[Books] China In A Polycentric World Essays In Chinese Comparative Literature

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**China in a Polycentric World** - Yingjin Zhang - 1998

This collection provides a critical reexamination of the development and current status of comparative literature studies that engage the literary practices of both China and the West. In so doing, it attempts to refashion literary methodologies and cultural theories in Chinese studies and reread several noncanonical texts in ways that cut across disciplines, genders, and modernities. Eschewing conventional taxonomies such as the study of literary influences and parallels, this volume shifts the emphasis from Chinese-Western comparativism to a critical rereading of Chinese or China-related texts using a variety of new critical approaches. Essays that draw on literary history, comparative poetics, modernist aesthetics, feminist studies, gender theory, and postcolonial discourse exemplify how multifaceted approaches can enrich our understanding of this field. The essays are grouped in three parts: studies of disciplines, institutions, and canon formation; gender, sexuality, and the body; and technology, modernity, and aesthetics. They cover a range of subjects, including the challenge of East-West comparative literature, the impact of literary theory on Sinological research, canon formation in traditional Chinese poetry, gender and sexuality in Ming drama, contemporary Chinese fiction and television drama, the problem of translation, the influence of science fiction, and the "cult of poetry[] in post-Mao China. The introductory chapter traces the rise of the Chinese school of comparative literature and addresses the issues facing Western scholars of Chinese-Western comparative literature. A concluding chapter summarizes recent remappings of the geocultural world and outlines future possibilities for comparative literature.

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current uniqueness of the history and economy of translation, the influence of science fiction, and the "cult of poetry" in post-Mao China. The introductory chapter traces the rise of the Chinese school of comparative literature and addresses the issues facing Western scholars of Chinese-Western comparative literature. A concluding chapter summarizes recent remappings of the geocultural world and outlines future possibilities for comparative literature.

Global History and New Polycentric Approaches - Manuel Perez Garcia - 2017-12-06
This book is open access under a CC BY 4.0 license. Rethinking the ways global history is envisioned and conceptualized in diverse countries such as China, Japan, Mexico or Spain, this collections considers how global issues are connected with our local and national communities. It examines how the discipline had evolved in various historiographies, from Anglo Saxon to southern European, and its emergence in Asia with the rapid development of the Chinese economy motivation to legitimate the current uniqueness of the history and economy of the nation. It contributes to the revitalization of the field of global history in Chinese historiography, which have been dominated by national narratives and promotes a debate to open new venues in which important features such as scholarly mobility, diversity and internationalization are firmly rooted, putting aside national specificities. Dealing with new approaches on the use of empirical data by framing the proper questions and hypotheses and connecting western and eastern sources, this text opens a new forum of discussion on how global history has penetrated in western and eastern historiographies, moving the pivotal axis of analysis from national perspectives to open new venues of global history.

Delinking - Samir Amin - 1990-04
Is it possible for the Third World to escape from the constraints imposed by the world’s economic system? What room for manoeuvre do these states have, and are they condemned to dependence? These are some of the questions Samir Amin confronts in Delinking. He argues that Third World countries cannot hope to raise living standards if they continue to adjust their development strategies in line with the trends set by a fundamentally unequal global capitalist system over which they have no control. The only alternative, he maintains, is for Third World societies to 'delink' from the logic of the global system - each country submitting its external economic relations to the logic of domestic development priorities, which in turn requires a broad coalition of popular forces in control of the state. Delinking, he shows, is not about absolute autarchy, but a neutralizing of the effects of external economic interactions on internal choices.
Expert sensitivity to the complexities of the economic relations to the logic of domestic development priorities, which in turn requires a broad coalition of popular forces in control of the state. Delinking, he shows, is not about absolute autarchy, but a neutralizing of the effects of external economic interactions on internal choices.

The Origins of the Modern World - Robert Marks - 2007
This volume presents a global narrative of the origins of the modern world. Unlike most studies, which assume that the rise of the West is the story of the coming of the modern world, this history accords importance to the 'underdeveloped world'.

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Post-Western World - Oliver Stuenkel - 2016-09-22
With the United States' superpower status rivalled by a rising China and emerging powers like India and Brazil playing a growing role in international affairs, the global balance of power is shifting. But what does this mean for the future of the international order? Will China dominate the 21st Century? Will the so-called BRICS prove to be a disruptive force in global affairs? Are we headed towards a world marked by frequent strife, or will the end of Western dominance make the world more peaceful? In this provocative new book, Oliver Stuenkel argues that our understanding of global order and predictions about its future are limited because we seek to imagine the post-Western world from a parochial Western-centric perspective. Such a view is increasingly inadequate in a world where billions of people regard Western rule as a temporary aberration, and the rise of Asia as a return to normalcy. In reality, China and other rising powers that elude the simplistic extremes of either confronting or joining existing order are quietly building a "parallel order" which complements today's international institutions and increases rising powers' autonomy. Combining accessibility with global shift of power, Stuenkel's vision of a post-Western world will be core reading for students and scholars of contemporary international affairs, as well as anyone interested in the future of global politics. "A fascinating interpretation of our understanding of politics and global affairs, which demonstrates the evolving nature of power today. Oliver Stuenkel presents a compelling argument - not just about the "Rise of the Rest", but also the overlooked power and influence of the non-Western world. Highly engaging and instructive." Dr Shashi Tharoor, India’s Minister of State for External Affairs (2009-10) "Oliver Stuenkel is one of the best new voices in the field of international politics. In Post-Western World, he explores the primary challenges of the global order and critiques the parochial, Eurocentric vision which conforms to international power structures. This book is essential reading for anyone seeking to understand what a multipolar world order would look like and how it might be effectively realized." Celso Amorim, Brazil’s Minister of External Relations (1993-5, 2003-11) and Minister of Defence (2011-15)
The Chinese Political Novel - Catherine Vance Yeh - 2020-05-11
"The political novel, which enjoyed a steep yet short rise to international renown between the 1830s and the 1910s, is primarily concerned with the nation’s political future. It offers a characterization of the present, a blueprint of the future, and the image of the heroes needed to get there. With the standing it gained during its meteoric rise, the political novel helped elevate the novel altogether to become the leading literary genre of the twentieth century worldwide. Focusing on its adaptation in the Chinese context, Catherine Vance Yeh traces the genre from Disraeli’s England through Europe and the United States to East Asia. Her study goes beyond comparative approaches and nation-state- and language-centered histories of literature to examine the intrinsic connections among literary works. Through detailed studies, especially of the Chinese exemplars, Yeh explores the tensions characteristic of transcultural processes: the dynamics through which a particular, and seemingly local, literary genre goes global; the ways in which such a globalized literary genre maintains its core features while assuming local identity and interacting with local audiences and political authorities; and the relationship between the politics of form and the role of politics in literary innovation."

Art, Politics, and Commerce in Chinese Cinema - Ying Zhu - 2010-06-01
"Ying Zhu and Stanley Rosen have brought together some of the leading scholars and critics of Chinese cinema to rethink the political mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, Art, Politics, and Commerce in Chinese Cinema presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world."-Michael Berry, author, Jia Zhangke's "Hometown Trilogy" and A History
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mutations, market manifestations, and artistic innovations that have punctuated a century of Chinese screen memories. From animation to documentary, history of the industry to cinematic attempts to recreate history, propaganda to piracy, the influx of Hollywood imports to Chinese-style blockbusters, Art, Politics, and Commerce in Chinese Cinema presents a fresh set of critical approaches to the field that should be required reading for scholars, students, and anyone interested in the past, present, and future of one of the most vibrant and dynamic film industries in the world." - Michael Berry, author, Jia Zhangke's "Hometown Trilogy" and A History of Pain "An excellent collection of articles that together offer a superb introduction to contemporary Chinese film studies." - Richard Pena, Program Director, Film Society of Lincoln Center "This is one of the most important, comprehensive, and profoundly important books about Chinese cinema. As correctly pointed out by the editors of the volume, understanding of the emerging film industry in China requires a systematic examination of arts, politics, and commerce of Chinese cinema. By organizing the inquiry of the Chinese film industry around its local and global market, politics, and film art, the authors place the current transformation of Chinese cinema within a large framework. The book has set a new standard for research on Chinese cinema. It is a must-read for students of arts, culture, and politics in China." - Tianjian Shi, Duke University Art politics, and commerce are intertwined everywhere, but in China the interplay is explicit, intimate, and elemental, and nowhere more so than in the film industry. Understanding this interplay in the era of market reform and globalization is essential to understanding mainland Chinese cinema. This interdisciplinary book provides a comprehensive reappraisal of Chinese cinema, surveying the evolution of film production and consumption in mainland China as a product of shifting relations between art, politics, and commerce. Within these arenas, each of the twelve chapters treats a particular history, development, genre, filmmaker or generation of filmmakers, adding up to a distinctively comprehensive rendering of Chinese cinema. The book illuminates China’s changing stat-society relations, the trajectory of marketization and globalization, the effects of China’s start historical shifts, Hollywood’s role, the role of nationalism, and related themes of interest to scholars of Asian studies, cinema and media studies, political science, sociology comparative literature and Chinese language. Ying Zhu is professor of cinema studies in the Department of Media Culture and co-coordinator of the Modern China Studies Program at the City University of New York, College of Staten Island. Stanley Rosen is director of the East Asian Studies Center and a professor of political science at the University of Southern California.
International Settlement of Shanghai, it was free of government regulation. Paradoxically, in a country where the government monopolized the public sphere, it became one of the world’s most independent newspapers. As a private venture, the Shenbao was free of the ideologies that constrained missionary papers published in China during the nineteenth century. But it also lacked the subsidies that allowed these papers to survive without a large readership. As a purely commercial venture, the foreign-managed Shenbao depended on the acceptance of educated Chinese, who would write for it, read it, and buy it. This book sets out to analyze how the managers of the Shenbao made their alien product acceptable to Chinese readers and how foreign-style newspapers became alternative modes of communication acknowledged as a powerful part of the Chinese public sphere within a few years. In short, it describes how the foreign Shenbao became a "newspaper for China."

**A Newspaper for China?** - Barbara Mittler - 2020-03-23

In 1872 in the treaty port of Shanghai, British merchant Ernest Major founded one of the longest-lived and most successful of modern Chinese-language newspapers, the Shenbao. His publication quickly became a leading newspaper in China and won praise as a "department store of news," a "forum for intellectual discussion and moral challenge," and an "independent mouthpiece of the public voice." Located in the International Settlement of Shanghai, it was free of government regulation. Paradoxically, in a country where the government monopolized the public sphere, it became one of the world’s most independent newspapers. As a private venture, the Shenbao was free of the ideologies that constrained missionary papers published in China during the nineteenth century. But it also lacked the subsidies that allowed these papers to survive without a large readership. As a purely commercial venture, the foreign-managed Shenbao depended on the acceptance of educated Chinese, who would write for it, read it, and buy it. This book sets out to analyze how the managers of the Shenbao made their alien product acceptable to Chinese readers and how foreign-style newspapers became alternative modes of communication acknowledged as a powerful part of the Chinese public sphere within a few years. In short, it describes how the foreign Shenbao became a "newspaper for China."


In the 21st century, China has become impossible to ignore. At the same time, a vast array of perceptions and judgments of China’s actions and future have arisen. The confusion, Leah Zhu postulates, is explained by decades of traditional modus operandi, which began in the Maoist Era and misconceives China as a ‘collectivist’ culture. This book, however, seeks to re-explore thousands of years of China’s history to demonstrate the country’s adherence to an alternative principle, ‘relationalism’. Tracing the pervasive power of ‘relationalism’ before and after Maoism, it examines the major aspects of Chinese culture, including politics, sociology, psychology and diplomacy. In doing so, it reveals the power of ‘relationalism’ as the core frame of reference behind contemporary Chinese beliefs and practices. Furthermore, armed with this newly established framework, this book ultimately provides a helpful analysis of China’s past political, economic, and judiciary reforms and of how they are faring under the control of the current regime. Featuring extensive evidence and analysis of Chinese culture from ancient rites through to the 21st century, this book will be invaluable to students and scholars of Chinese culture, politics and society. It will also appeal to social scientists and sociologists more broadly.

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**Young China - Mingwei Song - 2020-05-11**

The rise of youth is among the most dramatic stories of modern China. Since the last years of the Qing dynasty, youth has been made a new agent of history in Chinese intellectuals’ visions of national rejuvenation through such tremendously popular notions as “young China” and “new youth.” The characterization of a young protagonist with a developmental story has also shaped the modern Chinese novel. Young China takes youth as a central literary motif that was profoundly related to the ideas of nationhood and modernity in twentieth-century China. A synthesis of narrative theory and cultural history, it combines historical investigations of the origin and development of the modern Chinese youth discourse with close analyses of the novelistic construction of the Chinese Bildungsroman, which depicts the psychological growth of youth with a symbolic allusion to national rejuvenation. Negotiating between self and society, ideal and action, and form and reality, such a narrative manifests as well as complicates the various political and cultural symbolisms invested in youth through different periods of modern restlessness, elusive, and protean image of youth both perpetuates and problematizes the ideals of national rejuvenation.

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**Strategic Yearbook 2017 - P K Singh - 2017-06-05**

There is a wide spread perception amongst the intelligentsia that India lacks strategic culture. In our view, the deficiency if any perhaps lies in our reluctance to articulate our perceptions on strategic issues, as also to formulate a long term strategic view. As the oldest think tank in Asia, we decided to address the above issue and how we could contribute to evolution and dissemination of strategic thought on challenges facing the Nation. To this end the publication of a USI Strategic Yearbook 2016, which was our maiden attempt, received wide appreciation for its quality and contents. This current issue of the Yearbook contains series of articles by eminent persons and experts on various aspects of national security; the aim being to provide a strategic perspective which will create awareness and also help the policymakers in...
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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.

The Oxford Handbook of Chinese Cinemas - Carlos Rojas - 2013-03-13
What does it mean for a cinematic work to be "Chinese"? Does it refer specifically to a work's subject, or does it also reflect considerations of language, ethnicity, nationality, ideology, or political orientation? Such questions make any single approach to a vast field like "Chinese
Handbook presents thirty-three essays by leading
researchers and scholars intent on yielding new
insights and new analyses using three different
methodologies. Chapters in Part I investigate the
historical periodizations of the field through
changing notions of national and political identity
-- all the way from the industry's beginnings in
the 1920s up to its current forms in
contemporary Hong Kong, Taiwan, and the
global diaspora. Chapters in Part II feature
studies centered on the field's taxonomical
formalities, including such topics as the role of
the Chinese opera in technological innovation,
the political logic of the "Maoist film," and the
psychoanalytic formula of the kung fu action film.
Finally, in Part III, focus is given to the structural
elements that comprise a work's production,
distribution, and reception to reveal the broader
cinematic apparatuses within which these works
are positioned. Taken together, the multipronged
approach supports a wider platform beyond the
geopolitical and linguistic limitations in existing
scholarship. Expertly edited to illustrate a
representative set of up to date topics and
approaches, The Oxford Handbook of Chinese
Cinemas provides a vital addition to a
burgeoning field still in its formative stages.

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cinema" difficult at best. Accordingly, The Oxford
Handbook of Chinese Cinemas situates the term
more broadly among various different phases,
genres, and distinct national configurations,
while taking care to address the consequences of
grouping together so many disparate histories
under a single banner. Offering both a platform
for cross-disciplinary dialogue and a mapping of
Chinese cinema as an expanded field, this

A Companion to Modern Chinese Literature
Yingjin Zhang - 2015-08-07
This wide-ranging Companion provides a vital
overview of modern Chinese literature in
different geopolitical areas, from the 1840s to
now. It reviews major accomplishments of
Chinese literary scholarship published in Chinese
and English and brings attention to previously
neglected, important areas. Offers the most
thorough and concise coverage of modern
Chinese literature to date, drawing attention to
previously neglected areas such as late Qing,
Sinophone, and ethnic minority literature Several
chapters explore literature in relation to
Sinophone geopolitics, regional culture, urban
culture, visual culture, print media, and new
media. The introduction and two chapters furnish
overviews of the institutional development of
modern Chinese literature in Chinese and
English scholarship since the mid-twentieth
century. Contributions from leading literary
scholars in mainland China and Hong Kong add
their voices to international scholarship

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Chinese Foreign Policy in Transition - Guoli Liu - 2017-07-12

Since the establishment of the People's Republic of China in 1949, and particularly after the opening brought about by economic reforms roughly thirty years thereafter, China has become an influential player in regional and global affairs. Increasingly, both American and European policymakers examine Chinese foreign policy as a flexible, pragmatic, and significant element in world affairs. This has accelerated in the middle of the new first decade of this century, as business firms and political officials have developed interests in the sources, processes, and significance of China's reemergence as a global force. This volume examines how, in conjunction with rapid economic growth and profound social transformation, China's foreign policy is experiencing significant transition. The purpose of this truly deep and probing collection is to deepen Western understanding of the sources, substance, and significance of Chinese foreign policy—with a focus on the post Cold War environment. Contributors include academic specialists, area researchers, and distinguished journalists, all with firsthand experience in the field of China studies. The volume is divided into four parts: (1) theory and culture; (2) perspective and identity; (3) bilateral relationships; and (4) retrospective and prospective essays on Chinese policy concerns. The volume is sensitive to changes in national leadership and Communist Party structure as well as continuity and change in foreign policy. As Lowell Dittmer of the University of California notes in his Foreword, "precisely because it is so difficult to do well, the analysis of foreign policy is often conducted rather tritely. Thus it is a real pleasure to find assembled here a treasure trove of some of the finest work by some of the field's most penetrating minds. This is fortunate, for at the core of this volume is one of the biggest and most portentous questions to confront the world at the outset of the twenty-first century. That...
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**SPACE TO CREATE IN CHINESE SCIENCE FICTION.** - Robert G. Price - 2017-03-04
This study of Chinese science fiction will be of interest to students, SF fans, and even to those with a mere passing fancy of science fiction in the Middle Kingdom. The book is split into three main parts; firstly the development of Anglo-American and Chinese SF are compared - mainly for those who are new to the "genre." Next, the "unspoken" limiting guidelines for authors that no one can / will universally agree on are discussed. Also, historical case studies demonstrate why freedom to create is absolutely vital to the progressive developments of companies and even countries which also rings true for China's role in the 21st century. Finally, a sampling of 12 short stories by three major authors over the last forty years are examined for content that agrees with statements made about SF in China by experts in SF studies as well as authors themselves. All this helps even a novice in the subject to gain important insights into what it means to be an SF author in China.

**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.

**Global History with Chinese Characteristics** - Manuel Perez-Garcia - 2020-11-02
This open access book considers a pivotal era in Chinese history from a global perspective. This book's insight into Chinese and international history offers timely and challenging perspectives on initiatives like "Chinese characteristics", "The New Silk Road" and "One Belt, One Road" in broad historical context. Global History with Chinese Characteristics analyses the feeble state capacity of Qing China questioning the so-called “High Qing” (shèng qīng 盛清) era’s economic prosperity as the political system was set into a “power paradox” or “supremacy dilemma”. This is a new thesis introduced by the author demonstrating that interventionist states entail weak governance. Macao and Marseille as a new case study aims to compare Mediterranean and South China markets to provide new insights into both modern eras’ rising trade networks, non-official institutions and interventionist impulses of autocratic states such as China’s Qing and Spain’s Bourbon empires.
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**Chinese Films in Focus II - Chris Berry - 2019-07-25**

Chinese cinema continues to go from strength to strength. After art-house hits like Chen Kaige’s Yellow Earth (1984) and Wong Kar-wai’s In the Mood for Love (2000), the Oscar-winning success of Ang Lee’s Crouching Tiger Hidden Dragon (2000) disproved the old myth that subtitled films could not succeed at the multiplex. Chinese Films in Focus II updates and expands the original Chinese Films in Focus: 25 New Takes with fourteen brand new essays, to offer thirty-four fresh and insightful readings of key individual films. The new edition addresses films from mainland China, Taiwan, Hong Kong and other parts of the Chinese diaspora and the historical coverage ranges from the 1930s to the present. The essays, by leading authorities on Chinese cinema as well as up-and-coming scholars, are concise, accessible, rich, and on the cutting edge of current research. Each contributor outlines existing writing and presents an original perspective on the film, making this volume a rich resource for classroom use, scholarly research and general reading for anyone wanting to understand more about the historical development and rich variety of Chinese cinema.

**Contributors:** Annette Aw, Chris Berry, Yomi Braester, Felicia Chan, Esther Cheung, Robert Chi, Rey Chow, Mary Farquhar, Carolyn FitzGerald, Ping Fu, Kristine Harris, Margaret Hillenbrand, Brian Hu, Tan See Kam, Haiyan Lee, Vivian Lee, Helen Hok-Sze Leung, David Lewei Li, Song Hwee Lim, Kam Louie, Fran Martin, Jason McGrath, Corrado Neri, Jonathan Noble, Beremoce Reynaud, Cui Shuqin, John Zou The Editor: Chris Berry is Professor of Film and Television at Goldsmiths, University of London.

**Women’s Poetry of Late Imperial China - Xiaorong Li - 2013-05-03**

This study of poetry by women in late imperial China examines the metamorphosis of the trope of the “inner chambers” (gui), to which women were confined in traditional Chinese households,
were agents of literary change in their expansion imaginary place. Originally popularized in sixth-century "palace style" poetry, the inner chambers were used by male writers as a setting in which to celebrate female beauty, to lament the loneliness of abandoned women, and by extension, to serve as a political allegory for the exile of loyal and upright male ministers spurned by the imperial court. Female writers of lyric poetry (ci) soon adopted the theme, beginning its transition from male fantasy to multidimensional representation of women and their place in society, and eventually its manifestation in other poetic genres as well. Emerging from the role of sexual objects within poetry, late imperial women were agents of literary change in their expansion and complication of the boudoir theme. While some take ownership and de-eroticizing its imagery for their own purposes, adding voices of children and older women, and filling the inner chambers with purposeful activity such as conversation, teaching, religious ritual, music, sewing, childcare, and chess-playing, some simply want to escape from their confinement and protest gender restrictions imposed on women. Women's Poetry of Late Imperial China traces this evolution across centuries, providing and analyzing examples of poetic themes, motifs, and imagery associated with the inner chambers, and demonstrating the complication and nuancing of the gui theme by increasingly aware and sophisticated women writers.

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A Companion to Hong Kong Cinema - Esther M. K. Cheung - 2015-06-08
A Companion to Hong Kong Cinema provides the first comprehensive scholarly exploration of this unique global cinema. By embracing the interdisciplinary approach of contemporary film and cultural studies, this collection navigates theoretical debates while charting a new course for future research in Hong Kong film. Examines Hong Kong cinema within an interdisciplinary context, drawing connections between media, gender, and Asian studies, Asian regional studies, Chinese language and cultural studies, global studies, and critical theory. Highlights the often contentious debates that shape current thinking about film as a medium and its possible future. Investigates how changing research on gender, the body, and sexuality alter the ways in which we analyze sexual difference in Hong Kong cinema. Charts how developments in theories of colonialism, postcolonialism, globalization, neoliberalism, Orientalism, and nationalism transform our understanding of the economics and politics of the Hong Kong film industry. Explores how the concepts of diaspora, nostalgia, exile, and trauma offer opportunities to rethink accepted ways of understanding Hong Kong's popular cinematic genres and stars.

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**Screening China’s Soft Power** - Paola Voci - 2017-10-02
Promoting China’s cultural soft power by disseminating modern Chinese values is one of the policies of President Xi Jinping. Although, it is usually understood as a top-down initiative, implemented willingly or unwillingly by writers, filmmakers, artists, and so on, and often manifesting itself in clumsy and awkward ways, for example, the concept of "the Chinese dream," intended to rival and perhaps appeal more strongly than "the American dream," modern Chinese values are in fact put forward in many ways by many different cultural actors. Through analyses of film festivals, CCTV, Confucius Institutes, auteurs, blockbusters, reality TV, and online digital cultures, this book exposes the limitations of China’s officially promoted soft power in both conception and practice, and proposes a pluralistic approach to understanding Chinese soft power in local, regional, and transnational contexts. As such, the book demonstrates the limitations of existing theories of soft power, and argues that the US-derived concept of soft power can benefit from being examined from a China perspective.

**Women Warriors and Wartime Spies of China** - Louise Edwards - 2016-03-31
Explores China’s most famous women warriors and wartime spies, shedding new light on the relationship between gender and militarisation.

**Cinema, Space, and Polylocality in a Globalizing China** - Yingjin Zhang - 2009-10-09
Proposes ‘polylocality’ as a conceptual framework for investigating the shifting spaces of contemporary Chinese cinema in the age of globalization. Questioning the national cinema paradigm, this book calls for comparative studies of underdeveloped areas beyond the imperative of transnationalism.

**Great Walls of Discourse and Other Adventures in Cultural China** - Haun Saussy - 2020-03-23
Promoting China’s cultural soft power by disseminating modern Chinese values is one of the policies of President Xi Jinping. Although, it is usually understood as a top-down initiative, implemented willingly or unwillingly by writers, manifesting itself in clumsy and awkward ways, for example, the concept of "the Chinese dream," intended to rival and perhaps appeal more strongly than "the American dream," modern Chinese values are in fact put forward in many ways by many different cultural actors. Through analyses of film festivals, CCTV, Confucius Institutes, auteurs, blockbusters, reality TV, and online digital cultures, this book exposes the limitations of China’s officially promoted soft power in both conception and practice, and proposes a pluralistic approach to understanding Chinese soft power in local, regional, and transnational contexts. As such, the book demonstrates the limitations of existing theories of soft power, and argues that the US-derived concept of soft power can benefit from being examined from a China perspective.
reigning simplifications, these essays seek to "subject" and the "non-subject"--these and other dualisms furnish China watchers, both inside and outside China, with a pervasive, ready-made set of definitions immune to empirical disproof. But what does this language of essential difference accomplish? The essays in this book are an attempt to cut short the recitation of differences and to answer this question. In six interpretive studies of China, the author examines the ways in which the networks of assumption and consensus that make communication possible within a discipline affect collective thinking about the object of study. Among other subjects, these essays offer a historical and historiographical introduction to the problem of comparison and deal with translation, religious proselytization, semiotics, linguistics, cultural bilingualism, writing systems, the career of postmodernism in China, and the role of China as an imaginary model for postmodernity in the West. Against the reigning simplifications, these essays seek to restore the interpretation of China to the complexity and impurity of the historical situations in which it is always caught. The chief goal of the essays in this book is not to expose errors in interpreting China but to use these misunderstandings as a basis for devising better methodologies for comparative studies.

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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.

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**A Companion to Chinese Cinema** - Yingjin Zhang - 2012-04-23

A Companion to Chinese Cinema is a collection of original essays written by experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema. Represents the most comprehensive coverage of Chinese cinema to date. Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways. Draws attention to previously neglected areas such as diasporic filmmaking, independent documentary, film styles and techniques, queer aesthetics, star studies, film and other arts or media. Features several chapters that explore China’s new market economy, government policy, and industry practice, placing the intricate relationship between film and politics in a historical and international context. Includes overviews of Chinese film studies in Chinese and English publications.

**Chinese Literature in the Second Half of a Modern Century** - Pang-Yuan Chi - 2000-09-22

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 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.

**Incorporations of Chineseness** - Serena Fusco - 2016-04-26

Divided into two parts – the first a combination of historical introduction and theoretical analysis.
argued here, symbolically and narratively
depth, detailed close readings of representative
literary works - this book is a unique bridge
connecting the fields of Comparative Literature,
Asian American Studies, and Asian Studies.
Through a repositioning of the Chinese
compontent of Asian America in relation to the
transformations of Chinese identity in modern
times, it reads Asian American literature and
Asian American literary studies in the context of
the historical events and geopolitical changes
that have informed the construction of
“Chineseness”. Drawing on feminist theory,
philosophy, narratology, and semiotics, the book
focuses on the body as a point of interchange
between collectivity and individuality, race and
culture, matter and discourse. The body, as
argued here, symbolically and narratively
reflects, in the texts, the encounter between
Chineseness and Americanness, revealing it as a
matter germane to the construction of American
multiculturalism, but simultaneously informed by
the broader politics of the Chinese diaspora.
This book historicizes Chineseness from an ex-centric
perspective, thus contributing to the
understanding of its present, and re-focalizes
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**Contemporary Chinese Fiction by Su Tong and Yu Hua** - Hua Li - 2011-02-18

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**The Reception and Rendition of Freud in China** - Tao Jiang - 2013-05-07

Although Freud makes only occasional, brief references to China and Chinese culture in his works, for almost a hundred years many leading Chinese intellectuals have studied and appropriated various Freudian theories. However, whilst some features of Freud’s views have been warmly embraced from the start and appreciated for their various explanatory and therapeutic values, other aspects have been vigorously criticized as implausible or inapplicable to the Chinese context. This book explores the history, reception, and use of Freud and his theories in China, and makes an original and substantial contribution to our understanding of the Chinese people and their culture as well as to our appreciation of western attempts to understand the people and culture of China. The essays are organised around three key areas of research. First, it examines the historical background concerning the China-Freud connection in the 20th century, before going on to use reconstructed Freudian theories in order to provide a modernist critique of Chinese culture. Finally, the book deploys traditional Chinese thought in order to challenge various aspects of the Freudian project. Both Freudianism’s universal appeal and its cultural particularity are in full display throughout the book. At the same time, the allure of Chinese cultural and literary expressions, both in terms of their commonality with other cultures and their distinctive characteristics, are also scrutinized. This collection of essays will be welcomed by those interested in early modern and contemporary China, as well as the work and influence of Freud. It will also be of great interest to students and scholars of psychology.
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China - Gunther Hauser - 2009

China is the rising power of the early 21st century. In recent years, its economy has turned into a driving locomotive for the entire Asian continent. Undoubtedly, the country has become an important factor in global politics and economics with a tremendous impact on the political, social and economic development of all other states on our planet. Today’s emerging new world order is unimaginable without China playing a crucial role in it. The general aim of this book is to study in detail this transformation process and the respective changes in China’s relationship with other major political and economic powers. The articles compiled in the book were written by researchers from think-tanks, diplomatic institutions and academia. This publication easily guides interested readers through the general landscape of Chinese external relations.

“現代”與“未知”——晚清科幻小說研究 - 賈立元著 - 2021-11-19

本书以晚清科幻小說为研究对象,通过对几部代表性作品的细读,考察晚清的知识精英们如何努
力学习现代的历史观、科技观、时空观,并将其运用于探索未来、太空、心灵等未知事物,由此
发现:他们梦想着汲取新知以革新本土文化,同时以本土智慧批判并超越殖民主义。这一融合中
西的努力将他们引向对大同世界的描绘,而这些描绘中种种出人意表的奇异情节则揭示了他们在
中与西、新与旧之间的挣扎与困境。

American Foreign Policy in a Polycentric World - Douglas Heusted Mendel - 1976

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Chinese Dreams - Eric R. J. Hayot - 2009-12-14

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Liangyou, Kaleidoscopic Modernity and the Shanghai Global Metropolis, 1926-1945 - Paul Pickowicz - 2013-11-15
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The Encyclopedia of Chinese Film, one of the first ever encyclopedias in this area, provides alphabetically organized entries on directors, genres, themes, and actors and actresses from mainland China, Hong Kong and Taiwan as well as 300 film synopses. Great care has been taken to provide solid cultural and historical context to the facts. The alphabetical entries are preceded by a substantial historical section, incorporating material on the the main studios and analysing the impact of Chinese film abroad as well as at home in recent years. This Encyclopedia meets the needs, equally, of * the film studies scholar * the student of Chinese culture * the specialist in Chinese film * the curious viewer wanting to know more. Additional features include: * comprehensive cross-references and suggestions for further reading * a list of relevant websites * a chronology of films and a classified contents list * three indexes - (one of film and tv titles with directors names and year of release, one of names including actors, writers, directors and producers and one of studios, all with pinyin romanizations) * a glossary of pinyin romanizations, Chinese characters and English equivalents to aid the specialist in moving between Chinese titles and English translations.

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