

Chinese Images in Western Movies- Analyzing the movie *The Last Emperor* and comparing
with the autobiography *The First Half of My Life*

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I . Introduction

1. Motivation

In recent decades, Chinese cultural images, which could be Chinese people, buildings or communities, have appeared in many Hollywood movies. For example, the story of the Hollywood movie, *Freaky Friday*, the mother changed the body with her daughter because of the magic power hidden in fortune cookies, which they received from a Chinese restaurant. And “Chinese restaurant” is also a cultural image of China, probably with some historical reasons.

There’s also a controversial line in *The Da Vinci Code*. The bank manager claimed that the watch on his wrist was a fake one, bought from a Taiwanese. Thus, “Fake products are made in Taiwan” may be a stereotype of Taiwan.

With the change of time, Westerners’ stereotypes of Asia are dwindling, but we still can see some obvious cultural images in Western movies, especially Hollywood ones. And this was the main motivation of our research.

While choosing the target, we found an article with the following description: “As to *The Last Emperor*, it showed that Chinese were unable to know and save themselves. The Westerners reach a helping hand to the Chinese when they were in danger. They put the Western on a place which is comparatively elevated and superior, and it showed the Chinese’ attitude of blindly worshipping everything foreign at times.”

Therefore we chose *The Last Emperor* as our target, which was a blockbuster in 1987, winning 9 Academy Awards including animated feature film, directing, adapted screenplay writing, original score, film editing, cinematography, costume design, visual effects. Above all, *The Last Emperor* is not only regarded as the beginning of ‘Sinomania’ but also a modern Chinese history in Western view.

In this research, we try to discover how Westerners view modern Chinese history and represent in the movie; in addition, try to sort some Chinese cultural images appearing in the movie.

II . Thesis

1. Methods

This research is primarily analyzing the scenes, the lines, characteristics, and styling of the characters in the movie in order to discover the Western impression and imagination of “Chinese”. Then we further comparing the difference between *The First Half of My Life*, the autobiography of

the last emperor of the Ching Dynasty and the movie *The Last Emperor* which is based on *The First Half of My Life*. *The First Half of My Life* is the story of the emperor Puyi which happened from the end of the Ching Dynasty till the People's Republic of China's early period. *The Last Emperor* is based on *The First Half of My Life*, but the scenarist has added, deleted and polished some scenes in the book. Thus, the autobiography and the movie are not totally the same, and we expect to see some difference so that we can explore the Western view added by the director.

2. Literature Retrospection

2.1. Literature Review- Chinese Cultural Images

“‘China’ as an image, it doesn’t have fixed meaning. It’s an ‘imaginary signifier,’ depending on how the one who use it establishes its identity and the relationship between it and himself or herself.”ⁱ

The films made by the Western directors are a way to observe the meaning of “China” during the time that the Republic of China and the People’s Republic of China hold the reins of government. For example, the documentary film named *Chung Kuo - China* which was made by the Italian director, Michelangelo Antonioni in 1970s. This film made the Chinese feel angry because the impression of China it gave to the Western was that “Chinese people were benighted, wearing a sad face, lackadaisical, without sanitation, muddleheaded, always eating and drinking.” Another example of the movies that Joris Ivens made is totally different. In opposition to the realistic China that *Chung Kuo - China* showed, the movies that Ivens made showed a Utopian China which was beatified by the government of the People’s Republic of China. Other images that Hollywood movies brought to the Western were like “fortune cookies” and “Chinese gong fu” caused the Sinomania of the Western. Thus, we can know that the Western have made a variety of interpretations, but they all put their own, subjective imaginations.

2.2. Chinese images in the Western movies

Since the extant silent film, *Broken Blossoms*ⁱⁱ, was released 80 years ago, American movies have been setting up the Chinese images.ⁱⁱⁱ

2.2.1. A cryptical race

The Chinese have never seriously threatened the Western except the Yuan Dynasty which was established by the Mongolian. The geographical environment also divided the East from the West. The Chinese characters in their movies are usually mysterious and difficult to understand.^{iv}

2.2.2. Spirit of Buddha, people who practice virtue

In the movie, *Broken Blossoms*, the leading actor went into a Chinese temple, praying for peace, but as soon as he came out from the temple, the scene outside was some Western seamen, rioting on the street. The movie made a strong comparison between the peacefulness of the East and the violence of the West.

2.2.3. The insult to Chinese and the “demonized” China

The Opium War was a turning point of the Chinese images that the Western media set up. Since the defeat of China, the Western media took this opportunity to expose the corruptness and fecklessness of the Chinese government, and did their best to uglify the history of the Ching Dynasty. China kept losing in other wars and the corruption of the economic system made many agriculturists voluntarily left their hometown to North America for work. The first immigrants were employed to build railway. After the construction finished, the labor-market was filled up with the low-paid laborers from China, and it really made the native and other immigrants from Europe discontented.^v A variety of anti-Chinese novels and movies appeared. The first anti-Chinese movie, *Broken Blossoms*, set up a Chinese immigrant who conducted himself virtuously and saw opium as his only hobby. This Chinese was starred by Richard Barthelmess, a Hollywood actor. Wearing a hat, acting cringingly, having long queue, and narrow, asquint eyes came to be a typical image of the Chinese incomers.

After *Broken Blossoms* performed well at the box office, many stories used Chinatown as their background were shot in Hollywood in 1920s like *Shame*^{vi} and *Old San Francisco*^{vii}, but the images were still about “opium, crime, poverty and fogginess.”

Two Chinese images appeared in the Hollywood movies in 1930s. One of them was the Chinese detective Charlie Chan and another was the ambitious Chinese scientist Fu Manchu. The America born Chinese detective, Charlie Chan, showed the philosophy of “silence” of the ancient Chinese while detecting cases. He set up a clever, just Chinese character in the movie industry which was full of villains. Charlie Chan attracted many audiences at that time, so tens of movie series of Charlie Chan were shot in 1930, 1940s.

Opposing the justice that Charlie Chan showed, the evil doctor Fu Manchu seemed to be the most vicious Chinese around the world. Fu Manchu first appeared in the movie version of the novel *The Mysterious Dr. Fu Manchu*^{viii} in 1929.

“He has the personality of cruelty and craftiness, but also wisdom.”^{ix} With Chinese gown and long nails, Fu Manchu became not only the model of evil Chinese characters in American civil culture, but also of demonizing China.

2.2.4. From “anti-Japanese” to “anti- Communist Party”

Japan became a new enemy of Hollywood producers after the attack on Pearl Harbor, December 7, 1941. From 1942 to 1950s, films that related to Chinese translated their focus from crimes in Chinatown to the cooperation of American and Chinese, in order to fight against Japanese, taking examples as *Bombs Over Burma*^x and *Dragon Seed*^{xi}.

People's Republic of China found in 1949, and the relationship between China and America turned worse. As a result, Chinese appearing in 1950s films were usually Communists.

2.2.5. The convertibility between Chinese and Japanese

In 1961, the film version of the stage play *Flower Drum Song*^{xii} set the background in the Chinatown in San Francisco. The Chinatown in 1961 was already affected obviously by American culture, and the movie also showed the achievements of newer generation of immigrant from China. The Chinese characters were mostly played by Japanese actors, which proved the Hollywood theory of the convertibility between Chinese and Japanese.

American culture had great effects on America-born Chinese in 1960s. For example, in *Alice's Restaurant*^{xiii} the Chinese girls also lived in a hippie lifestyle with local Americans.

2.2.6. Bruce Lee and the martial-art fever

During 1970s, the better relation between China and America created more chances for Chinese acupuncture and martial arts to express to America, in addition, Hong-Kong martial arts movie appeared in the international movie market. The previous facts made a martial-art fever in 1970. Of the time, Bruce Lee's success in American mass media had rebuilt the just image of Chinese.

3. Introductions of the movie and the autobiography

3.1. Introduction of *The Last Emperor*

The Last Emperor is a 1987 biographical film that tells the life story of Aisin-Gioro Puyi, the last Emperor of China. It was written by Mark Peploe and Bernardo Bertolucci, directed by Bertolucci, and starred by John Lone and Peter O'Toole.

The film opened in 1950 with Puyi's re-entry into the reeducation camp in the People's Republic of China as a war criminal. He attempted suicide, but which only made him unconscious. Then the scene changed into the Forbidden City, talking about his childhood. There he grew up and met Johnston, his tutor. He got married with Wan Jung and Wen Hsiu. Years later, they moved out of the Forbidden City because the Republic of China abolished the "Articles of Favourable Treatment

of the Emperor of the Great Qing after his Abdication(清帝退位優待條件).” He became the emperor of Manchukuo. After World War II, Puyi was first arrested by the Soviet then the government of People’s Republic of China. After being “re-educated” by the government of People’s Republic of China, Puyi learned how to work and live on his own, changed from an emperor into a normal person.

3.2. Introduction of *The First Half of My Life*(我的前半生)

Puyi (Henry) started to write *The First Half of My Life*(我的前半生) since he was in reeducation camp^{xiv} of the government of the People’s Republic of China in Harbin. In this book, Puyi introduced his family and background first and then his story. It ends up with the latter part of his lifetime, after he was released from the reeducation camp. He indicated that the time he started to become a real person.^{xv}

The first chapter of this book introduces the late Manchu Dynasty and Puyi’s family background. Puyi began to narrate his story from the second chapter. He was crowned when he was three years old and abdicated three years later with the end of the Manchu Dynasty. He became an emperor again in 1917, when the warlords were fighting for the power of being the president of the Republic of China, but abdicated very soon. He had a Scottish tutor, Reginald Fleming Johnston, in the Forbidden City. Since then, Johnston had had a big influence on him. Puyi got married with Wan Jung (Elizabeth) as the empress and Wen Hsiu as the secondary consort. They lived in the Forbidden City until they were expelled by the government of the Republic of China. Because of the wish of returning the Forbidden City, they started to make contact with the Japanese while they were living in Tien-tsin and the North East. The government which the Japanese and Puyi had was known as Manchukuo. The lifetime in Manchukuo was the third time and the last time that Puyi became an emperor even though he was just a puppet leader. Japanese were defeated in World War II and Puyi was arrested by the Soviet as a war prisoner and was soon sent back to China. The government holding the reins of government was the People’s Republic of China at that time. Puyi started to learn the basic living ability like how to tie his own shoelaces and tried to live on himself in the reeducation camp. He finally had the ability of living and working on himself. He became a gardener and started his new life after acquiring an amnesty from the government.

4. Movie Analysis

4.1. Analysis of the title and the characters in the movie *The Last Emperor*.

As the first image for the audience, the title should introduce the background and the storyline of the whole movie. As a result, observing the title can give us the basic idea of the movie.

According to *L'Analyse des Films* by Jacques Aumont & Michel Marie, the title had a couple of

advantage as a sample of movie analysis. First, the title of the movie is usually a compact-structured and completed part. Second, the title can decide the how fictitious the movie is and how much the audiences plunge into the movie.

Based on “*What is Exposition? An Essay in Temporal Delimitation*” by Meir Sternberg, the title need to describe the background where the story took place, including time and space, the historical and cultural characteristic of the worlds in movies, in addition, the characters’ behavior and lifestyle

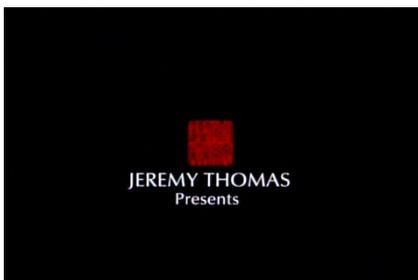
In movies with deep depiction of China, to bring the audience to the fictitious “Chinese world”, symbols of “Chineseness” should be represented in the title — although most of them could be the reflection of Westerner’s imagination. Therefore in these kinds of movies, titles have strong representatives, leading audiences to the “mysterious Chinese world”.^{xvi}

4.2. Chinese images presented by the title of *The Last Emperor*

4.2.1. “The emperor Puyi’s appreciation”

Stamps with the term meaning “the emperor Puyi’s appreciation” frequently appeared in the title, in addition the DVD’s cover. The red stamp first appeared while showing the producer and the director’s names (Pic.4-2-1), then lasted in different types, like using the traditional Chinese embroidery to replace the red color (Pic.4-2-2), after that, the original stamp showed again on the back of the movie’s title. (Pic.4-2-3)

The stamps have appeared frequently in the title, which could be used to show the status of the main character, Puyi. In addition, “stamp” is not as common in Western culture, so it may be a symbol of Chinese culture. Besides, the term is usually stamped on art works. By “stamping” it in the title, the director probably wanted to express the movie’s historical and art achievements.



Pic.4-2-1



Pic.4-2-2



Pic.4-2-3

4.2.2. The Forbidden City

Right after the stamp showed second symbol of China, the Forbidden City (Pic.4-2-4, Pic.4-2-5). It followed the tones of red, which is regard as one of the “Chinese” colors. But soon the red image was turned to a darker scene, hinted the tragedy in movie. (Pic.4-2-6)



Pic.4-2-4



Pic.4-2-5



Pic.4-2-6

4.2.3. The calligraphy

The third symbol of Chinese culture could be the Chinese title of the movie, written in Chinese calligraphy style.(Pic.4-2-7)At first it was showed behind a window which was also designed in traditional style, then it remained the single word (Pic.4-2-8), then the scene turned back to the Forbidden City. (Pic.4-2-9)



Pic.4-2-7



Pic.4-2-8



Pic.4-2-9

4.3. Feature analysis

The Last Emperor was shot in China, most characters in the movie are also Chinese. Therefore, analyzing the movie characters with their actions, appearances and personalities is probably a way to generalize the image of Chinese in *The Last Emperor*, the Western movie.

4.3.1. Puyi and the empire of China

Puyi, as the main character and the last emperor, was enthroned at the age of three (Pic.4-3-1) and then abdicated at the age of six. At the night when he was sent to the Forbidden City, he kept asking, “Are we going home?”, to which the answer was always “Not yet.”. Young Puyi wasn’t able to do political decisions; therefore the power was mainly held by the ministers and the eunuchs. Puyi was not the only child emperor in Chinese history, while we rarely see kings of Western kingdoms at such a young age.

Just look at the huge splendid buildings in the Forbidden City, we can image the power of emperor. Most of the frames in the palace were filled with “China red” and “royal gold”, which built a concept of “the color of China”.

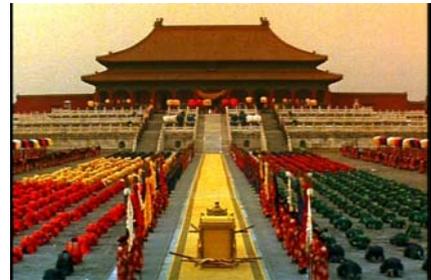
To represent the position of Chinese emperor, the movie used a scene which thousands of people “kowtowed” to Puyi. (Pic.4-3-2) The director used wide-angle lens to describe the enormity of the Forbidden City and the Chinese empire. (Pic.4-3-3)



Pic.4-3-1



Pic.4-3-2



Pic.4-3-3

After Republic of China was established, his dominion remained was the Forbidden City. However, his deluxe life in the Forbidden City represented the power of the empire of China despite the fact that he was not the dynast anymore – in other words, there was no more dynast in China.

Then Pu Chieh, Puyi’s brother raised outside the palace and a contrast to Puyi, visited the Forbidden City. He shared his life with friends and challenged the position of Puyi by saying to him that he wasn’t the emperor anymore, Puyi began to show his power. First he asked the eunuch to drink up the ink. (Pic. 4-3-4) Next, he invited Pu Chieh to a game that he usually played with the eunuchs. They jumped off the sedan chair and made a huge line of eunuchs and maid chase after them. (Pic. 4-3-5, Pic.4-3-6)



Pic.4-3-4



Pic.4-3-5



Pic.4-3-6

4.3.2. Johnston and the cultural conflict

Although Puyi had lived in the self-contained Forbidden City since the age of three, he was very interested in Western culture. The arrival of his tutor, Johnston from Scotland (Pic.4-3-7), has not only widened his view and thoughts intensely but also symbolized the cultural conflict between China and West.

Johnston was a tall, middle-aged man. The abundant knowledge (from the Western world) he possessed had reflected the Chinese image in late Ching dynasty - backward but proud. For example, he brought a bicycle to the Forbidden City and asked Puyi whether he wanted to ride.

“My doctor said bicycles are bad for you.” said Puyi. This reply enraged Johnston, “Nonsense!” he criticized. The young Puyi had always wanted go out of the Forbidden City, especially after meeting his younger brother and knowing that his mom had passed away a few days ago. As a result, he soon got the hang of riding his new bicycle and tried to exit by the palace gate. (Pic.4-3-8) Undoubtedly he was caught. Later, Johnston saw a eunuch whipping and scolding the bicycle, and then he madly shouted, "You are an old, cruel, ignorant man!"

Another example used to prove traditional Chinese’s underdevelopment was about a pair of spectacles. Johnston found that Puyi was nearsighted, so he asked the minister of Household Department to take Puyi to the doctor and get the right lenses for his spectacles. At first, the “elders” in the palace, such as the High Consorts and the ministers refused his application immediately; however, after Johnston threatened the High Consorts with the possibility that the emperor would be blind, they finally agreed and got Puyi a pair of spectacles. (Pic.4-3-9)



Pic.4-3-7



Pic.4-3-8



Pic.4-3-9

Johnston believed that “an emperor” is still a symbol of great importance, so he tried his best teaching Puyi and giving proper advice, but in the palace, his role wasn’t just a teacher. Johnston is the one who pointed out the consumption and corruptibility behind the dynasty; also, we can see the backward, proud, even stubborn Chinese through his eyes, which could be some kinds of cultural image in this movie.

4.3.3. The images of women in two generations

In the Forbidden City, there were a couple types of women. Primarily we can divide them into two generations, one is the elder generation, including Cixi and the High Consorts, showing Chinese images of backward, proud etc.; the other is the modern generation, including the young empress and the Secondary Consort.

The old Buddha, Cixi, as the former dynast of Ching dynasty, represented the image of women in relatively elder generation. (Pic.4-3-10) In the movie, the director used many methods to show her power though she died in the first half hour of the movie. For example, the chamber of Cixi was filled with eunuchs and maid, and the major color inside was bright yellow and red. The dress and jewelry she wore also showed her enormous power.

The others who reflected the features of elder generation were the three High Consorts. (Pic.4-3-11) They reject Johnston's application of buying spectacles for Puyi and claimed that emperors were not allowed to wear spectacles. They also expelled A-Mo, Puyi's nursemaid, from the Forbidden City because they thought that the emperor didn't need her anymore. However, growing up with A-Mo, Puyi couldn't accept the leaving of her at all due to the fact that A-Mo was almost like his mother. (Pic.4-3-12)



Pic.4-3-10



Pic.4-3-11



Pic.4-3-12

Wan Jung is Puyi's empress and Wen Hsiu is his Secondary Consort. Due to the fact that they both had been educated in Western way and had been trying hard to live in a "modern" style, we can use these two women to discuss the image of modern Chinese woman.

Wan Jung (Pic.4-3-13), older than Puyi, was chosen by the High Consorts. At their wedding night, she said to Puyi, "If Your Majesty thinks it is old-fashioned to make the rain and the wind (to have sex) with a stranger, we can be like a modern couple to begin with." Then they shook hands and Puyi left peacefully.

The word "old-fashioned" pointed out that there was a new generation born in China, modern and occidentalized. (At that time, the two words were synonyms.)

On the other hand, Wen Hsiu (Pic.4-3-14), as the Secondary Consort, seemed not to be as important as Wan Jung. After the royal house was dislodged from the Forbidden City by the army of Republic of China, Wen Hsiu couldn't stand the position as "the second wife" anymore. Therefore she divorced with Puyi and returned to her own life.

While Puyi was governing Manchukuo, Wan Jung was addicted to opium, which made her sicker and sicker, so Puyi gradually tense her. (Pic.4-3-15)



Pic.4-3-13



Pic.4-3-14



Pic.4-3-15

The movie didn't tell the audience where have these two women gone in the end, but their "modernism" set up a new type of Chinese woman in this movie-smart, well-educated, independent and strong-minded.

5. Text Comparison

5.1. The comparison between the original and the revised actions

Although *The Last Emperor* is the revised movie version of *The First Half of My Life*, we can still find out many differences between them. By comparing the movie and the book, we hoped to explore more materials that the director, with a Western view, added into or revised in the movie, and furthermore, to conclude the Chinese images in *The Last Emperor*.

5.1.1. In the beginning of the movie, Puyi attempted but failed to suicide in the reeducation camp, this part of the story is not found in *The First Half of My Life*.

5.1.2. The questions that Puyi asked Johnston when they first meet in the movie revealed that Puyi knew nothing at all outside the Forbidden City. It wasn't recorded in *The First Half of My Life*.

5.1.3. At the time the imperial family of the Manchu Dynasty was expelled from Forbidden City by the government of the Republic of China, Johnston shouldn't have been in the Forbidden City. In the movie, he was there and even promised to ask the British Embassy for help.

5.1.4. In *The First Half of My Life*, while Puyi was being interrogated by the Chinese Communist Party, the ones who swore accusations against him were his courtiers. There were nothing about the book Johnston wrote named *Twilight in the Forbidden City*^{xvii}. Johnston had met Puyi in Manchukuo and he didn't oppose that Puyi became the emperor of Manchukuo.

5.1.5. Puyi finally trusted and accepted the reeducation of the Chinese Communist Party. He was deeply appreciative of the Chinese Communist party. There wasn't an event that Puyi had a dispute with the Red Guards in the book.

5.1.6. The movie kept pointing out that Puyi worshipped everything foreign; for instance, he wanted to go abroad to study, wanted to buy cars and professed in the reeducation camp that he himself liked to buy foreign things even though they were not needed at all. He thought that everything foreign was good. Puyi did said that he liked foreign things in his autobiography, but it wasn't emphasized a lot as the movie did.

5.2. The Western view in *The Last Emperor*

The Last Emperor was released in 1980s, most of the parts were real descriptions in the original, but interpreted in a Western view. The director and the scenarist put their own imagination of “China” into the film. Thus, it showed many different meanings and brought an impression of “China” to the Western in the movie.

5.2.1. Puyi’s speech and manners always showed the haughtiness of the “emperor.” The conversation between Johnston and he when they first met divulged his ignorance. Therefore, we can infer that in the Western’s imagination, “China” is laggard, uncivilized and ignorant in the aspect of politics, technology, and rules.

Here’s the conversation in the movie,

Puyi: Where are your ancestors buried?’

Johnston: In Scotland, Your Majesty

Puyi: But then where’s your skirt? In your country men wear short skirts, do they not?’

Johnston: No, Your Majesty, Scotsmen do not wear skirts... they wear kilts.

Puyi: Kilts?

...

Puyi: Who is this George Washington?

Johnston: A famous American, Your Majesty. A revolutionary General, the first American President.

Puyi: Ah, like Mr. Lenin in Russia?

5.2.2. In the movie, when the family of the imperial family of the Manchu Dynasty was expelled from Forbidden City by the government of the Republic of China, Johnston was there, being Puyi’s referee of their tennis game. He said that he would ask the British Embassy for help for them and asked the driver to drive Puyi with his own car.

Puyi: Do you think they will kill me?

Johnston: You must do as they say, Your Majesty... while I try to reach the British Embassy.

5.2.3. While Puyi was interrogated by the Chinese Communist Party, they brought up the book Johnston wrote to swear accusations against him. In fact, there was nothing about Johnston. We can say that it’s the Western’s declaration of opposition to Manchukuo. It can also be explained as the evidence that the Western beautified Johnston to a person who was impartial, selfless and just.

“...Mr. Johnston writes...the endeavor to make out that the Emperor had been kidnapped by the Japanese...is wholly untrue. He left Tientsin...he went to Manchuria of his own free will...”

5.2.4. In the end of *The First Half of My Life*, Puyi was glad to be reeducated by the Chinese

Communist Party and was thankful for their help that changed him a lot, but it wasn't mentioned in *The Last Emperor*. It might be that the Western were against the Communist Party and socialism.
"My motherland, oh my motherland, you accomplished me the person!"^{xviii}

Red Guard: Confess your crimes.

Puyi: Wait. He is a teacher. He is a good teacher. You cannot do this to him.

III. Conclusion

1. Limitation

Due to the limited time the researchers have, we chose only *The Last Emperor* and the original, *The First Half of My Life*, as the subject of our research in order to discuss and analyze the information deeply. It creates some limitation in the research. First of all, the point of view and the analysis might be partial because we chose only one movie in this research. Secondly, the movie, *The Last Emperor*, with English pronunciation and subtitles, might have made us mistakenly understand the real meaning which the director and the scenarist wanted to express. Also, we might use our view to comprehend the messages given in the movie and the novel; therefore, the conclusion may not be entirely objective. Besides, *The First Half of My Life* was published in 1988, the first year after the president in Taiwan relieved martial law. Most of the texts were re-edited with “□” by the editors because of the communist thoughts in the autobiography. The movie *The Last Emperor* had been edited, too. Consequently, we might not know how the original version was like, which was the main limitation of our research.

2. Peroration

Telling a story which had taken place in China, the movie used a couple of images to portray China. Many of them were just like what the media regarded China, like the emperor's power had been emphasized, but most details in the movie showed the imagination of the present China—laggard, ignorant, anachronistic, eyeless and disable to be aware of their drawbacks.

Since the last years of the Ching Dynasty, Chinese have made contact with the Western. The Chinese characters' reactions to the cultural conflicts augmented the anachronistic and ignorant image of them, also made a comparison between the democratic, developed Western and the autocratic, laggard China. Johnston pointed out the corruption of the eunuchs and the courtiers. It showed that original Chinese were not able to be aware of their corruption, and they didn't have the ability to make self-examination. Puyi's attitude that 'everything foreign is good' was also stressed. Even Puyi's empress and Secondary Consort, two models of “modern” women in the movie, were educated and lived in a Western way; maybe that's why they were regarded “modern”.

Though we discovered quite a lot of negative images of China, many of these images no longer exist now. In conclusion, the movie *The Last Emperor* had represented the Western view of China, and most of all, whenever the images of Chinese culture appear in Hollywood or Western movies, we can always regard those images as our own reflections and use them to improve ourselves.

IV. Appendix

1. The arrangement of the chapters of the book in the movie

“ <i>The First Half of My Life</i> ”		“ <i>The Last Emperor</i> ”
×		Puyi attempted but failed to suicide in the reeducation camp
Chapter 1 我的家世		×
Chapter 2 我的童年	登極與退位	○
	帝王生活	○
	母子之間	×
	毓慶宮讀書	×
	太監	×
	我的乳母	×
Chapter 3 紫禁城內外	袁世凱時代	×
	丁巳復辟	×
	北洋元老	×
	不絕的希望	×
	莊士敦	○
	結婚	○
	內部衝突	×
	遣散太監	○
	整頓內務府	×
	紫禁城的末日	○
	在北府裏	×
	三岔口上的抉擇	×
	由「使館區」到「租界」	×
Chapter 4 在天津的活動	羅振玉的努力	×
	我和奉系將領之間	×
	謝米諾夫和「小諸葛」	×
	東陵事件	×
	領事館、司令部、黑龍會	×
	鄭孝胥的理想	×
	「行在」生活	○
Chapter 5 潛往東北		×
Chapter 6 偽滿十四年	傀儡戲開場	○
	尊嚴與職權	×
	訂立密約以後	×
	「國聯調查團報告書」	×

	第三次做「皇帝」	○
	幻想的破滅	×
	吉岡安直	×
	幾個「詔書」的由來	×
	家門以內	×
	大崩潰	○
Chapter 7 在蘇聯	疑懼和幻想	×
	放不下架子	×
	我不認罪	×
Chapter 8 由疑懼到認罪	我只想到死	×
	初到撫順	○
	我離開了家族	○
	搬到哈爾濱	○
	寫自傳到獻「寶」	×
	小家族起變化	×
	坦白從寬	×
	糊紙盒	×
	檢察人員來了	×
	東北人民的災難和仇恨	×
	「自作孽，不可活」	○
Chapter 9 接受改造	怎樣做人？	○
	問題在自己身上	×
	不可衡量的人	×
	變化說明了一切	×
	會見親屬	×
	日本戰犯	×
	「世界上的光輝」	×
	再次參觀	×
	勞動與樂觀	×
	考驗	×
	特赦	○
A new chapter		×
×		The parade of the Red Guards
×		The conversation between Puyi and the guard's son in the Forbidden City

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VI. Notes

- ⁱ 陳儒修，〈符號「中國」在電影中的意義〉，《電影帝國：另一種注視：電影文化研究》，1995
- ⁱⁱ *Broken Blossoms*, directed by D.W.Griffith, 1919
- ⁱⁱⁱ 〈美國電影中華人形象的演變〉 http://www.comment-cn.net/data/2006/1031/article_22291.html
- ^{iv} 〈西方電影中華人的定型化問題〉, UNITAS v103 p101-109
- ^v 〈美國電影中的海外華人形象〉, UNITAS v103 p110-127
- ^{vi} *Shame*, directed by Emmett J. Flynn, 1921
- ^{vii} *Old San Francisco*, directed by Alan Crosland, 1927
- ^{viii} *The Mysterious Dr. Fu Manchu*, directed by A.E. Coleby, 1929
- ^{ix} According to the author of the Fu Manchu novels, Sax Rohmer
- ^x *Bombs Over Burma*, directed by Joseph H. Lewis, 1943
- ^{xi} *Dragon Seed*, directed by Harold S. Bucquet and Jack Conway, 1944
- ^{xii} *Flower Drum Song*, directed by Henry Koster, 1961
- ^{xiii} *Alice's Restaurant*, directed by Arthur Penn, 1969
- ^{xiv} The official name which was given to the prison camps. It was first used by the government of Vietnam.
- ^{xv} Aisin-Gioro Puyi, *The First Half of My Life*
- ^{xvi} 〈好萊塢觀看的中國〉 陳儒修著
- ^{xvii} 〈紫禁城的黃昏〉
- ^{xviii} 「祖國，我的祖國啊，你把我造就成了人！」by Aisin-Gioro Puyi, *The First Half of My Life*, p403