

# Tiananmen Fictions Outside The Square The Chinese Literary Diaspora And The Politics Of Global Culture Asian American History Cultu

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The Literature of China in the Twentieth Century Bonnie S. McDougall 1997 This text surveys the literature of the Chinese mainland, concentrating on fiction, poetry and drama, with background surveys on the historical, social and cultural context, and chapters on individual writers and their works. It assumes no knowledge of Chinese. Topics include: the role of writers and the function of literature in a modernizing society; the long, native chinese tradition; the emphasis on culture and propaganda in a modernizing state; the relation of writers to their readers; and writers general impact on modern Chinese society.

China John Keay 2009-10-06 An authoritative account of five thousand years of Chinese history Many nations define themselves in terms of territory or people; China defines itself in terms of history. Taking into account the country's unrivaled, voluminous tradition of history writing, John Keay has composed a vital and illuminating overview of the nation's complex and vivid past. Keay's authoritative history examines 5,000 years in China, from the time of the Three Dynasties through Chairman Mao and the current economic transformation of the country. Crisp, judicious, and engaging, China is the classic single-volume history for anyone seeking to understand the present and future of this immensely powerful nation.

Reading China Against the Grain Carlos Rojas 2020-10-28 Through an analysis of a wide array of contemporary Chinese literature from inside and outside of China, this volume considers some of the ways in which China and Chineseness are understood and imagined. Using the central theme of the way in which literature has the potential to both reinforce and to undermine a national imaginary, the volume contains chapters offering new perspectives on well-known authors, from Jin Yucheng to Nobel Prize winning Mo Yan, as well as chapters focusing on authors rarely included in discussions of contemporary Chinese literature, such as the expatriate authors Larissa Lai and Xiaolu Guo. The volume is complemented by chapters covering more marginalized literary figures throughout history, such as Macau-born poet Yiling, the Malaysian-born novelist Zhang Guixing, and the ethnically Korean author Kim Hak-ch'?! Invested in issues ranging from identity and representation, to translation and grammar, it is one of the few publications of its kind devoting comparable attention to authors from Mainland China, authors from Manchuria, Macau, and Taiwan, and throughout the global Chinese diaspora. Reading China Against the Grain: Imagining Communities is a rich resource of literary criticism for students and scholars of Chinese studies,

sinophone studies, and comparative literature

The Cosmopolitan Dream Derek Hird 2018-09-06 *The Cosmopolitan Dream* presents the broad patterns in the transformations of mainland Chinese masculinity over recent years, covering both representations (in film, fiction, and on television) and the lived experiences of Chinese men on four continents. Exposure to transnational influences has made Chinese notions of masculinity more cosmopolitan than ever before, yet the configurations of these hybrid masculinities retain the imprint of Chinese historical models. With the increasing interconnectivity of markets around the world, the hegemonic mode of manhood is now a highly mobile transnational business form of masculinity. However, the fusion of this kind of cosmopolitanism with Chinese characteristics has not diminished the conventional class and gender privileges for educated men. On the other hand, the traditionally prized intellectual masculinity in Chinese culture, which did not hold commerce in high regard, has reconciled with today's business values. Together these factors shape the outlook of the contemporary generation of Chinese elites. At the same time globalization has increased the cross-country mobility of blue-collar Chinese men, who may possess a masculine ideal that is different from their white-collar counterparts. Therefore it is important to examine various types of masculinity with the recent, reform-era mainland Chinese migration. The migrant man—whether he is a worker, student, pop idol, or writer (all cases studied in this volume)—could face challenges to his masculinity based on his race, class, intimate partners, or fatherhood. The strategies adopted by the Chinese men to reinvent their masculine identities in these stories offer much insight into the complex connections between masculinity and the rapid socioeconomic developments of postsocialist China. “*The Cosmopolitan Dream* provides a rich and multidisciplinary window into how Chinese masculinities are both shaping and being shaped by a new era of globalization, one in which circulations of Chinese capital, images, and people play an ever more important role. This is an insightful and engaging work that makes important contributions to the study of media, gender, migration, and globalization more broadly.” —John Osburg, University of Rochester “A pioneering contribution toward understanding transnational Chinese masculinities. Covering both imagined representations and the actual experience of migrating Chinese men, this volume is definitely greater than the sum of its parts in conveying the contents and significance of cosmopolitanism to Chinese masculinities.” —Harriet Zurndorfer, Leiden University

Made in Censorship Thomas Chen 2022-05-24 The violent suppression of the 1989 Tiananmen Square demonstrations is thought to be contemporary China's most taboo subject. Yet despite sweeping censorship, Chinese culture continues to engage with the history, meaning, and memory of the Tiananmen movement. *Made in Censorship* examines the surprisingly rich corpus of Tiananmen literature and film produced in mainland China since 1989, both officially sanctioned and unauthorized, contending that censorship does not simply forbid—it also shapes what is created. Thomas Chen explores a wide range of works made despite and through censorship, including state propaganda, underground films, and controversial best-sellers. Moving across media, from print to the internet, TV to DVD, fiction to documentary, he shows the effects of state intervention on artistic production and consumption. Chen considers art at the edge of censorship, reading such disparate works as a queer love story shot without permission that found official release on DVD, an officially sanctioned film that was ultimately not permitted to be released, a novel built on orthographic elisions that was banned and eventually reissued, and an internet narrative set during the SARS epidemic later published with alterations. He also connects Tiananmen with the story of COVID-19 in China and considers the implications for debates about the reach and power of the Chinese state in the public realm, both domestic and abroad. A bold rethinking of contemporary Chinese literature and film, this book upends understandings of censorship, uncovering not just what it suppresses but also what it produces.

China Review International 2011

Comparative Literature in Canada Susan Ingram 2019-11-05 This timely volume takes stock of the discipline of comparative literature and its theory and practice from a Canadian perspective. It

engages with the most pressing critical issues at the intersection of comparative literature and other areas of inquiry in the context of scholarship, pedagogy and academic publishing: bilingualism and multilingualism, Indigeneity, multiple canons (literary and other), the relationship between print culture and other media, the development of information studies, concerted efforts in digitization, and the future of the production and dissemination of knowledge. The authors offer an analysis of the current state of Canadian comparative literature, with a dual focus on the issues of multilingualism in Canada's sociopolitical and cultural context and Canada's geographical location within the Americas. It also discusses ways in which contemporary technology is influencing the way that Canadian literature is taught, produced, and disseminated, and how this affects its readings.

The Cambridge Companion to World Crime Fiction Stewart King 2022-04-30 The first systematic account of crime fiction as a global genre, offering unprecedented coverage of distinct traditions across the world.

Looking for China Judy Schultz 1995 Looking For China is a Red Deer Press title.

If Babel Had a Form Tze-Yin Teo 2022-04-05 "The likeness of form between Chinese and English sentences," writes the American Sinologist Ernest Fenollosa around 1906, "renders translation from one to the other exceptionally easy." If Babel Had a Form asks not if his claim may be true, but what its phantasmic surprise may yet do. In twentieth-century intersections of China and Asia with the United States, translations did more than communicate meaning across politicized and racializing differences of language and nation. Transpacific translation breached the regulative protocols that created those very differences of human value and cultural meaning. The result, Tze-Yin Teo argues, saw translators cleaving to the sounds and shapes of poetry to imagine a translingual "likeness of form" but not of meaning or kind. At stake in this form without meaning is a startling new task of equivalence. As a concept, equivalence has been rejected for its colonizing epistemology of value, naming a broken promise of translation and false premise of comparison. Yet the writers studied in this book veered from those ways of knowing to theorize a poetic equivalence: negating the colonial foundations of the concept, they ignited aporias of meaning into flashpoints for a radical literary translation. The book's transpacific readings glean those forms of equivalence from the writing of Fenollosa, the vernacular experiments of Boxer Scholar Hu Shi, the trilingual musings of Shanghai-born Los Angeles novelist Eileen Chang, the minor work of the Bay Area Korean American transmedial artist Theresa Cha, and a post-Tiananmen elegy by the exiled dissident Yang Lian. The conclusion returns to the deconstructive genealogy of recent debates on translation and untranslatability, displacing the axiom of radical alterity for a no less radical equivalence that remains—pace Fenollosa—far from easy or exceptional. Ultimately, If Babel Had a Form illuminates the demanding force of even the slightest sameness entangled in the translator's work of remaking our differences.

Tiananmen Fictions outside the Square Belinda Kong 2012-05-04 An exciting analysis of the myriad literary effects of Tiananmen, Belinda Kong's *Tiananmen Fictions Outside the Square* is the first full-length study of fictions related to the 1989 movement and massacre. More than any other episode in recent world history, Tiananmen has brought a distinctly politicized Chinese literary diaspora into stark relief. Kong redefines Tiananmen's meaning from an event that ended in local political failure to one that succeeded in producing a vital dimension of contemporary transnational writing today. She spotlights key writers—Gao Xingjian, Ha Jin, Annie Wang, and Ma Jian—who have written and published about the massacre from abroad. Their outsider/distanced perspectives inform their work, and reveal how diaspora writers continually reimagine Tiananmen's relevance to the post-1989 world at large. Compelling us to think about how Chinese culture, identity, and politics are being defined in the diaspora, *Tiananmen Fictions Outside the Square* candidly addresses issues of political exile, historical trauma, global capital, and state biopower.

Reframing Transracial Adoption Kristi Brian 2012-05-11 Until the late twentieth century, the majority of foreign-born children adopted in the United States came from Korea. In the absorbing book *Reframing Transracial Adoption*, Kristi Brian investigates the power dynamics at work

between the white families, the Korean adoptees, and the unknown birth mothers. Brian conducts interviews with adult adopted Koreans, adoptive parents, and adoption agency facilitators in the United States to explore the conflicting interpretations of race, culture, multiculturalism, and family. Brian argues for broad changes as she critiques the so-called "colorblind" adoption policy in the United States. Analyzing the process of kinship formation, the racial aspects of these adoptions, and the experience of adoptees, she reveals the stifling impact of dominant nuclear-family ideologies and the crowded intersections of competing racial discourses. Brian finds a resolution in the efforts of adult adoptees to form coherent identities and launch powerful adoption reform movements.

Dionysus on the Other Shore Letizia Fusini 2020-01-13 In *Dionysus on the Other Shore*, Letizia Fusini re-examines Gao Xingjian's post-1987 theatre as a form of tragedy.

After The Celebration Ken Gelder 2009-01-01 *After the Celebration* explores Australian fiction from 1989 to 2007, after Australia's bicentenary to the end of the Howard government. In this literary history, Ken Gelder and Paul Salzman combine close attention to Australian novels with a vivid depiction of their contexts: cultural, social, political, historical, national and transnational. From crime fiction to the postmodern colonial novel, from Australian grunge to 'rural apocalypse fiction', from the Asian diasporic novel to the action blockbuster, Gelder and Salzman show how Australian novelists such as Frank Moorhouse, Elizabeth Jolley, Peter Carey, Kim Scott, Steven Carroll, Kate Grenville, Tim Winton, Alexis Wright and many others have used their work to chart our position in the world. The literary controversies over history, identity, feminism and gatekeeping are read against the politics of the day. Provocative and compelling, *After the Celebration* captures the key themes and issues in Australian fiction: where we have been and what we have become.

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.

Foundation 1985

Book Review Digest 2008

Transnational Chinese Theatres Rossella Ferrari 2020-02-17 This is the first systematic study of networks of performance collaboration in the contemporary Chinese-speaking world and of their interactions with the artistic communities of the wider East Asian region. It investigates the aesthetics and politics of collaboration to propose a new transnational model for the analysis of Sinophone theatre cultures and to foreground the mobility and relationality of intercultural performance in East Asia. The research draws on extensive fieldwork, interviews with practitioners, and direct observation of performances, rehearsals, and festivals in Asia and Europe. It offers provocative close readings and discourse analysis of an extensive corpus of hitherto untapped sources, including unreleased video materials and unpublished scripts, production notes, and archival documentation.

China's Transformations Lionel M. Jensen 2007 Trouble-makers or truth-sayers? : the peculiar status of foreign correspondents in China / Martin Fackler -- The political roots of China's environmental degradation / Judith Shapiro -- Fueling China's capitalist transformation : the human cost / Timothy B. Weston -- Qigong, Falun Gong, and the body politic in contemporary China / David Ownby -- Narratives to live by : the century of humiliation and Chinese national identity today / Peter Hays Gries -- The Internet : a force to transform Chinese society? / Xiao Qiang -- The

politics of filmmaking and movie watching / Sylvia Li-chün Lin -- Fictional China / Howard Goldblatt -- Of rice and meat : real Chinese food / Susan D. Blum -- Herding the masses : public opinion and democracy in today's China / Tong Lam -- Sex tourism and lure of the ethnic erotic in Southwest China / Sandra Teresa Hyde -- Welcome to paradise! : a Sino-U.S. joint-venture project / Tim Oakes -- The new Chinese intellectual : globalized, disoriented, reoriented / Timothy Cheek -- Reporting China since the 1960s / John Gittings -- Afterword: China, the United States and the fragile planet / Lionel M. Jensen.

Science-Fiction Rebels: the Story of the Science-Fiction Magazines from 1981 To 1990 Mike Ashley 2020-02-29 Mike Ashley's acclaimed history of science-fiction magazines comes to the 1980s with Science-Fiction Rebels: The Story of the Science Fiction Magazines from 1981 to 1990. This volume charts a significant revolution throughout science fiction, much of which was driven by the alternative press, and by new editors at the leading magazines. The period saw the emergence of the cyberpunk movement, and the drive for, what David Hartwell called, 'The Hard SF Renaissance', which was driven from within Britain. Ashley plots the rise of many new authors in both strands: William Gibson, John Shirley, Bruce Sterling, John Kessel, Pat Cadigan, Rudy Rucker in cyberpunk, and Stephen Baxter, Alistair Reynolds, Peter Hamilton, Neal Asher, Robert Reed, in hard sf. He also shows how the alternative magazines looked to support each other through alliances, which allowed them to share and develop ideas as science-fiction evolved.

Tonal Intelligence Sunny Xiang 2020-12-15 Why were U.S. intelligence organizations so preoccupied with demystifying East and Southeast Asia during the mid-twentieth century? Sunny Xiang offers a new way of understanding the American cold war in Asia by tracing aesthetic manifestations of "Oriental inscrutability" across a wide range of texts. She examines how cold war regimes of suspicious thinking produced an ambiguity between "Oriental" enemies and Asian allies, contributing to the conflict's status as both a "real war" and a "long peace." Xiang puts interrogation reports, policy memos, and field notes into conversation with novels, poems, documentaries, and mixed media work by artists such as Theresa Hak Kyung Cha, Kazuo Ishiguro, Ha Jin, and Trinh T. Minh-ha. She engages her archive through a reading practice centered on tone, juxtaposing Asian diasporans who appear similar in profile yet who differ in tone. Tonal Intelligence considers how the meaning of race, war, and empire came under pressure during two interlinked periods of geopolitical transition: American "nation-building" in East and Southeast Asia during the mid-twentieth century and Asian economic modernization during the late twentieth century. By reading both state records and aesthetic texts from these periods for their tone rather than their content, Xiang shows how bygone threats of Asian communism and emergent regimes of Asian capitalism have elicited distinct yet related anxieties about racial intelligibility. Featuring bold methods, unlikely archives, and acute close readings, Tonal Intelligence rethinks the marking and making of race during the long cold war.

Making the Censored Public: The 1989 Tiananmen Square Protests in Chinese Fiction and Film Thomas Chen Chen 2016 Initiated by Beijing college students, the 1989 Tiananmen Square protests--"Tiananmen"--shook all of China with their calls for democratic and social reforms. They were violently repressed by the Chinese state on June 4, 1989. Since then, their memory has been subject within the country to two kinds of censorship. First, a government campaign promulgating the official narrative of Tiananmen, while simultaneously forbidding all others, lasted into 1991. What followed was the surcease of Tiananmen propaganda and an expansion of silencing to nearly all mentions that has persisted to this day. My dissertation examines fiction and film that evoke Tiananmen from within mainland China and Hong Kong. It focuses on materials that are particularly open to a self-reflexive reading, such as literature in which the protagonists are writers and films shot without authorization that in their editing indicate the precarious circumstances of their making. These works act out the contestation between the state censorship of Tiananmen-related discourse on the one hand and its alternative imagination on the other, thereby opening up a discursive space, however fragile, for a Chinese audience to reconfigure a historical memory whose physical space is off limits. The dissertation is organized historically by

time, place, and medium. Chapter 1 focuses on a Chinese state-sponsored collection of literary reportage published shortly after the June Fourth crackdown that, in my rereading today when the entire state literature on Tiananmen is itself marginalized, allows for an untimely commemoration of the protests. Chapter 2 looks at the same immediate post-June Fourth period in a Hong Kong approaching the 1997 reversion to Chinese sovereignty, analyzing the recoding of Tiananmen in two audiovisual works, in particular, that question the possibility of a Hong Kong public in the face of collusive pressure from Chinese and British authorities. Chapters 3 and 4 consider fiction and film, respectively, that illustrate the historicity and medium specificity of censorship and its contestation. The two mainland novels that I read in Chapter 3, one published in print and the other online, create sites both where the elided memory of 1989 can reenter and where a participatory readership can emerge. Chapter 4 concerns two fiction-features whose different trajectories of production and exhibition across the mainland-Hong Kong divide demonstrate the Chinese state's continual displacement of Tiananmen. As a whole, the four chapters reveal the dual aspect of censorship and its effects, both the authorized pronouncements that set its terms of engagement in making the \_censored\_ public (Chapter 1) as well as the unauthorized reworkings generated within its sphere of influence that make the censored \_public\_ (Chapters 2-4).

Kate O'Brien and the Fiction of Identity Aintzane Legarreta Mentxaka 2011-06-08 Kate O'Brien's work is now widely considered canonical in the English language, and the author herself an icon for Ireland seeking to reinvent itself. O'Brien's novel *Mary Lavelle*, banned upon publication in 1936, is a key work of the twentieth century that has suffered from critical neglect despite its wider popularity with readers. This book reexamines *Mary Lavelle*, exploring its role in the modernist canon and its importance to political and queer activism. The novel's biographical and autobiographical experimentation is of particular note. Through the lens of this crucial novel, the oeuvre of Kate O'Brien is recontextualized and reassessed.

Chinese Whispers Nicholas Jose 1995 This is a literary journey of an Australian writer's encounter with the culture and people of China, particularly its young writers and artists, and of the evolving influence of China on the writer's own work and life.

Asian American Society Mary Yu Danico 2014-08-19 Asian Americans are a growing, minority population in the United States. After a 46 percent population growth between 2000 and 2010 according to the 2010 Census, there are 17.3 million Asian Americans today. Yet Asian Americans as a category are a diverse set of peoples from over 30 distinctive Asian-origin subgroups that defy simplistic descriptions or generalizations. They face a wide range of issues and problems within the larger American social universe despite the persistence of common stereotypes that label them as a "model minority" for the generalized attributes offered uncritically in many media depictions. *Asian American Society: An Encyclopedia* provides a thorough introduction to the wide-ranging and fast-developing field of Asian American studies. Published with the Association for Asian American Studies (AAAS), two volumes of the four-volume encyclopedia feature more than 300 A-to-Z articles authored by AAAS members and experts in the field who examine the social, cultural, psychological, economic, and political dimensions of the Asian American experience. The next two volumes of this work contain approximately 200 annotated primary documents, organized chronologically, that detail the impact American society has had on reshaping Asian American identities and social structures over time. Features: More than 300 articles authored by experts in the field, organized in A-to-Z format, help students understand Asian American influences on American life, as well as the impact of American society on reshaping Asian American identities and social structures over time. A core collection of primary documents and key demographic and social science data provide historical context and key information. A Reader's Guide groups related entries by broad topic areas and themes; a Glossary defines key terms; and a Resource Guide provides lists of books, academic journals, websites and cross references. The multimedia digital edition is enhanced with 75 video clips and features strong search-and-browse capabilities through the electronic Reader's Guide, detailed index, and cross references. Available in both print and online formats, this collection of essays is a must-

have resource for general and research libraries, Asian American/ethnic studies libraries, and social science libraries.

The Chinese Cinema Book Song Hwee Lim 2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

Challenges Facing the Next U.S. Ambassador to the People's Republic of China--(includes Nomination Hearing of Adm. Joseph W. Prueher) United States. Congress. Senate. Committee on Foreign Relations 2000

The Bloomsbury Introduction to Postmodern Realist Fiction T.V. Reed 2021-03-25 Postmodern realist fiction uses realism-disrupting literary techniques to make interventions into the real social conditions of our time. It seeks to capture the complex, fragmented nature of contemporary experience while addressing crucial issues like income inequality, immigration, the climate crisis, terrorism, ever-changing technologies, shifting racial, sex and gender roles, and the rise of new forms of authoritarianism. A lucid, comprehensive introduction to the genre as well as to a wide variety of voices, this book discusses more than forty writers from a diverse range of backgrounds, and over several decades, with special attention to 21st-century novels. Writers covered include: Kathy Acker, Chimamanda Ngozi Adiche, Julia Alvarez, Sherman Alexie, Gloria Anzaldua, Margaret Atwood, Toni Cade Bambara, A.S. Byatt, Octavia Butler, Angela Carter, Ana Castillo, Don DeLillo, Junot Diaz, Jennifer Egan, Awaeki Emezi, Mohsin Hamid, Jessica Hagedorn, Maxine Hong Kingston, Ursula K. Le Guin, Daisy Johnson, Bharati Mukherjee, Toni Morrison, Vladimir Nabokov, Tommy Orange, Ruth Ozeki, Ishmael Reed, Eden Robinson, Salman Rushdie, Jean Rhys, Leslie Marmon Silko, Art Spiegelman, Kurt Vonnegut, and Jeannette Winterson, among others.

A History of Pain Michael Berry 2008-10-23 The portrayal of historical atrocity in fiction, film, and popular culture can reveal much about the function of individual memory and the shifting status of national identity. In the context of Chinese culture, films such as Hou Hsiao-hsien's *City of Sadness* and Lou Ye's *Summer Palace* and novels such as Ye Zhaoyan's *Nanjing 1937: A Love Story* and Wang Xiaobo's *The Golden Age* collectively reimagine past horrors and give rise to new historical narratives. Michael Berry takes an innovative look at the representation of six specific historical traumas in modern Chinese history: the Musha Incident (1930); the Rape of Nanjing (1937-38); the February 28 Incident (1947); the Cultural Revolution (1966-76); Tiananmen Square (1989); and the Handover of Hong Kong (1997). He identifies two primary modes of restaging historical violence: centripetal trauma, or violence inflicted from the outside that inspires a reexamination of the Chinese nation, and centrifugal trauma, which, originating from within, inspires traumatic narratives that are projected out onto a transnational vision of global dreams and, sometimes, nightmares. These modes allow Berry to connect portrayals of mass violence to ideas of modernity and the nation. He also illuminates the relationship between historical atrocity on a national scale and the pain experienced by the individual; the function of film and literature as historical testimony; the intersection between politics and art, history and memory; and the particular advantages of modern media, which have found new means of narrating the burden of historical violence. As Chinese artists began to probe previously taboo aspects of their nation's history in the final decades of the twentieth century, they created texts that prefigured, echoed, or subverted social, political, and cultural trends. *A History of Pain* acknowledges the far-reaching influence of this art and addresses its profound role in shaping the public imagination and conception—as well as misconception—of modern Chinese history.

A New Literary History of Modern China David Der-wei Wang 2017-05-22 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.

Una llegada inesperada y otros relatos Ha Jin 2015-09-21

Two Kinds of Truth LIU BINYAN 2006 China's 'conscience' and most distinguished journalist looks back at the saga of China's modern history and its place within a global context.

Chinese American Literature without Borders King-Kok Cheung 2017-02-18 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.

What Has Jerusalem to Do with Beijing? K. K. Yeo 2018-08-24 The rise of China as a superpower and of Chinese Christians as vital members of the global church mean that world Christianity would be a dynamic transformation and bountiful blessing to the world by engaging with Chinese biblical interpretations among global theologies. This book, a twentieth-anniversary revised and expanded edition, includes studies that range from exploration of the philosophical structure of Eastern culture to present-day sociopolitical realities in Malaysia and China—all in support of cross-cultural methods of reading the Bible culturally and reading the cultures biblically.

In China's Shadow Reed E. Hundt 2006-01-01 Paints a detailed landscape of the new reality confronting American businesses and citizens in an insightful analysis of how entrepreneurship is being undermined today by the growing power of China's economy, as well as because of contemporary U.S. business practices and government regulation.

Negative Exposures Margaret Hillenbrand 2020-03-06 When nations decide to disown their troubled pasts, how does this strategic disavowal harden into social fact? In *Negative Exposures*, Margaret Hillenbrand investigates the erasure of key aspects of such momentous events as the Nanjing Massacre, the Cultural Revolution, and the Tiananmen Square protests from the Chinese historical consciousness, not due to amnesia or censorship but through the operations of public secrecy. Knowing what not to know, she argues, has many stakeholders, willing and otherwise, who keep quiet to protect themselves or their families out of shame, pragmatism, or the palliative effects of silence. Hillenbrand shows how secrecy works as a powerful structuring force in Chinese society, one hiding in plain sight, and identifies aesthetic artifacts that serve as modes of reckoning against this phenomenon. She analyses the proliferation of photo-forms—remediations of well-known photographs of troubling historical events rendered in such media as paint, celluloid, fabric, digital imagery, and tattoos—as imaginative spaces in which the shadows of secrecy are provocatively outlined.

Amerasia Journal 2012

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.

The Oxford Handbook of Modern Chinese Literatures Carlos Rojas 2016-07-28 With over forty original essays, The Oxford Handbook of Modern Chinese Literatures offers an in-depth engagement with the current analytical methodologies and critical practices that are shaping the field in the twenty-first century. Divided into three sections--Structure, Taxonomy, and Methodology--the volume carefully moves across approaches, genres, and forms to address a rich range topics that include popular culture in Late Qing China, Zhang Guangyu's Journey to the West in Cartoons, writings of Southeast Asian migrants in Taiwan, the Chinese Anglophone Novel, and depictions of HIV/AIDS in Chu T'ien-wen's Notes of a Desolate Man.

Asian American Literature and the Environment Lorna Fitzsimmons 2014-10-24 This book is a ground-breaking transnational study of representations of the environment in Asian American literature. Extending and renewing Asian American studies and ecocriticism by drawing the two fields into deeper dialogue, it brings Asian American writers to the center of ecocritical studies. This collection demonstrates the distinctiveness of Asian American writers' positions on topics of major concern today: environmental justice, identity and the land, war environments, consumption, urban environments, and the environment and creativity. Represented authors include Amy Tan, Maxine Hong Kingston, Ruth Ozeki, Ha Jin, Fae Myenne Ng, Le Ly Hayslip, Lan Cao, Mitsuye Yamada, Lawson Fusao Inada, Jeanne Wakatsuki Houston, Milton Murayama, Don Lee, and Hisaye Yamamoto. These writers provide a range of perspectives on the historical, social, psychological, economic, philosophical, and aesthetic responses of Asian Americans to the environment conceived in relation to labor, racism, immigration, domesticity, global capitalism, relocation, pollution, violence, and religion. Contributors apply a diversity of critical frameworks, including critical radical race studies, counter-memory studies, ecofeminism, and geomantic criticism. The book presents a compelling and timely "green" perspective through which to understand key works of Asian American literature and leads the field of ecocriticism into neglected terrain.