issues such as men and masculinities in China, Chinese television and Chinese nationalism. Among his publications are *The Fragile Scholar: Power and Masculinity in Chinese Culture* (HKUP, 2004); *Men and Masculinities in Contemporary China* (co-author, Brill, 2014); *Chinese Television in the Twenty-First Century* (co-editor, Routledge, 2015); *The Sound of Salt Forming: Short Stories by the Post-80s Generation in China* (co-editor, Hawaii UP, 2016); *The Cosmopolitan Dream: Transnational Chinese Masculinities in a Global Age* (co-editor, HKUP, 2018) as well as a number of articles in such journals as *Modern China*, *The China Journal*, and *Asian Studies Review*. He co-edits a book series on “Transnational Asian Masculinities” for Hong Kong University Press. He is currently working on a project on gender politics and nationalism in Chinese television.*



All Welcome

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