

Self Fashioning And Reflexive Modernity In Modern Chinese Poetry 1919 1949 Chinese Studies S

Jiayan Mi

Self Fashioning And Reflexive Modernity In Modern Chinese Poetry 1919 1949 Chinese Studies S: Self-fashioning and Reflexive Modernity in Modern Chinese Poetry, 1919-1949 Jiayan Mi,2004

Self-fashioning and Reflexive Modernity in Modern Chinese Poetry, 1919-1949 Jiayan Mi,2004 This study explores diverse modes of self fashioning in the discursive formation of Chinese modernity between 1919 and 1949 in A Companion to Modern Chinese Literature Yingjin Zhang, 2015-08-13 This wide ranging modern Chinese poetry 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 **Baudelaire in China** Gloria Bien, 2012-12-14 Baudelaire's work entered China in the twentieth century amidst political and social upheavals accompanied by a literary revolution that called for classical models and modes of expression to be replaced by vernacular language and contemporary content Chinese writers welcomed their meeting with the West and openly embraced Western literature as providing models in developing their new literature Baudelaire's reception in China provides a representative study of this meeting of East and west His work which has been declared to stand between tradition and modernity also lies at the intersection between classical and modern literature in China Many of the best known and most highly regarded writers in twentieth century China were drawn to Baudelaire's work and some addressed it directly in their own writings Bien draws upon H R Jauss's theory of the shifting and expanding horizons of expectation in the reading and interpretation of a literary work and upon James J Y Lin s notion of worlds received and created by both author and reader to show how poetic lines images and ideas as well as Chinese critics comments eventually weave into a rich picture of Baudelaire's reception in China Zhuangzi and **Modern Chinese Literature** Jianmei Liu, 2016 This is a powerful account of how the ruin and resurrection of Zhuangzi in modern China's literary history correspond to the rise and fall of modern Chinese individuality By examining the twentieth century reinterpretation and appropriation of Zhuangzi the author explores modern Chinese writers complicated relationship Chinese Ecocinema Sheldon H. Lu, Jiayan Mi, 2009-12-01 This anthology is a book length study of China s with tradition ecosystem through the lens of cinema Proposing ecocinema as a new critical framework the volume collectively investigates a wide range of urgent topics in today s world **Paris and the Art of Transposition** Angie Chau, 2023-12-11 A brief stay in France was for many Chinese workers and Chinese Communist Party leaders a vital stepping stone for their careers during

the cultural and political push to modernize China after World War I For the Chinese students who went abroad specifically to study Western art and literature these trips meant something else entirely Set against the backdrop of interwar Paris Paris and the Art of Transposition uncovers previously marginalized archives to reveal the artistic strategies employed by Chinese artists and writers in the early twentieth century transnational imaginary and to explain why Paris played such a central role in the global reception of modern Chinese literature and art While previous studies of Chinese modernism have focused on how Western modernist aesthetics were adapted or translated to the Chinese context Angie Chau does the opposite by turning to Paris in the Chinese imaginary and discussing the literary and visual artwork of five artists who moved between France and China the painter Chang Yu the poet Li Jinfa the art critic Fu Lei the painter Pan Yuliang and the writer Xu Xu Chau draws the idea of transposition from music theory where it refers to shifting music from one key or clef to another or to adapting a song originally composed for one instrument to be played by another Transposing transposition to the study of art and literature Chau uses the term to describe a fluid and strategic art practice that depends on the tension between foreign and familiar new and old celebrating both novelty and recognition a process that occurs when a text gets placed into a fresh **Modern Chinese Literature and Culture** ,2007 Buddhism and American Cinema John Whalen-Bridge, Gary context Storhoff (1947 | 2011), 2014-07-31 Discusses both depictions of Buddhism in film and Buddhist takes on a variety of films In 1989 the same year the Dalai Lama was awarded the Nobel Peace Prize a decade long boom of films dedicated to Buddhist people history and culture began Offering the first scholarly treatment of Buddhism and cinema the editors advise that there are two kinds of Buddhist film those that are about Buddhists and those that are not Focusing on contemporary American offerings the contributors extend a two pronged approach discussing how Buddhism has been captured by directors and presenting Buddhist oriented critiques of the worlds represented in films that would seem to have no connection with Buddhism Films discussed range from those set in Tibet such as Kundun and Lost Horizon to those set well outside of any Buddhist milieu such as Groundhog Day and The Matrix The contributors explain the Buddhist theoretical concepts that emerge in these works including karma the bardo and reincarnation and consider them in relation to interpretive strategies that include feminism postcolonialism and contemplative psychological approaches □□□□ .2006 A guarterly of comparative studies of Chinese and foreign literatures American Book Publishing Record, 2005 **Book Review Index** Cumulation Dana Ferguson, 2005-09 Book Review Index provides guick access to reviews of books periodicals books on tape and electronic media representing a wide range of popular academic and professional interests The up to date coverage wide scope and inclusion of citations for both newly published and older materials make Book Review Index an exceptionally useful reference tool More than 600 publications are indexed including journals and national general interest publications and newspapers Book Review Index is available in a three issue subscription covering the current year or as an annual cumulation covering the past year The British National Bibliography Arthur James Wells, 2006 A Modernity Set

to a Pre-Modern Tune Haosheng Yang, 2016-03-11 In A Modernity Set to a Pre Modern Tune Haosheng Yang provides an in depth study of the classical style poems of the most iconoclastic May Fourth Chinese writers Lu Xun Yu Dafu Zhou Zuoren Guo Moruo and Nie Gannu and highlights the five literary masters engagement with traditional lyricism as their critical response to the sociopolitical turbulence of twentieth century China This study challenges the bias against classical forms as allegedly outdated modes incapable of representing modern reality in current Chinese literary history Yang's fascinating book positions modern Chinese literature s formalistic nonlinearity representational experiences and aspiration for a new voice through an old form as factors that are all crucial to exploring more fully the blurred boundary between the traditional L'Enfant du cow-boy ,1910 Chinese Poetic Modernisms Paul Manfredi, Christopher Lupke, 2019-05-15 This volume of fourteen essays explores Chinese poetic modernism in all its facets from its origins in the 1920s through 21st century manifestations Modernisms in the plural reflects the complexity of the ideas and forms which can be associated with this literary historical term. The volume s contributors take a variety of focus points from literary groups such as 9 Leaves or Bamboo Hat to individuals such as modernist sonneteer Feng Zhi or Taiwan experimentalist Xia Yu Hsia Y and Hong Kong modernist Leung Ping kwan to non biographically oriented chapters concerning modernist language poetry and visual art among other issues Collectively the volume endeavors to present as complete a picture of modernist practice in Chinese poetry as possible From Burke and Wordsworth to the Modern Sublime in Chinese Literature Yi Zheng, 2010 This book is a historical textual study about transformations of the aesthetics of the sublimethe literary and aesthetic quality of greatness under duressfrom early English Romanticism to the New Poetry Movement in twentieth century China Zheng sets up the former and the latter as distinct but historically analogous moments and argues that both the European Romantic reinvention of the sublime and its later Chinese transformation represent cultural movements built on the excessive and capacious nature of the sublime to counter their shared sense of historical crisis The author further postulates through critical analysis several works that these aesthetic practices of modernity suggest a deliberate historical hyperbolization of literary agency Such an agency is in turn constructed imaginatively and affectively as a means to redress different cultures traumatic encounter with modernity The volume will be of interest to scholars including undergraduate and graduate students of Romanticism philosophy history English literature Chinese literature comparative literature and comparative Orientalism and Modernism Zhaoming Qian, 1995 Chinese culture held a well known fascination for cultural studies modernist poets like Ezra Pound and William Carlos Williams What is less known but is made fully clear by Zhaoming Qian is the degree to which oriental culture made these poets the modernists they became This ambitious and illuminating study shows that Orientalism no less than French symbolism and Italian culture is a constitutive element of Modernism Consulting rare and unpublished materials Qian traces Pound s and Williams s remarkable dialogues with the great Chinese poets Qu Yuan Li Bo Wang Wei and Bo Juyi between 1913 and 1923 His investigation reveals that these exchanges contributed more

than topical and thematic ideas to the Americans work and suggests that their progressively modernist style is directly linked to a steadily growing contact and affinity for similar Chinese styles He demonstrates for example how such influences as the ethics of pictorial representation the style of ellipsis allusion and juxtaposition and the Taoist Zen Buddhist notion of nonbeing being made their way into Pound's pre Fenollosan Chinese adaptations Cathay Lustra and the Early Cantos as well as Williams s Sour Grapes and Spring and All Developing a new interpretation of important work by Pound and Williams Orientalism and Modernism fills a significant gap in accounts of American Modernism which can be seen here for the first **Aesthetics of Opposition** Ping-kwan Leung, 1984 time in its truly multicultural character The Chinese Written Character as a Medium for Poetry Ernest Fenollosa, Ezra Pound, Jonathan Stalling, Lucas Klein, 2009-08-25 First published in 1919 by Ezra Pound Ernest Fenollosa's essay on the Chinese written language has become one of the most often quoted statements in the history of American poetics As edited by Pound it presents a powerful conception of language that continues to shape our poetic and stylistic preferences the idea that poems consist primarily of images the idea that the sentence form with active verb mirrors relations of natural force But previous editions of the essay represent Pound s understanding it is fair to say his appropriation of the text Fenollosa's manuscripts in the Beinecke Library of Yale University allow us to see this essay in a different light as a document of early sustained cultural interchange between North America and East Asia Pound's editing of the essay obscured two important features here restored to view Fenollosa's encounter with Tendai Buddhism and Buddhist ontology and his concern with the dimension of sound in Chinese poetry This book is the definitive critical edition of Fenollosa's important work After a substantial Introduction the text as edited by Pound is presented together with his notes and plates At the heart of the edition is the first full publication of the essay as Fenollosa wrote it accompanied by the many diagrams characters and notes Fenollosa and Pound scrawled on the verso pages Pound s deletions insertions and alterations to Fenollosa's sometimes ornate prose are meticulously captured enabling readers to follow the quasi dialogue between Fenollosa and his posthumous editor Earlier drafts and related talks reveal the development of Fenollosa's ideas about culture poetry and translation Copious multilingual annotation is an important feature of the edition This masterfully edited book will be an essential resource for scholars and poets and a starting point for a renewed discussion of the multiple sources of American modernist poetry

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