

Running Wild New Chinese Writers

This compelling text explores the development of China and Japan through their art, religion, literature, and thought as well as through their economic, political, and social history. The author team combines strong research with extensive classroom teaching experience to offer a clear, consistent, and highly readable text that is accessible to students with no previous knowledge of the history of East Asia. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

No further information has been provided for this title. Both in the sheer breadth and in the detail of their coverage the essays in these two volumes challenge hegemonic thinking on the subject of translation. Engaging throughout with issues of representation in a postmodern and postcolonial world, *Translating Others* investigates the complex processes of projection, recognition, displacement and 'othering' effected not only by translation practices but also by translation studies as developed in the West. At the same time, the volumes document the increasing awareness the the world is peopled by others who also translate, often in ways radically different from and hitherto largely ignored by the modes of translating conceptualized in Western discourses. The languages covered in individual contributions include Arabic, Bengali, Chinese, Hindi, Irish, Italian, Japanese, Latin, Rajasthani, Somali, Swahili, Tamil, Tibetan and Turkish as well as the Europhone literatures of Africa, the tongues of medieval Europe, and some major languages of Egypt's five thousand year history. Neighbouring disciplines invoked include anthropology, semiotics, museum and

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folklore studies, librarianship and the history of writing systems. Contributors to Volume 2: Paul Bandia, Red Chan, Sukanta Chaudhuri, Annmarie Drury, Ruth Evans, Fabrizio Ferrari, Daniel Gallimore, Hephzibah Israel, John Tszpang Lai, Kenneth Liu-Szu-han, Ibrahim Muhawi, Martin Orwin, Carol O'Sullivan, Saliha Parker, Stephen Quirke and Kate Sturge.

A value system in constant change; a longing for stability amid uncertainties about the future; a new consciousness about the unlimited challenges and aspirations in modern life: these are themes in modern Chinese literature that attract the attention of overseas readers as well as its domestic audience. They also provide Chinese and foreign literary researchers with complex questions about human life and achievements that search beyond national identities for global interaction and exchange. This volume presents ten outstanding essays by Chinese and European scholars who have undertaken such exchange for the purpose of examining the individual and society in modern Chinese literature.

This unique book takes the reader beyond the headlines to explore a China few Westerners have seen. The authors argue that the great gap between what specialists understand and the general public believes has led to distorted and potentially dangerous misunderstandings of China. Seeking to bridge that gap, a group of prominent scholars and activists challenge readers to move past the usual images of China presented by the media and to think about the common problems shared by China and the United States. In a morally engaged spirit, they explore such issues as environmental degradation, unemployment, growing inequality, ethnicity, human rights, corruption, and changing images of women to bring to life the fabric of contemporary Chinese life and how it twines around the political consciousness of Americans.

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This work probes the restaging, representation, and reimagining of historical violence and atrocity in contemporary Chinese fiction, film, and popular culture. It examines five historical moments including the Musha Incident (1930) and the February 28 Incident (1947).

Entries profile women writers of poetry, fiction, prose, and drama, including Sylvia Plath, Fleur Adcock, and Toni Morrison.

Chinese Literature: Lydia H. Liu

Portrays the ongoing revolution in cultural production that has transformed contemporary life in the People's Republic of China.

"By examining how narrative strategies reinforce or contest deterministic paradigms, this work describes modern Chinese fiction's unique contribution to ethical and literary debates over the possibility for meaningful moral action. How does Chinese fiction express the desire for freedom as well as fears of attendant responsibilities and abuses? How does it depict struggles for and against freedom? How do the texts allow for or deny the possibility of freedom and agency? By analyzing discourses of agency and fatalism and the ethical import of narrative structures, the author explores how representations of determinism and moral responsibility changed over the twentieth century. She links these changes to representations of time and to enduring commitments to human-heartedness and social justice. Although Chinese fiction may contain some of the most disconsolate pages in the twentieth

century's long literature of disenchantment, it also bespeaks, Knight argues, a passion for freedom and moral responsibility. Responding to ongoing conflicts between the claims of modernity and the resources of past traditions, these stories and novels are often dominated by challenges to human agency. Yet read with sensitivity to traditional Chinese conceptions of moral experience, their testimony to both the promises of freedom and the failure of such promises opens new perspectives on moral agency." Jia Pingwa, whose novels have caused both fame and controversy, has an enormous readership throughout the Chinese speaking world. However, despite Pingwa's cultural significance and the use of his poetry, novels and prose in schools and universities, there has never been any substantial academic study of the writer and his writings. Filling that gap, this book examines the corpus of Pingwa's writing and emphasizes his importance, prominence and relevance to contemporary Chinese society. This pioneering study discusses Pingwa's works in the light of 'cultural nationalism', showing how he links the cultural identity of China with the cultural authenticity of his local Shaanxi Province. In addition, the book highlights issues of nationalism in contemporary Chinese literature and underpins the significance of regional writing in negotiating China's national identities.

Recognizing the necessity for a critique of idealism

constitutes for Chow an ethics in the postcolonial, postmodern age. In particular, she uses "ethics" to designate the act of making decisions - in this context, decisions of reading - that may not immediately conform with prevalent social mores of idealizing our others but that, nonetheless, enables such others to emerge in their full complexities. This extraordinary one-volume guide to the modern literatures of China, Japan, and Korea is the definitive reference work on the subject in the English language. With more than one hundred articles that show how a host of authors and literary movements have contributed to the general literary development of their respective countries, this companion is an essential starting point for the study of East Asian literatures. Comprehensive thematic essays introduce each geographical section with historical overviews and surveys of persistent themes in the literature examined, including nationalism, gender, family relations, and sexuality. Following the thematic essays are the individual entries: over forty for China, over fifty for Japan, and almost thirty for Korea, featuring everything from detailed analyses of the works of Tanizaki Jun'ichiro and Murakami Haruki, to far-ranging explorations of avant-garde fiction in China and postwar novels in Korea. Arrayed chronologically, each entry is self-contained, though extensive cross-referencing affords readers the opportunity to gain a more

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synoptic view of the work, author, or movement. The unrivaled opportunities for comparative analysis alone make this unique companion an indispensable reference for anyone interested in the burgeoning field of Asian literature. Although the literatures of China, Japan, and Korea are each allotted separate sections, the editors constantly kept an eye open to those writers, works, and movements that transcend national boundaries. This includes, for example, Chinese authors who lived and wrote in Japan; Japanese authors who wrote in classical Chinese; and Korean authors who write in Japanese, whether under the colonial occupation or because they are resident in Japan. The waves of modernization can be seen as reaching each of these countries in a staggered fashion, with eddies and back-flows between them then complicating the picture further. This volume provides a vivid sense of this dynamic interplay.

DIVA new supplement to courses on Chinese or World literature in translation. /div

First Published in 2016. Routledge is an imprint of Taylor & Francis, an Informa company.

This sourcebook contains more than 160 documents and writings that reflect the development of Taiwanese literature from the early modern period to the twenty-first century. Selections include seminal essays in literary debates, polemics, and other landmark events; interviews, diaries, and letters by

major authors; critical and retrospective essays by influential writers, editors, and scholars; transcripts of historical speeches and conferences; literary-society manifestos and inaugural journal prefaces; and governmental policy pronouncements that have significantly influenced Taiwanese literature. These texts illuminate Asia's experience with modernization, colonialism, and postcolonialism; the character of Taiwan's Cold War and post-Cold War cultural production; gender and environmental issues; indigenous movements; and the changes and challenges of the digital revolution. Taiwan's complex history with Dutch, Spanish, and Japanese colonization; strategic geopolitical position vis-à-vis China, Japan, and the United States; and status as a hub for the East-bound circulation of technological and popular-culture trends make the nation an excellent case study for a richer understanding of East Asian and modern global relations.

Sinascape: Contemporary Chinese Cinema is one of the most comprehensive studies of transnational Chinese-language films at the turn of the millennium. Gary Xu combines a close reading of contemporary movies from China, Taiwan, and Hong Kong with an intimate look into the transnational Chinese film industry, based on his working relationship with filmmakers. He coins the word "sinascape" to reflect on the intersection between Chinese cinema and global cultural production, referring to cinematic representations of ethnic Chinese people

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This compelling text explores the development of China through its art, religion, literature, and thought as well as through its economic, political, and social history. The author team combines strong research with extensive classroom teaching experience to offer a clear, consistent, and highly readable text that is accessible to students with no previous knowledge of the history of China. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

When Freudian sexual theory hit China in the early 20th century, it ran up against competing models of the mind from both Chinese tradition and the new revolutionary culture. Chinese theorists of the mind—both traditional intellectuals and revolutionary psychologists—steadily put forward the anti-Freud: a mind shaped not by deep interiority that must be excavated by professionals, but shaped instead by social and cultural interactions.

Chinese novelists and film directors understood this focus and its relationship to Mao's revolutionary ethos, and much of the literature of twentieth-century China reflects the spiritual qualities of the revolutionary mind. From Ah Q to Lei Feng investigates the continual clash of these contrasting models of the mind provided by Freud and revolutionary Chinese culture, and explores how writers and filmmakers negotiated with the implications of each model. .

Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University. --Book Jacket.

In the 1980s China's politicians, writers, and academics

began to raise an increasingly urgent question: why had a Chinese writer never won a Nobel Prize for literature? Promoted to the level of official policy issue and national complex, Nobel anxiety generated articles, conferences, and official delegations to Sweden. Exiled writer Gao Xingjian's win in 2000 failed to satisfactorily end the matter, and the controversy surrounding the Nobel committee's choice has continued to simmer. Julia Lovell's comprehensive study of China's obsession spans the twentieth century and taps directly into the key themes of modern Chinese culture: national identity, international status, and the relationship between intellectuals and politics. The intellectual preoccupation with the Nobel literature prize expresses tensions inherent in China's move toward a global culture after the collapse of the Confucian world-view at the start of the twentieth century, and particularly since China's re-entry into the world economy in the post-Mao era. Attitudes toward the prize reveal the same contradictory mix of admiration, resentment, and anxiety that intellectuals and writers have long felt toward Western values as they struggled to shape a modern Chinese identity. In short, the Nobel complex reveals the pressure points in an intellectual community not entirely sure of itself. Making use of extensive original research, including interviews with leading contemporary Chinese authors and critics, *The Politics of Cultural Capital* is a comprehensive, up-to-date treatment of an issue that cuts to the heart of modern and contemporary Chinese thought and culture. It will be essential reading for scholars of modern Chinese literature and culture,

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globalization, post-colonialism, and comparative and world literature.

Featuring the work of renowned scholars, this anthology provides an introduction to Chinese aesthetics and literature. This book opens with an interrogation of the representation of immigrants in Asian American and, to a lesser extent, Asian Diaspora literatures, including works by such writers as Maxine Hong Kingston, Frank Chin, Amy Tan, and Bharati Mukherjee. Immigrant subjectivities in these texts are frequently subsumed in the urgent need to self-fashion an Asian American identity, and take the peculiar form of "immigrant schizophrenic". Ma also explores how the drive to "claim America" manifests itself as an eroticization of white bodies in male immigrant and minority writers. He then directs his attention to immigrant self-representation from the unique yet representative positionality of Taiwanese immigrants, as found in overseas student literature and in the recent films of Ang Lee. With a contrapuntal reading of the portrayal of immigrants in Asian American and Asian Diaspora literatures, this book maps out a terrain largely uncharted by scholars of various disciplines.

This text surveys the literature of the Chinese mainland, concentrating on fiction, poetry and drama, with background surveys on the historical, social and cultural context, and chapters on individual writers and their works. It assumes no knowledge of Chinese. Topics include: the role of writers and the function of literature in a modernizing society; the long, native Chinese tradition; the emphasis on culture and propaganda in a modernizing state; the relation of writers to their readers; and writers' general impact on modern Chinese society.

From feminist philosophy to genetic science, scholarship in recent years has succeeded in challenging many entrenched

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assumptions about the material and biological status of human bodies. Likewise in the study of Chinese cultures, accelerating globalization and the resultant hybridity have called into question previous assumptions about the boundaries of Chinese national and ethnic identity. The problem of identifying a single or definitive referent for the "Chinese body" is thornier than ever. By facilitating fresh dialogue between fields as diverse as the history of science, literary studies, diaspora studies, cultural anthropology, and contemporary Chinese film and cultural studies, *Embodied Modernities* addresses contemporary Chinese embodiments as they are represented textually and as part of everyday life practices. The book is divided into two sections, each with a dedicated introduction by the editors. The first examines "Thresholds of Modernity" in chapters on Chinese body cultures in the late nineteenth and early twentieth centuries—a period of intensive cultural, political, and social modernization that led to a series of radical transformations in how bodies were understood and represented. The second section on "Contemporary Embodiments" explores body representations across the People's Republic of China, Taiwan, and Hong Kong today. Contributors: Chris Berry, Louise Edwards, Maram Epstein, Larissa Heinrich, Olivia Khoo, Fran Martin, Jami Proctor-Xu, Tze-lan D. Sang, Teri Silvio, Mark Stevenson, Cuncun Wu, Angela Zito, John Zou.

The *Columbia History of Chinese Literature* is a comprehensive yet portable guide to China's vast literary traditions. Stretching from earliest times to the present, the text features original contributions by leading specialists working in all genres and periods. Chapters cover poetry, prose, fiction, and drama, and consider such contextual subjects as popular culture, the impact of religion, the role of women, and China's relationship with non-Sinitic languages and peoples. Opening with a major section on the linguistic

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and intellectual foundations of Chinese literature, the anthology traces the development of forms and movements over time, along with critical trends, and pays particular attention to the premodern canon.

The present volume of *Critical Studies* is a collection of selected essays on the topic of feminism and femininity in Chinese literature. Although feminism has been a hot topic in Chinese literary circles in recent years, this remarkable collection represents one of the first of its kind to be published in English. The essays have been written by well-known scholars and feminists including Kang-I Sun Chang of Yale University, and Li Ziyun, a writer and feminist in Shanghai, China. The essays are inter- and multi-disciplinary, covering several historical periods in poetry and fiction (from the Ming-Qing periods to the twentieth century). In particular, the development of women's writing in the New Period (post-1976) is examined in depth. The articles thus offer the reader a composite and broad perspective of feminism and the treatment of the female in Chinese literature. As this remarkable new collection attests, the voices of women in China have begun calling out loudly, in ways that challenge prevalent views about the Chinese female persona.

Taiwan has evolved dramatically from a little-known island to an internationally acclaimed economic miracle and thriving democracy. The history of modern Taiwanese poetry parallels and tells the story of this transformation from periphery to frontier. Containing translations of nearly 400 poems from 50 poets spanning the entire twentieth century, this anthology reveals Taiwan in a broad spectrum of themes, forms, and styles: from lyrical meditation to political satire, haiku to concrete poetry, surrealism to postmodernism. The in-depth introduction outlines the development of modern poetry in the unique historical and cultural context of Taiwan.

Comprehensive in both depth and scope, *Frontier Taiwan*

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beautifully captures the achievements of the nation's modern poetic traditions.

-- Asia Week

This book is a significant gathering of ideas on the subject of modern Chinese literature and culture of the past several years. The essays represent a wide spectrum of new approaches and new areas of subject matter that are changing the landscape of knowledge of modern and contemporary Chinese culture: women's literature, theatre (performance), film, graphic arts, popular literature, as well as literature of the Chinese diaspora. These phenomena and the approaches to them manifest interconnected trajectories for new scholarship in the field: the rewriting of literary history, the emergence of visual culture, and the quotidian apocalypse - the displacement of revolutionary romanticism and realism as central paradigms for cultural expression by the perspective of private, everyday experience. The depiction of personal and collective suffering in modern Chinese novels differs significantly from standard Communist accounts and many Eastern and Western historical narratives. Writers such as Yu Hua, Su Tong, Wang Anyi, Mo Yan, Han Shaogong, Ge Fei, Li Rui, and Zhang Wei skew and scramble common conceptions of China's modern development, deploying avant-garde narrative techniques from Latin American and Euro-American modernism to project a surprisingly "un-Chinese"

dystopian vision and critical view of human culture and ethics. The epic narratives of modern Chinese fiction make rich use of magical realism, surrealism, and unusual treatments of historical time. Also featuring graphic depictions of sex and violence, as well as dark, raunchy comedy, these novels reflect China's recent history re-presenting the overthrow of the monarchy in the early twentieth century and the resulting chaos of revolution and war; the recurring miseries perpetrated by class warfare during the dictatorship of Mao Zedong; and the social dislocations caused by China's industrialization and rise as a global power. This book casts China's highbrow historical novels from the late 1980s to the first decade of the twenty-first century as a distinctively Chinese contribution to the form of the global dystopian novel and, consequently, to global thinking about the interrelations of utopia and dystopia.

Why do people in socialist China read and write literary works? Earlier studies in Western Sinology have approached Chinese texts from the socialist era as portraits of society, as keys to the tug-of-war of dissent, or, more recently, as pursuit of "pure art." *The Uses of Literature* looks broadly and empirically at these and many other "uses" of literature from the points of view of authors, editors, political authorities, and several kinds of readers. Perry Link, author of *Evening Chats in Beijing*, considers texts ranging

from elite "misty" poetry to underground hand-copied volumes (shouchauben) and shows in concrete detail how people who were involved with literature sought to teach, learn, enjoy, explore, debate, lead, control, and resist. Using the late 1970s and early 1980s as an entree to the workings of China's "socialist literary system," the author shows how that system held sway from 1950 until around 1990, when an encroaching market economy gradually but fundamentally changed it. In addition to providing a definitive overview of how the socialist Chinese literary system worked, Link offers comparisons to the similar system in the Soviet Union. In the final chapter, the book seeks to explain how the word "good" was used and understood when applied to literary works in such systems. Combining aspects of cultural and literary studies, *The Uses of Literature* will reward anyone interested in the literature of modern China or how creativity is affected by a "socialist literary system."

Multiple Modernities explores the cultural terrain of East Asia. Arguing that becoming modern happens differently in different places, the contributors examines popular culture - most notable cinema and television - to see how modernization, as both a response to the West and as a process that is unique in its own right in the region, operates on a mass level. Included in this collection are significant explorations of popular culture in East Asia, including

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Chinese new cinema and rock music, Korean cinema, Taiwanese television, as well as discussions of alternative arts in general. While each essay focuses on specific nations or cinemas, the collected effect of reading them is to offer a comprehensive, in-depth picture of how popular culture in East Asia operates to both generate and reflect the immense change this significant region of the world is undergoing. Contributors include: Jeroen de Kloet, Mitsuhiro Yoshimoto, Yomota Inuhiko, Frances Gateward, Hector Rodriguez, Dai Jaihua, David Desser, August Palmer, Lu Szu-Ping and the editor. An insightful look into contemporary Chinese avant-garde fiction and the problem of Chinese postmodernity

"... an important contribution to the study of recent Chinese literature." -- Choice "This fine, scholarly survey of Chinese literature since 1949... discusses such trends as modernism, nativism, realism, root-seeking and 'scar' literature, 'misty' poets, and political, feminist, and societal issues in modern Chinese literature." -- Library Journal This volume is a survey of modern Chinese literature in the second half of the twentieth century. It has three goals: (1) to introduce figures, works, movements, and debates that constitute the dynamics of Chinese literature from 1949 to the end of the century; (2) to depict the enunciative endeavors, ranging from ideological treatises to avant-garde experiments, that inform the

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polyphonic discourse of Chinese cultural politics; (3) to observe the historical factors that enacted the interplay of literary (post)modernities across the Chinese communities in the Mainland, Taiwan, Hong Kong, and overseas.

The A to Z of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 300 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.

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