

From
Historicity
to Fictionality

*The
Chinese
Poetics
of
Narrative*

SHELDON HSIAO-PENG LU

From Historicity To Fictionality The Chinese Poetics Of Narrative

Michel Hockx, Ivo Smits



From Historicity To Fictionality The Chinese Poetics Of Narrative:

From Historicity to Fictionality Hsiao-peng Lu, 1994 A comprehensive comparative and cross cultural study of the poetics of the entire Chinese narrative tradition *The Oxford Handbook of Classical Chinese Literature* Wiebke Denecke, Wai-Yee Li, Xiaofei Tian, 2017-03-21 This volume introduces readers to classical Chinese literature from its beginnings ca 10th century BCE to the tenth century CE It asks basic questions such as How did reading and writing practices change over these two millennia How did concepts of literature evolve What were the factors that shaped literary production and textual transmission How do traditional bibliographic categories modern conceptions of genre and literary theories shape our understanding of classical Chinese literature What are the recurrent and evolving concerns of writings within the period under purview What are the dimensions of human experience they address Why is classical Chinese literature important for our understanding of pre modern East Asia How does the transmission of this literature in Japan Korea and Vietnam define cultural boundaries And what in turn can we learn from the Chinese style literatures of Japan Korea and Vietnam about Chinese literature In addressing these questions the Oxford Handbook of Classical Chinese Literature departs from standard literary histories and sourcebooks It does not simply categorize literary works according to periods authors or texts Its goal is to offer a new conceptual framework for thinking about classical Chinese literature by defining a four part structure The first section discusses the basics of literacy and includes topics such as writing systems manuscript culture education and loss and preservation in textual transmission It is followed by a second section devoted to conceptions of genre textual organization and literary signification throughout Chinese history A third section surveys literary tropes and themes The final section takes us beyond China to the surrounding cultures that adopted Chinese culture and produced Chinese style writing adapted to their own historical circumstances The volume is sustained by a dual foci the recuperation of historical perspectives for the period it surveys and the attempt to draw connections between past and present demonstrating how the viewpoints and information in this volume yield insights into modern China and east Asia

The Discourse on Foxes and Ghosts Tak-hung Leo Chan, 1998 **Reading East Asian Writing** Michel Hockx, Ivo Smits, 2014-02-05 This book presents contributions by thirteen scholars of Chinese and Japanese literature whose work is characterised by a strong interest in literary theory They focus in particular on the various new theories that have emerged during the past two decades uprooting traditional forms of understanding literary texts their function their readership and their interpretation Often confined to discussion of a specific country or area these theories have been criticised for their Western bias This collection breaks through these barriers providing an opportunity for scholars of two closely related yet often independently studied cultures to present and compare their views on specific theories of literature to discuss the advantages and shortcomings of those theories and to consider specific difficulties related to the East West dimension

Chinese Ecocinema Sheldon H. Lu, Jiayan Mi, 2009-12-01 This anthology is a book length study of China's 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

Before Fiction Nicholas D. Paige,2011-08-16 Fiction has become nearly synonymous with literature itself as if Homer and Dante and Pynchon were all engaged in the same basic activity But one difficulty with this view is simply that a literature trafficking in openly invented characters is a quite recent development Novelists before the nineteenth century ceaselessly asserted that their novels were true stories and before that poets routinely took their basic plots and heroes from the past We have grown accustomed to thinking of the history of literature and the novel as a progression from the ideal to the real Yet paradoxically the modern triumph of realism is also the triumph of a literature that has shed all pretense to literalness Before Fiction The Ancien R gime of the Novel offers a new understanding of the early history of the genre in England and France one in which writers were not slowly discovering a type of fictionality we now take for granted but rather following a distinct set of practices and rationales Nicholas D Paige reinterprets Lafayette s La Princesse de Cl ves Rousseau s Julie ou la Nouvelle H lo se Diderot s La Religieuse and other French texts of the seventeenth and eighteenth centuries in light of the period s preoccupation with literal truth Paige argues that novels like these occupied a place before fiction a pseudofactual realm that in no way leads to modern realism The book provides an alternate way of looking at a familiar history and in its very idiom and methodology charts a new course for how we should study the novel and think about the evolution of cultural forms

Epic and Other Higher Narratives: Essays in Intercultural Studies Shankman,Dev,2010 Epic and Other Higher Narratives Essays in Intercultural Studies is dedicated to the memory of Earl Miner the distinguished comparitist and scholar of intercultural comparative literature Beginning with a discussion on theoretical foundations of narratives it moves on to the nature of narrative in relation to higher narratives It attempts to define a form of narrative that is distinguished by elevation dignity and engaging in a cross cultural phenomena It is useful for students of international studies and world literature

China, Transnational Visuality, Global Postmodernity Hsiao-peng Lu,Sheldon H. Lu,2001 By focusing on Chinese cultural formations and critical discourses of the last decade of the century the author dissects the intellectual economic and political contradictions of a turbulent era This wide ranging deeply interdisciplinary work demarcates the cultural terrain by examining diverse media film television avant garde art and literature as well as critical theory and intellectual history

Metacinema in Contemporary Chinese Film G. Andrew Stuckey,2018-08-17 Depictions within a movie of either filmmaking or film watching are hardly novel but the dramatic expansion of the reach of the metacinematic into contemporary Chinese cinemas is nothing short of remarkable To G Andrew Stuckey the prevalence of metacinematic features forms the basis of a discourse on film arising from the films themselves Such a discourse in turn outlines the boundaries of the possible for film in China as aesthetic or sociopolitical practice Metacinema also draws our attention to the presence of the audience people actively responding to a film In elucidating the affective responses elicited by the metacinematic mode in the viewers Stuckey argues that metacinema

reflects ways of being in the world that audiences may take up for themselves. The films studied in this book are drawn across the full spectrum of Chinese films made in mainland China, Hong Kong, and Taiwan during the 1990s and 2000s, from award-winning conceptual art films to popular crowd pleasers, blockbusters to low budget productions and documentary style social realist expos, projects to studio assembly line investments. The recurrence of the metacinematic across this broad range of works is indicative of its relevance to Chinese films today, and the analysis of these diverse examples allows us to gauge the cultural, social, and aesthetic implications of Chinese cinemas as a whole. Stuckey surveys a broad swath of contemporary Chinese cinema from popular blockbusters to elite art films around the theme of metacinema, yielding new insights into both previously neglected films and those already acknowledged as contemporary classics. The result is a fascinating dive into the growing and diversifying cinema culture of China today. Jason McGrath, University of Minnesota.

Stuckey's brilliant work *Metacinema in Contemporary Chinese Film* offers insightful close analyses of films by key directors from the PRC: Jiang Wen, Lou Ye, Jia Zhangke, and Li Yu. Hong Kong: Peter Chan, and Taiwan: Tsai Ming-liang. This clearly written book is essential reading for scholars and students of Chinese cinemas. Stuckey's study of genre and metacinema makes it a must read for anyone interested in cinema. Michelle Bloom, University of California, Riverside.

Public Secrets, Public Spaces Stephanie Donald, 2000. *Public Secrets, Public Spaces* explores the possibility of symbolic public space in the context of Chinese cinema. Focusing especially on women, children, and the dispossessed, Stephanie H. Donald looks at the ways public space is constructed and occupied, and how it interacts with "public secrets," the unstated common sense knowledges of everyday life, extraordinary to those who are not initiated into the routines of a particular cultural place and space. In traditional societies, public secrets are organized through observable ritual; in modern societies, they are embedded in the cultural discourse of the routine and the everyday. As we see in this perceptive book, film offers a rich medium for unearthing these secrets.

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

of genre studies to situate it within a broader reexamination of Chinese literary modernity The first monograph on Xiang Kairan's fiction in any language The Unworthy Scholar from Pingjiang rewrites the history of early twentieth century Chinese literature from the standpoints of genre fiction and commercial publishing Remapping the Past Howard Choy, 2008-05-31 The most prominent literary phenomenon in the 1980s and 1990s in China historical fiction has never been systematically surveyed in Anglophone scholarship This is the first investigation into how by rewriting the past writers of Deng Xiaoping's reform era undermined the grand narrative of official history It showcases fictions of history by eleven native Chinese Muslim and Tibetan authors The four chapters are organized in terms of spatial schemes of fictional historiography namely regional histories and family romances discourses on diaspora and myths of minorities nostalgia for the hometown in the country and the city as well as the bodily text and the textual body thus broadly covering the eternal themes of memory language food sex and violence in historical writing Transnational Chinese Cinemas Sheldon H. Lu, 1997-10-01 Zhang Yimou's first film Red Sorghum took the Golden Bear Award in 1988 at the Berlin International Film Festival Since then Chinese films have continued to arrest worldwide attention and capture major film awards winning an international following that continues to grow Transnational Chinese Cinemas spans nearly the entire length of twentieth century Chinese film history The volume traces the evolution of Chinese national cinema and demonstrates that gender identity has been central to its formation Femininity masculinity and sexuality have been an integral part of the filmic discourses of modernity nationhood and history This volume represents the most comprehensive wide ranging and up to date study of China's major cinematic traditions It is an indispensable source book for modern Chinese and Asian history politics literature and culture **Dubious Facts** Garret P. S. Olberding, 2012-12-04 What were the intentions of early China's historians Modern readers must contend with the tension between the narrators moralizing commentary and their description of events Although these historians had notions of evidence it is not clear to what extent they valued what contemporary scholars would deem hard facts Offering an innovative approach to premodern historical documents Garret P S Olberding argues that the speeches of court advisors reveal subtle strategies of information management in the early monarchic context Olberding focuses on those addresses concerning military campaigns where evidence would be important in guiding immediate social and political policy His analysis reveals the sophisticated conventions that governed the imperial advisor's logic and suasion in critical state discussions which were specifically intended to counter anticipated doubts Dubious Facts illuminates both the decision making processes that informed early Chinese military campaigns and the historical records that represent them **A History of Korean Literature** Peter H. Lee, 2003-12-18 This is a comprehensive narrative history of Korean literature It provides a wealth of information for scholars students and lovers of literature Combining both history and criticism the study reflects the latest scholarship and offers a systematic account of the development of all genres Consisting of twenty five chapters it covers twentieth century poetry fiction by women and the literature of North Korea This is a major contribution to

the field and a study that will stand for many years as the primary resource for studying Korean literature **Sinophone Cinemas** A. Yue, O. Khoo, 2014-01-22 Sinophone Cinemas considers a range of multilingual multidialect and multi accented cinemas produced in Chinese language locations outside mainland China It showcases new screen cultures from Britain Hong Kong Taiwan Singapore and Australia **A Companion to Hong Kong Cinema** Esther M. K. Cheung, Gina Marchetti, Esther C. M. Yau, 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 sexual orientation 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 *The Japanese Discovery of Chinese Fiction* William C. Hedberg, 2019-10-15 The classic Chinese novel *The Water Margin* Shuihu zhuan tells the story of a band of outlaws in twelfth century China and their insurrection against the corrupt imperial court Imported into Japan in the early seventeenth century it became a ubiquitous source of inspiration for translations adaptations parodies and illustrated woodblock prints There is no work of Chinese fiction more important to both the development of early modern Japanese literature and the Japanese imagination of China than *The Water Margin* In *The Japanese Discovery of Chinese Fiction* William C Hedberg investigates the reception of *The Water Margin* in a variety of early modern and modern Japanese contexts from eighteenth century Confucian scholarship and literary exegesis to early twentieth century colonial ethnography He examines the ways Japanese interest in Chinese texts contributed to new ideas about literary canons and national character By constructing an account of Japanese literature through the lens of *The Water Margin*'s literary afterlives Hedberg offers an alternative history of East Asian textual culture one that focuses on the transregional dimensions of Japanese literary history and helps us rethink the definition and boundaries of Japanese literature itself **The Age of Silver** Ning Ma, 2017 The Age of Silver considers how commerce fueled the emergence of the novel around the globe examining the evolution of epochal works of national literature from *Don Quixote* in 1605 to *Robinson Crusoe* in 1719 **Reinventing Licentiousness** Y. Yvon Wang, 2021-03-15 Reinventing Licentiousness navigates an overlooked history of representation during the transition from the Qing Empire to the Chinese Republic a time when older hierarchical notions of licentiousness were overlaid by a new pornographic regime Y Yvon Wang

draws on previously untapped archives ranging from police archives and surveys to ephemeral texts and pictures to argue that pornography in China represents a unique configuration of power and desire that both reflects and shapes historical processes. On the one hand, since the late imperial period, pornography has democratized pleasure in China and opened up new possibilities of imagining desire. On the other, ongoing controversies over its definition and control show how the regulatory ideas of premodern cultural politics and the popular products of early modern cultural markets have contoured the globalized world. *Reinventing Licentiousness* emphasizes the material factors, particularly at the grassroots level of consumption and trade, that governed proper sexual desire and led to ideological shifts around the definition of pornography. By linking the past to the present and beyond, Wang's social and intellectual history showcases circulated pornographic material as a motor for cultural change. The result is an astonishing foray into what historicizing pornography can mean for our understandings of desire, legitimacy, capitalism, and culture.

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