

Literary Portraits Of China

For modern people, ghost stories are no more than thrilling entertainment. For those living in antiquity, ghosts were far more serious beings, as they could affect the life and death of people and cause endless fear and anxiety. How did ancient societies imagine what ghosts looked like, what they could do, and how people could deal with them? From the vantage point of modernity, what can we learn about an obscure, but no less important aspect of an ancient culture? In this volume, Mu-chou Poo explores the ghosts of ancient China, the ideas that they nurtured, and their role in its culture. His study provides fascinating insights into the interaction between the idea of ghosts and religious activities, literary imagination, and social life devoted to them. Comparing Chinese ghosts with those of ancient Egypt, Mesopotamia, Greece, and Rome, Poo also offers a wider perspective on the role of ghosts in human history.

This book bridges comparative literature and American studies by using an intercultural and bilingual approach to Chinese American literature. King-Kok Cheung launches a new transnational exchange by examining both Chinese and Chinese American writers. Part 1 presents alternative forms of masculinity that transcend conventional associations of valor with aggression. It examines gender refashioning in light of the Chinese dyadic ideal of wen-wu (verbal arts and martial arts), while redefining both in the process. Part 2 highlights the writers’ formal innovations by presenting alternative autobiography, theory, metafiction, and translation. In doing so, Cheung puts in relief the literary experiments of the writers, who interweave hybrid poetics with two-pronged geopolitical critiques. The writers examined provide a reflexive lens through which transpacific audiences are beckoned to view the “other” country and to look homeward without blinders.

This Silver E-Book Edition for institutional buyers provides web reader and PDF access. An abridged version can be downloaded in PDF and device formats.

The authors and audiences for twentieth century Chinese literature, especially fiction, are examined in this book. While modern Chinese fictions are imaginary in that they do not constitute reliable portraits of Chinese life, they can reveal fascinating insights into the writers themselves and their implied audiences. The book also includes substantial reference to poetry, drama, film, and the visual arts as well as to the political and social context in which they appear.

A Literary Biography

Tales of Life, Love and Crime. Stories from China.

China

Ghosts and Religious Life in Early China

Aesthetic and Social Issues in Early Chinese Portraiture

Literary and Artistic Portraits of the Eighteenth Century Oriental and Occidental Woman

The Academy and Literature

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

"A veritable feast of concise, useful, reliable, and up-to-date information (all prepared by top scholars in the field), Nienhauser's now two-volume title stands alone as THE standard reference work for the study of traditional Chinese literature. Nothing like it has ever been published." -- Choice The second volume to The Indiana Companion to Traditional Chinese Literature is both a supplement and an update to the original volume. Volume II includes over 60 new entries on famous writers, works, and genres of traditional Chinese literature, followed by an extensive bibliographic update (1985-1997) of editions, translations, and studies (primarily in English, Chinese, Japanese, French, and German) for the 500+ entries of Volume I.

Stories and portraits document the awakening and transformation of Chinese women, especially those of the lower classes, during the Chinese Communist Revolution and illustrate the author's insistence on the necessity of economic self-determination for all women

The first English translation of one of the most authoritative and significant studies in the field of modern Chinese literature.

Modern Chinese Literature in the Twentieth Century

Sui Sin Far/Edith Maude Eaton

A New Literary History of Modern China

Zooming In

Portraits of Ts'ao Ts'ao

A Catalogue of Works on Oriental History, Languages and Literature

In this accessible new study, Toby Lincoln offers the first history of Chinese cities from their origins to the present. Despite being an agricultural society for thousands of years, China had an imperial urban civilization. Over the last century, this urban civilization has been transformed into the world’s largest modern urban society. Throughout their long history, Chinese cities have been shaped by interactions with those around the world, and the story of urban China is a crucial part of the history of how the world has become an urban society. Exploring the global connections of Chinese cities, the urban system, urban governance, and daily life alongside introductions to major historical debates and extracts from primary sources, this is essential reading for all those interested in China and in urban history.

This book traces the profound influence that Russian literature, which was tied inseparably to the political victory of the Russian revolution, had on China during a period that saw the collapse of imperial rule and the rise of the Communist Party.

The end of slavery and the Atlantic slave trade triggered wide-scale labor shortages across the U.S. and Caribbean. Planters looked to China as a source for labor replenishment, importing indentured laborers in what became known as “coolieism.” From heated Senate floor debates to Supreme Court test cases brought by Chinese activists, public anxieties over major shifts in the U.S. industrial landscape and class relations became displaced onto the figure of the Chinese labor immigrant who struggled for inclusion at a time when black freedmen were fighting to redefine citizenship. Racial Reconstruction demonstrates that U.S. racial formations should be studied in different registers and through comparative and transpacific approaches. It draws on political cartoons, immigration case files, plantation diaries, and sensationalized invasion fiction to explore the radical reconstruction of U.S. citizenship, race and labor relations, and imperial geopolitics that led to the Chinese Exclusion Act, America’s first racialized immigration ban. By charting the complex circulation of people, property, and print from the Pacific Rim to the Black Atlantic, Racial Reconstruction sheds new light on comparative racialization in America, and illuminates how slavery and Reconstruction influenced the histories of Chinese immigration to the West.

From the first sets of photographic records made by Western travelers to doctored portraits of Chairman Mao and the avant-garde photographic performances of the post-Cultural Revolution era, photography in China has followed divergent paths. In this book, Wu Hung explores the multiple histories of photographic production in China, using them to tell a larger story about China’s shifting sociopolitical contexts and the different agendas, technologies, and aesthetics that have helped define its arts. At the center of the book is a large question: how has photography represented China and its people, its collective history and memory as well as the diversity of Chinese artists who have driven for creative expression? To address this question, the author offers an in-depth study of selected photographers, themes, and movements in Chinese photography from 1860 to the present, covering a wide range of genres, including portraiture, photojournalism, architectural and landscape photography, and conceptual photography.

Beautifully illustrated, this book offers a multifaceted and in-depth analysis of an important photographic history.

The Afterlife of Images

Routledge Handbook of Modern Chinese Literature

An Annotated Bibliography of Chiefly English-Language Studies

Histories of Photography in China

Chinese American Literature without Borders

From the Memoirs of Wang Renyu (880-956)

Portraits of Ts'ao Ts'ao

In 1739 China’s emperor authorized the publication of a medical text that included images of children with smallpox to aid in the diagnosis and treatment of the disease. Those images made their way to Europe, where they were interpreted as indicative of the ill health and medical backwardness of the Chinese. In the mid-nineteenth century, the celebrated Cantonese painter Lam Qua collaborated with the American medical missionary Peter Parker in the creation of portraits of Chinese patients with disfiguring pathologies, rendered both before and after surgery. Europeans saw those portraits as evidence of Western medical prowess. Within China, the visual idiom that the paintings established influenced the development of medical photography. In The Afterlife of Images, Ari Larissa Heinrich investigates the creation and circulation of Western medical discourses that linked ideas about disease to Chinese identity beginning in the eighteenth century. Combining literary studies, the history of science, and visual culture studies, Heinrich analyzes the rhetoric and iconography through which medical missionaries transmitted to the West an image of China as “sick” or “diseased.” He also examines the absorption of that image back into China through missionary activity, through the earliest translations of Western medical texts into Chinese, and even through the literature of Chinese nationalism. Heinrich argues that over time “scientific” Western representations of the Chinese body and culture accumulated a host of secondary meanings, taking on an afterlife with lasting consequences for conceptions of Chinese identity in China and beyond its borders.

This work explores the developments in the function of informal portraiture in later Ming and Qing dynasty China, from about AD1600 to 1900. The study focuses on images of artists, including self-portraits, and their associates from centres of painting in

First published in 1988, this reissue is an important work in the field of national literary exchange. Declared by American Library Association in its Choice publication one of the ten best reference works of 1988, the volume has survived global change - politically, socially, economically, religiously, aesthetically - to promote cultural dialogue between China and the West. Besides the scores of annotated sources, the introductory essays remain as authentic and moving as the day of their appearance.

Chinese poetry has a long history of interaction with the visual arts. Classical aesthetic thought held that painting, calligraphy, and poetry were cross-fertilizing and mutually enriching. What happened when the Chinese poetic tradition encountered photography, a transformative technology and presumably realistic medium that reshaped seeing and representing the world? Shengqing Wu explores how the new medium of photography was transformed by Chinese aesthetic culture. She details the complex negotiations between poetry and photography in the late Qing and early Republican eras, examining the ways traditional textual forms collaborated with the new visual culture. Drawing on extensive archival research into illustrated magazines, poetry collections, and vintage photographs, Photo Poetics analyzes a wide range of practices and genres, including self-representation in portrait photography; gifts of inscribed photographs; mass-media circulation of images of beautiful women; and photography of ghosts, immortals, and imagined landscapes. Wu argues that the Chinese lyrical tradition provided rich resources for artistic creativity, self-expression, and embodied experience in the face of an increasingly technological and image-oriented society. An interdisciplinary study spanning literary studies, visual culture, and media history, Photo Poetics is an original account of media culture in early twentieth-century China and the formation of Chinese literary and visual modernities.

A Portrait of Five Dynasties China

An Urban History of China

A Literary Theme

Gender, Genre, and Form

Photo Poetics

Boundaries of the Self

Imperfect Understanding: Intimate Portraits of Chinese Celebrities

The first full-length biography of the first published Asian North American fiction writer portrays a gifted, unsung woman and a world rarely seen in anything other than stereotypes. The eldest daughter of a Chinese mother and British father, Edith Maude Eaton was born in England in 1865. Her family moved to Quebec in the early 1870s; she was removed from school at age ten to help support her parents and twelve siblings. In the 1880s and 1890s she worked as a stenographer, journalist, and fiction writer in Montreal, often writing under the name she has come to be known by, Sui Sin Far (Water Lily). She lived briefly in Jamaica and then, from 1898 to 1912, in the United States. Today Sui Sin Far is finally being rediscovered as part of American literature and history. She presented portraits of turn-of-the-century Chinese with an insider’s sympathy. She gave voice to Chinese American women and children, breaking the stereotypes of silence, invisibility, and “bachelor society.”

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, rmtancism and mdernist 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.

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 (shouchouben) 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.”

Drawing from a broad array of literary, historical, dramatic and anecdotal sources, Yenna Wu makes a rich exploration of an unusually prominent theme in premodern Chinese prose fiction and drama: that of jealous and belligerent wives, or viragos, who dominate their husbands and abuse other women. Focusing on Chinese literary works from the sixteenth to the eighteenth centuries, she presents many colorful perspectives on this type of aggression, reviewing early literary and historical examples of the phenomenon. Wu argues that although the various portraits of the virago often reveal the writers’ insecurities about strong-willed women in general, the authors also satirize the kind of man whose behavioral patterns have been catalysts for female aggression. She also shows that, while the women in these works are to some extent male constructs designed to affirm the patriarchal system, various elements of these portraits constitute a subversive form of parody that casts a revealing light on the patriarchal hierarchy of premodern China.

Woman and Literature in China

The Indiana Companion to Traditional Chinese Literature

Black Inclusion, Chinese Exclusion, and the Fictions of Citizenship

Translating the Pathological Body Between China and the West

Southernmost Art and Literary Portraits

The Cambridge History of Chinese Literature: From 1375

A Clearance Catalogue of Superior Second-hand Books in Literature, Science, and the Fine Arts ...

The Beijing Olympics focused the world’s eyes on China. But despite increased tourism and rampant foreign investment, the cultural distance between China and the West remains as vast as the oceans that separate them. The Middle Kingdom is still relatively unknown by Westerners. China is in fact made up of 33 distinct regions populated by 56 ethnic groups -- and photojournalist Tom Carter has visited them all. This little book is a visual tribute to the People’s Republic of China, with an ardent emphasis on the People.

Chinese literature, one of the world’s oldest and richest, and consisting originally of poetry and later of drama and fiction, may be divided into three major historical periods that roughly correspond to those of Western literary history: the classical period, from the 6th century BC to the 2nd century AD; the medieval period, from the third century to the late 12th century; and the modern period, from the 13th century to the present. This book presents an overview of Chinese literature as well as a comprehensive bibliography, primarily of English language sources, accessed by subject, author and title indexes.

A landmark late-twentieth century pictorial archive that beautifully chronicles, in illuminating detail, fifty important American artists and writers in place: Edward Albee, John Chamberlain, Annie Dillard, John Hersey, Carl Hiaasen, Elmore Leonard, Roy Lichtenstein, Alison Lurie, William Manchester, James Merrill, John D. MacDonald, James A. Michener, Jules Olitski, Robert Rauschenberg, Larry Rivers, James Rosenquist, Isaac B. Singer, and Joy Williams, among others. Book jacket.

Seven stories, seven whispers into the ears of life: A Yi’s unexpected twists of crime burst from the everyday, with glimpses of romance distorted by the weaknesses of human motive. A Yi employs his forensic skills to offer a series of portraits of modern life, both uniquely Chinese, and universal in their themes. His years as a police officer serve him well as he teases the truth from simple observation, now brought into the English language in a masterful translation by Alex Woodend. The stories include Two Lives, Attic, Spring, Bach, Predator. The first in the new Flame Tree Press series, Stories from China. FLAME TREE PRESS is the new fiction imprint of Flame Tree Publishing. Launching in 2018 the list brings together brilliant new authors and the more established; the award winners, and exciting, original voices.

Literary Portraits of China

Portrait of a People

An Iconological Approach

Chinese Portraits, 1600-1900

Overview and Bibliography

The Uses of Literature

Fictional Authors, Imaginary Audiences

Master’s Thesis from the year 2001 in the subject Literature - Comparative Literature, grade: 10, University of Bucharest (Faculty of Letters), course: Comparative Literature, language: English, abstract: The present study represents an iconological approach of Western and Eastern literature and arts, during the 18th century. It is a synchronic analysis of two literary texts, the Chinese novel, Dream of the Red Chamber, written by the Chinese writer Cao Xue Qin and Samuel Richardson’s novel Pamela, with the help of visual element, as an intermediary between the author and the interlocutor. The works of art used for the study are the two feminine portraits Lady Graham and lady Sheridan, by Thomas Gainsborough and Spring Morning in the Han Palace, by Qiu Ying, in the Chinese artistic space. The comparative approach is supported by the theory of intertextuality, which offers us the freedom of understanding two literary texts as a common structure. Although in point of techniques, there are huge differences between the two cultural environments discussed, which are mainly determined by the artistic taste of the societies, as well as a result of the cultural canon imposed by territorial limits, we have to admit that the artistic representations have a common point of view: the woman and the world surrounding her beauty. The point of convergence between the two literary texts, one from China and the other one from England, refers to the common ideology referring to decency and promiscuity, perception upon the gender differences, and the conclusion that we can draw is that, in spite of the differentiating cultural element, human relationships appear as natural and normal all over the world, woman’s status being perceived in the same way, the social code and the level of civilisation of a society, at a specific historical moment being the one that makes the difference.

Comprehensive yet portable, this account of the development of Chinese literature from the very beginning up to the present brings the riches of this august literary tradition into focus for the general reader. Organized chronologically with thematic chapters interspersed, the fifty-five original chapters by leading specialists cover all genres and periods of poetry, prose, fiction, and drama, with a special focus on such subjects as popular culture, the impact of religion upon literature, the role of women, and relationships with non-Sinitic languages and peoples.

This title is part of UC Press’s Voices Revived program, which commemorates University of California Press’s mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1990.

No further information has been provided for this title.

A History of Modern Chinese Popular Literature

Literary Studies on the Man and the Myth

Science, Race, and Literary Realism in China, 1770-1930

Life in the Socialist Chinese Literary System

Translating the Pathological Body Between China and the West

Fifty Internationally Noted Artists and Writers in the South

The Reading of Russian Literature in China

Featuring over 140 Chinese and non-Chinese contributors, this landmark volume, edited by David Der-wei Wang, explores unconventional forms as well as traditional genres, emphasizes Chinese authors’ influence on foreign writers as well as China’s receptivity to outside literary influences, and offers vibrant contrasting voices and points of view.

Exploring the works of key women writers within their cultural, artistic and socio-political contexts, this book considers changes in the perception of women in early modern China. The sixteenth century brought rapid developments in technology, commerce and the publishing industry that saw women emerging in new roles as both consumers and producers of culture. This book examines the place of women in the cultural elite and in society more generally, reconstructing examples of particular women’s personal experiences, and retracing the changing roles of women from the late Ming to the early Qing era (1580-1700). Providing rich detail of exceptionally fine, interesting and engaging literary works, this book opens fascinating new windows onto the lives, dreams, nightmares, anxieties and desires of the authors and the world out of which they emerged.

Literary Portraits of ChinaImperfect Understanding: Intimate Portraits of Chinese CelebritiesCambria Sinophone World

This book explores two collections of anecdotal memoirs to construct an intimate portrait of the first half of tenth-century China as seen by people who lived through those times. The author Wang Renyu’s adult life coincided closely with that period, and his memoirs, though not directly transmitted, can be largely recovered from encyclopaedia quotations. His experience led from early life on the north-west border with Tibet, through service with the kingdom ofShu, to a mainstream career under four successive dynasties in northern China. He bore personal witness to some great events, but also travelled widely and transcribed material from a lifetime ofconversations with colleagues in the imperial academy. His memoirs, nearly 80 of which are translated here, offer a characterization of an age of inter-regional warfare in which individual lives, not grand historical narrative, form the focus.

Chinese Lyricism and Modern Media Culture

Women and the Literary World in Early Modern China, 1580-1700

Chinese Literature

The Pathological Body

A Moral Example and Manual of Practice

Two Lives

Racial Reconstruction