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# Art and Visual Culture Program

(a) Teaching & Learning



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Image credit:  
Small Haplin. I can sleep through even if the bomb explodes. 1962/1963.  
Small golden animal-print. © 1970/1971. Photo: 1962/1963.  
Photo by MARK CHEN 2016.

**Imagining  
Asian Art  
in Transition:  
Symposium on  
Modern and  
Contemporary  
Asian Art**

**Date:**  
24 & 25 February 2024

**Venue:**  
School of the Arts,  
Universiti Sains Malaysia,  
Pulau Pinang, MALAYSIA

USM APEX seriti  
SCHOOL OF THE ARTS  
UNIVERSITI SAINS MALAYSIA  
PULAU PINANG 11800

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FAMULTIEN KOLEJIP  
PULAU PINANG

On 24 & 25 Feb 2024, VA postgraduate Students were presenting their paper in Imagining Asian Art in Transition Symposium on Modern and Contemporary Asian Art: Exploring the Transformation of Characters in Chinese

- Contemporary Adventure Comic - Zou Wenyi (Faculty of Creative Arts, Universiti Malaya)
- "Authentically Disney and Distinctly Chinese": Shanghai Disneyland from Globalisation to Glocalisation - Fan Wenjing (Faculty of Creative Arts, Universiti Malaya)
- Robot Technology and Artist Works - Han Xumao (Faculty of Creative Arts, Universiti Malaya)
- SEA Curators' Trajectories in the Global Art World: A Comparative Study of Two Singular Itineraries - Josiane Reggane (Faculty of Creative Arts, Universiti Malaya)
- British period Architecture and Identity: Indo Saracenic Architecture in Jaffna - Stephan Kirubalini (Faculty of Creative Arts, Universiti Malaya)

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Visit to Fac Edu for MA MM CR and new MA CW for VA.  
Thank you Fac Edu for having us and sharing your experience.



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(b) Internationalisation & Networking



Mahidol University  
Research Institute for Languages  
and Cultures of Asia

50

**RILCA TALK & PH.D. PROGRAM IN  
MULTICULTURAL STUDIES**

TUESDAY, 20  
FEBRUARY 2024

AT NAT PAMORNPRAVAT ROOM  
1:00 PM - 3:00 PM

**Idea and History of  
the Museum Amongst Malay  
and Chinese Communities in  
Late 19<sup>TH</sup> to Mid-20<sup>TH</sup> Century  
Malay World**



Registration

**Dr. Simon Soon Sien Yong**  
Deputy Dean, Faculty of Creative Arts  
University of Hong Kong

Hybrid meeting  
Zoom: 841 1473 1582  
Passcode: rilca



Dr. Simon Soon was invited by RILCA, Mahidol University to present a talk 'Idea and History of the Museum Amongst Malay and Chinese Communities in the Late 19th to Mid-20th century Malay World' on 20 February 2024. He also joined the RILCA study trip to Chinatown Bangkok.



Dr. Simon Soon presented at the Art and Ecologies Workshop held at Nanyang Technological University (NTU) Singapore on 1 February 2024.



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(b) Internationalisation & Networking



On 6 Feb 2024, Dr Wahyuni & Dr Syafiq have been invited by PM Dr. Julia & Miss Nisha from the Medical Faculty to discuss the upcoming workshop on medical humanities, a responsibility that has been undertaken by Dr. Simon in previous years.



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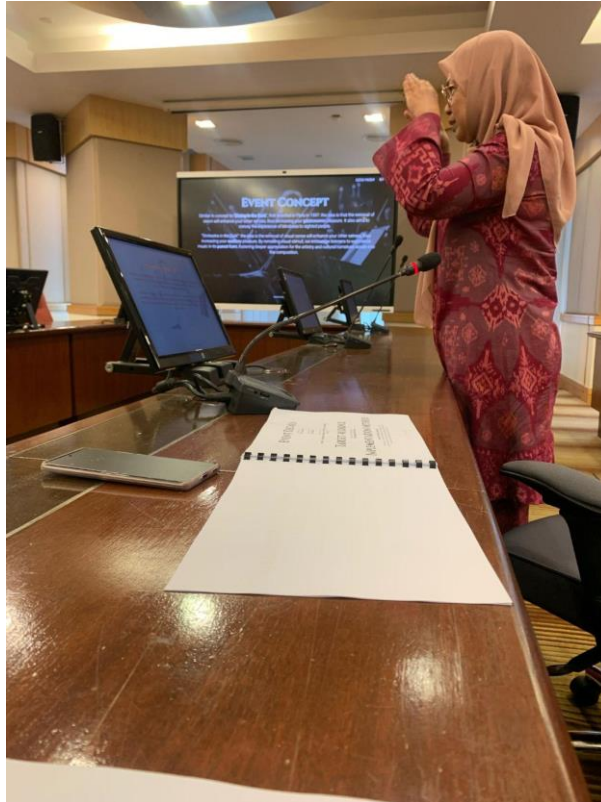
(b) Internationalisation & Networking



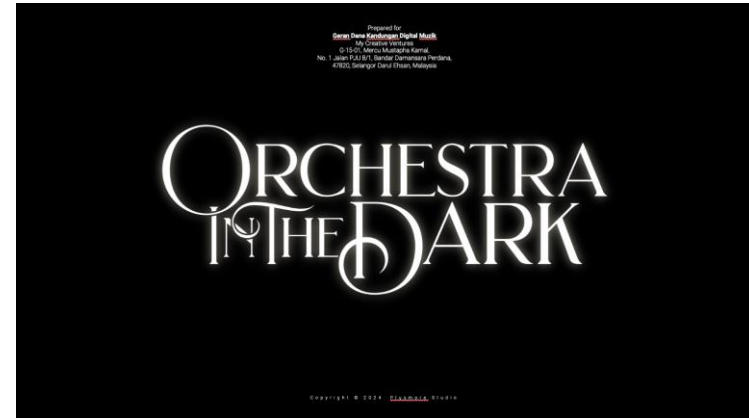
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On 15 Feb 2024, Dr Dzul attend the curatorial sharing session workshop at Islamic Arts Museum Kuala Lumpur, Dr.Dzul also did his own sharing together with the museum gallery curator exchange ideas and networking.

(c) Award & Stewardship & Student/Alumni Achievements

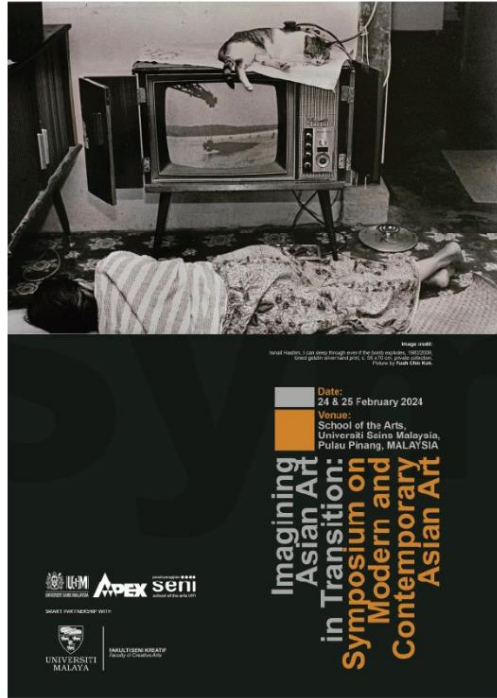


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Dr Roslina led the Pitching Session for DKD Music at the Ministry of Communication, Putrajaya

(d) Recognition & Professional Services



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On 24 & 25 February 2024, Dr. Simon successfully co-organise a Symposium with Pusat Pengajian Seni, Universiti Sains Malaysia.

Dr Wahyuni & Dr Roslina have been invited to moderate the symposium.



(d) Recognition & Professional Services



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FCA Team consisting of Dr. Dzul, Dr. Syafiq, Dr. Adil and Dr. Shahnaz (not in the picture) led by Dr Roslina under JKKN Geran Pemetaan Budaya had a discussion with PUSAKA team; Eddin Khoo, Pauline Fan and Ms Novi on proposed repository and contextualising primary data from PUSAKA.

## (e) Research & Publication

### Scopus Q3

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ISSN 2239-978X

Journal of Educational and Social Research  
www.richtmann.org

Vol 14 No 1  
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#### Research Article

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(<https://creativecommons.org/licenses/by-nc/4.0/>)

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### From Confrontation to Integration: Changes of the Urban-Rural Relationship in China's Rural Movies in Social Transformation

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#### Abstract

*This paper delves into the evolving portrayal of the urban-rural dynamic in Chinese rural films over the past four decades, set against the backdrop of China's profound social transformation. Our primary focus is on how the narrative shifts within Chinese rural cinema have both mirrored and shaped the broader socio-cultural changes accompanying China's urbanization process, thereby influencing the identities of rural inhabitants. To facilitate this exploration, we conduct a comparative analysis of two pivotal films: "Life" (1984) and "Coffee or Tea" (2020). Throughout this study, we pinpoint significant narrative transitions that mark this evolution, such as the shift from individuals "leaving hometowns" to "returning home," providing insight into varying levels of social status among villagers. Additionally, we observe a transformation in character portrayals from "runaway" figures to "new farmers," reflecting changing rural perspectives towards their places of origin. Moreover, there is a notable shift in value orientations from an emphasis on "individual struggle" to a focus on "common prosperity," showcasing the countryside's capacity to integrate new technologies and ideologies. These narrative transformations signal a shift in the urban-rural relationship, progressing from a state of opposition and division to one of integration and reconciliation. Concurrently, the identities of rural inhabitants undergo a transformation, shifting from a self-centered focus to one centered around their hometowns. This study not only offers valuable insights into rural narrative texts within the context of modernity narratives but also provides an in-depth exploration of contemporary Chinese rural cinema as an art form.*

**Keywords:** Chinese rural film, urban-rural narrative, transition, symbol, returning hometown, identity recognition

### Scopus Q1

COGENT ARTS & HUMANITIES  
2024, VOL. 15, NO. 1, 2231339  
<https://doi.org/10.1080/2111983.2024.2231339>



CULTURE, MEDIA & FILM | RESEARCH ARTICLE

OPEN ACCESS [Check for updates](#)

### Identity and cultural allegory amidst the Chinese new era: Analyzing narrative strategies of the Chinese science fiction film

Zhaokai Hu<sup>1</sup>, Roslina Ismail<sup>2</sup> and Changsong Wang<sup>3</sup>

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#### ABSTRACT

This paper presents a comprehensive analysis of two Chinese science fiction films, *The Wandering Earth* and *Crazy Alien*, shedding light on their profound connection to identity and cultural allegory within the context of the Chinese New Era. We employ the Greimas's actantial model and semantic square to examine the narrative strategies, visual symbols, and cultural representations in these films. *The Wandering Earth* unfolds a grand narrative anchored in the principles of hard science fiction, the film leverages science and technology as narrative drivers. In contrast, *Crazy Alien* adopts a more whimsical approach by infusing humor and light science fiction elements into its narrative. From a postmodern standpoint, both films boldly engage with and subvert traditional narratives and cultural depiction shifting the spotlight from an individualistic hero to collective action, employs humor, parody, and absurdity to dismantle established Western science fiction tropes, resisting categorization and fixed binary oppositions while promoting shared aspirations of a community, thus challenging the modernist notion of the solitary hero's agency. However, it is imperative to critically examine the potential limitations of these films, including their alignment with nationalist narratives and their appropriation of Western cultural elements. This study provides valuable insights into the evolving realm of Chinese science fiction film, where the fusion of traditional Chinese elements with global influences fuels thought-provoking discussions within the global cinematic discourse.

#### ARTICLE HISTORY

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2024

#### KEYWORDS

Chinese science fiction  
film; focalization; actantial  
model; semantic square;  
post-colonialism

#### REVIEWING EDITOR

Lincoln Geraghty, School  
of Media and Performing  
Arts, University of  
Portsmouth, United  
Kingdom

#### SUBJECTS

Art & Visual Culture;  
Visual Arts, Cultural  
Studies, Media & Film  
Studies

#### Introduction

Chinese science fiction has emerged as a prominent and widely discussed genre, particularly following the international recognition of Liu Cixin's *The Three-Body Problem* in 2015. Some consider Liu Cixin to be a standard-bearer for a new era of Chinese science fiction, often associated with promoting the "Chinese dream" on the global stage. This perspective reflects a viewpoint within the discussion of Chinese soft power and its role in international narratives (Gaffric & Peyton, 2019).

This increased attention coincides with the release of two commercially successful Chinese science fiction films, *The Wandering Earth* and *Crazy Alien*. This development has encouraged researchers to delve deeper into the genre and explore the narrative strategies employed in these films. As both the production and study of films continue to expand, it becomes increasingly vital to analyze film narratives to gain insights and answers.

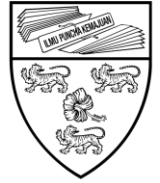
In a Western context, the analysis of film narratives has evolved under the influence of structuralist narratology. This shift involves moving away from merely understanding "what the story tells" and delving into a more systematic examination of "how the story is conveyed". It entails a focus on elements such as point of view, power dynamics, rhetorical techniques, and narrative manipulation (Allen & Gomery, 1985).

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(f) Others



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Art Shows in  
KL:  
Rumah Lukis,  
Cult Gallery

Adjunct Prof  
for VA  
AP Dr Jalaini  
Abu Hassan