

Yu Dafu Sinking Summary

John Christopher Hamm

Fictional Authors, Imaginary Audiences Bonnie S. McDougall, 2003 The authors and audiences for 20th century Chinese literature, especially fiction, are examined in a fresh light. While modern Chinese fictions are imaginary in that they do not constitute reliable portraits of Chinese life, they offer insights into the writers themselves and their implied audiences.

The Unworthy Scholar from Pingjiang John Christopher Hamm, 2019-08-27 Xiang Kairan, who wrote under the pen name “the Unworthy Scholar from Pingjiang,” is remembered as the father of modern Chinese martial arts fiction, one of the most distinctive forms of twentieth-century Chinese culture and the inspiration for China’s globally popular martial arts cinema. In this book, John Christopher Hamm shows how Xiang Kairan’s work and career offer a new lens on the transformations of fiction and popular culture in early-twentieth-century China. The Unworthy Scholar from Pingjiang situates Xiang Kairan’s career in the larger contexts of Republican-era China’s publishing industry, literary debates, and political and social history. At a time when writers associated with the New Culture movement promoted an aggressively modernizing vision of literature, Xiang Kairan consciously cultivated his debt to homegrown narrative traditions. Through careful readings of Xiang Kairan’s work, Hamm demonstrates that his writings, far from being the formally fossilized and ideologically regressive relics their critics denounced, represent a creative engagement with contemporary social and political currents and the demands and possibilities of an emerging cultural marketplace. Hamm takes martial arts fiction beyond the confines of genre studies to situate it within a broader reexamination of Chinese literary modernity. The first monograph on Xiang Kairan’s fiction in any language, *The Unworthy Scholar from Pingjiang* rewrites the history of early-twentieth-century Chinese literature from the standpoints of genre fiction and commercial publishing.

Historical Dictionary of Modern Chinese Literature Li-hua Ying, 2021-11-15 Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at different junctures of history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world. As it has been challenged and enriched by external influences, it has contributed to the wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological realism, socialist realism, and magical realism. Indeed, it encompasses a full range of ideological and aesthetic

concerns. This second edition of Historical Dictionary 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 400 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.

Tamkang Review, 2002 A quarterly of comparative studies of Chinese and foreign literatures.

Transcultural Lyricism Jane Qian Liu, 2017-01-05 In *Transcultural Lyricism: Translation, Intertextuality, and the Rise of Emotion in Modern Chinese Love Fiction, 1899–1925*, Jane Qian Liu examines the profound transformation of emotional expression in Chinese fiction between the years 1899 and 1925. While modern Chinese literature is known to have absorbed narrative modes of Western literatures, it also learned radically new ways to convey emotions. Drawn from an interdisciplinary mixture of literary, cultural and translation studies, Jane Qian Liu brings fresh insights into the study of intercultural literary interpretation and influence. She convincingly proves that Chinese writer-translators in early twentieth century were able to find new channels and modes to express emotional content through new combinations of traditional Chinese and Western techniques.

Failure, Nationalism, and Literature Jing Tsu, 2005 How often do we think of cultural humiliation and failure as strengths? Against prevailing views on what it means to enjoy power as individuals, cultures, or nations, this provocative book looks at the making of cultural and national identities in modern China as building success on failure. It reveals the exercise of sovereign power where we least expect it and shows how this is crucial to our understanding of a modern world of conflict, violence, passionate suffering, and cultural difference.

The Columbia Companion to Modern East Asian Literature Joshua S. Mostow, 2003-07-10 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 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.

The Columbia Companion to Modern Chinese Literature Kirk A. Denton, 2016-04-05 The Columbia Companion to Modern Chinese Literature features more than fifty short essays on specific writers and literary trends from the Qing period (1895–1911) to the present. The volume opens with thematic essays on the politics and ethics of writing literary history, the formation of the canon, the relationship between language and form, the role of literary institutions and communities, the effects of censorship, the representation of the Chinese diaspora, the rise and meaning of Sinophone literature, and the role of different media in the development of literature. Subsequent essays focus on authors, their works, and the schools with which they were aligned, featuring key names, titles, and terms in English and in Chinese characters. Woven throughout are pieces on late Qing fiction, popular entertainment fiction, martial arts fiction, experimental theater, post-Mao avant-garde poetry, post-martial law fiction from Taiwan, contemporary genre fiction from China, and recent Internet literature. The volume includes essays on such authors as Liang Qichao, Lu Xun, Shen Congwen, Eileen Chang, Jin Yong, Mo Yan, Wang Anyi, Gao Xingjian, and Yan Lianke. Both a teaching tool and a go-to research companion, this volume is a one-of-a-kind resource for mastering modern literature in the Chinese-speaking world.

Routledge Handbook of Modern Chinese Literature Ming Dong Gu, 2018-09-03 The Routledge Handbook of Modern Chinese Literature presents a comprehensive overview of Chinese literature from the 1910s to the present day. Featuring detailed studies of selected masterpieces, it adopts a thematic-comparative approach. By developing an innovative conceptual framework predicated on a new theory of periodization, it thus situates Chinese literature in the context of world literature, and the forces of globalization. Each section consists of a series of contributions examining the major literary genres, including fiction, poetry, essay drama and film. Offering an exciting account of the century-long process of literary modernization in China, the handbook's themes include: Modernization of people and writing Realism, romanticism and modernist aesthetics Chinese literature on the stage and screen Patriotism, war and revolution Feminism, liberalism and socialism Literature of reform, reflection and experimentation Literature of Taiwan, Hong Kong and new media This handbook provides an integration of biographical narrative with textual analysis, maintaining a subtle balance between comprehensive overview and in-depth examination. As such, it is an essential reference guide for all students and scholars of Chinese literature.

Lives and Deaths of Werther Johannes Kaminski, 2023-12-21 An investigation of how interpretations, translations, and literary adaptations of Goethe's novel, *The Sorrows of Young Werther* have left their mark on the original text. Kaminski situates the text's legacy among Italian, French, Chinese, and Japanese writers, and explores the dynamics of world literature.

Theorising Chinese Masculinity Kam Louie, 2002-04 This book is the first comprehensive analysis of Chinese masculinity. Kam Louie uses the concepts of *wen* (cultural attainment) and *wu* (martial valour) to explain attitudes to masculinity. This revises most Western analyses of Asian masculinity that rely on the yin-yang binary. Examining classical and contemporary Chinese literature and film, the book also looks at the Chinese diaspora to consider Chinese masculinity within and outside China.

Poverty in Modern Chinese Realism Keru Cai, 2025-04-28 *Poverty in Modern Chinese Realism* shows that early twentieth century Chinese writers drew upon Russian texts about the socially downtrodden to describe poverty, in a bid to enrich Chinese culture by creating a syncretic new realism. Modern Chinese realist writers turned to the topic of material poverty—peasants suffering from famine, exploited urban laborers, homeless orphans—to convey their sense of textual poverty and national backwardness. The combination of a radically new subject matter and experimentation with diverse literary resources, indigenous and foreign, generated major innovations in narrative technique. Depicting poverty allowed writers to revolutionize the nascent forms of modern Chinese narrative, innovating strategies of representing the nation, the social other, time, and space, while problematizing their deployment of squalor for aesthetic purposes. This book examines why Russian literature, itself long preoccupied with a problem of belatedness vis-à-vis Western Europe, occupied a privileged place for Chinese intellectuals of this era. Comparing Chinese fiction about poverty to Russian intertexts by Gogol, Andreev, Chekhov, Turgenev, and others, the book shows how Chinese writers drew and innovated upon themes (such as madness or human animality) and formal elements (such as metonymy). Keru Cai's multi-scalar approach emphasizing close textual analysis situates modern Chinese realism in the trans-Eurasian axis of world literature.

Chinese Modernity and Global Biopolitics Sheldon H. Lu, 2007-05-31 This ambitious work is a multimedia, interdisciplinary study of Chinese modernity in the context of globalization from the late nineteenth century to the present. Sheldon Lu draws on Chinese literature, film, art, photography, and video to broadly map the emergence of modern China in relation to the capitalist world-system in the economic, social, and political realms. Central to his study is the investigation of biopower and body politics, namely, the experience of globalization on a personal level. Lu first outlines the trajectory of the body in modern Chinese literature by focusing on the adventures, pleasures, and sufferings of the male (and female) body in the writings of selected authors. He then turns to avant-garde and performance art, tackling the physical self more directly through a consideration of work that takes the body as its very theme, material, and medium. In an exploration of mass visual

culture, Lu analyzes artistic reactions to the multiple, uneven effects of globalization and modernization on both the physical landscape of China and the interior psyche of its citizens. This is followed by an inquiry into contemporary Chinese urban space in popular cinema and experimental photography and art. Examples are offered that capture the daily lives of contemporary Chinese as they struggle to make the transition from the vanishing space of the socialist lifestyle to the new capitalist economy of commodities. Lu reexamines the history and implications of China's belated integration into the capitalist world system before closing with a postscript that traces the genealogy of the term postsocialism and points to the real relevance of the idea for the investigation of everyday life in China in the twenty-first century.

The Libidinal Economy of China Perry Johansson Vig, 2015-10-29 This study of postsocialist China explores the development of a Chinese consumer culture in the 1990s with a special focus on advertising and shifting ideals on female beauty. On an analytical level it is an investigation into Chinese nationalism that demonstrates how the desire for recognition as a powerful nation is linked to anxieties about Chinese femininity. The book is also, on a theoretical level, about the libidinal economy of an imaginary "China." In other words it attempts to unravel the sexuality of geopolitics by describing the association between femininity and China in popular culture and nationalist discourse. In addition to advertisements, political writings, plays, and films, the archive for this inquiry consists of fieldwork observations and interviews. The Libidinal Economy of China engages a range of post-colonial and psychoanalytically informed thinkers in a truly cross disciplinary study. Lacanian theories on hysteria, femininity, and narcissism are applied in the international domain of geopolitics to formulate a general theory on China's relationship to the West. David Eng and Homi Bhabha are employed for discussing racial fetishism in contemporary China, while Slavoj Žižek's ideas on violence and the Other are engaged in explaining the emotional dimension of national identification. The study concludes that China and the New Chinese Nationalism is firmly under the gaze of a Western Other analogous to a male gaze. That Other rules the libidinal economy of consumer culture, which explains China's recurring history of wanting to emulate and catch up with the West while simultaneously reacting to such an attained intimacy with castration anxiety and aggressive hysteria.

Sino-Japanese Transculturation Richard King, Cody Poulton, Katsuhiko Endo, 2012-01-01 This is a multi-author work which examines the cultural dimensions of the relations between East Asia's two great powers, China and Japan, in a period of change and turmoil, from the late nineteenth century to the end of the Second World War. This period saw Japanese invasion of China, the occupation of China's North-east (Manchuria) and Taiwan, and war between the two nations from 1937-1945; the scars of that war are still evident in relations between the two countries today. In their quest for modernity, the rulers and leading thinkers of China and Japan defined themselves in contradistinction to the other, influenced both by traditional bonds of classical culture and by the influx of new Western ideas that flowed through Japan to China. The experiences of intellectual and cultural awakening in the two countries were inextricably linked, as our studies of poetry,

fiction, philosophy, theatre, and popular culture demonstrate. The chapters explore this process of “transculturation” – the sharing and exchange of ideas and artistic expression – not only in Japan and China, but in the larger region which Joshua Fogel has called the “Sinosphere,” an area including Korea and parts of Southeast Asia with a shared heritage of Confucian statecraft and values underpinned by the classical Chinese language. The authors of the chapters, who include established senior academics and younger scholars, and employ a range of disciplines and methodologies, were selected by the editors for their expertise in particular aspects of this rich and complex cultural relationship. As for the editors: Richard King and Cody Poulton are scholars and translators of Chinese literature and Japanese theatre respectively, each taking a historical and comparative perspective to the study of their subject; Katsuhiko Endo is an intellectual historian dealing with both Japan and China.

Gendered Encounters between Germany and Asia Joanne Miyang Cho, Douglas T. McGetchin, 2016-12-14 This volume provides new insights into gendered interactions over the past two centuries between Germany and Asia, including India, China, Japan, and previously overlooked Asian countries including Vietnam, the Philippines, Thailand, and Korea. This volume presents scholarship from academics working in the field of German-Asian Studies as it relates to gender across transnational encounters in the nineteenth and twentieth centuries. Gender has been a lens of analysis in isolated published chapters in previous edited volumes on German-Asian connections, but nowhere has there been a volume specifically dedicated to the analysis of gender in this field. Rejecting traditional notions of West and East as seeming polar opposites, their contributions to this volume attempts to reconstruct the ways in which German and Asian men and women have cooperated and negotiated the challenge of modernity in various fields.

Scents of China Xuele Huang, 2023-08-10 A pioneering cultural history of smell in China from the High Qing to the Mao period.

Beyond Brushtalk Christopher T. Keaveney, 2008-11-01 *Beyond Brushtalk* explores interactions between Japanese and Chinese writers during the golden age of such exchange, 1919 to 1937. During this period, there were unprecedented opportunities for exchange between writers, which was made possible by the ease of travel between Japan and China during these years and the educational background of Chinese writers as students in Japan. Although the salubrious interaction that developed during that period was destined not to last, it nevertheless was significant as a courageous essay at cultural interaction. This book will appeal not only to those interested in Sino-Japanese studies, an increasingly important field of study in its own right, but will also appeal to scholars of both Japanese literature and Chinese literature and researchers whose areas of interest correspond to the major writers included in this work such as Lu Xun and Zhou Zuoren on the Chinese side and Tanizaki Jun'ichirō and Hayashi Fumiko on the Japanese side. The relations and resulting literary works involving these major writers are often relatively neglected aspects of their total output and will draw interest from scholars

of their work. This book will be accessible to both Sinologists and Japanologists with little background in the corresponding field, and to the generalist possessing an interest in literary exchange.

Chinese Masculinities in a Globalizing World Kam Louie, 2014-11-20 This book explores how the traditional ideal of Chinese manhood – the wen (cultural attainment) and wu (martial prowess) dyad – has been transformed by the increasing integration of China in the international scene. It discusses how increased travel and contact between China and the West are having a profound impact; showing how increased interchange with Western men, for whom wu is a more significant ideal, has shifted the balance in the classic Chinese dichotomy; and how the huge emphasis on wealth creation in contemporary China has changed the notion of wen itself to include business management skills and monetary power. The book also considers the implications of Chinese soft power outside China for the reconfigurations in masculinity ideals in the global setting. The rising significance of Chinese culture enables Chinese cultural norms, including ideals of manhood, to be increasingly integrated in the international sphere and to become hybridised. The book also examines the impact of the Japanese and Korean waves on popular conceptions of desirable manhood in China. Overall, it demonstrates that social constructions of Chinese masculinity have changed more fundamentally and become more global in the last three decades than any other time in the last three thousand years.

The Chinese Historical Review, 2008

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