

From
Historicity
to Fictionality

*The
Chinese
Poetics
of
Narrative*

SHELDON HSIAO-PENG LU

From Historicity To Fictionality The Chinese Poetics Of Narrative

Hsiao-peng Lu, Sheldon H. Lu



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 **Stories Old and New**, 2011-10-15 *Stories Old and New* is the first complete translation of Feng Menglong's *Gujin xiaoshuo* also known as *Yushi mingyan* *Illustrious Words to Instruct the World* a collection of 40 short stories first published in 1620 in China This is considered the best of Feng's three such collections and was a pivotal work in the development of vernacular fiction The stories are valuable as examples of early fiction and for their detailed depiction of daily life among a broad range of social classes The stories are populated by scholars and courtesans spirits and ghosts Buddhist monks and nuns pirates and emperors and officials both virtuous and corrupt The streets and abodes of late Ming China come alive in Shuhui Yang and Yunqin Yang's smooth and colorful translation of these entertaining tales *Stories Old and New* has long been popular in China and has been published there in numerous editions Although some of the stories have appeared in English translations in journals and anthologies they have not previously been presented sequentially in thematic pairs as arranged by Feng Menglong This unabridged translation illustrated with a selection of woodcuts from the original Ming dynasty edition and including Feng's interlinear notes and marginal comments as well as all of the verse woven throughout the text allows the modern reader to experience the text as did its first audience nearly four centuries ago For other titles in the collection go to <http://www.washington.edu/uwpress/books/ming.html> **China's Cosmopolitan Empire** Mark Edward Lewis, 2009-10-30 The Tang dynasty is often called China's golden age Mark Lewis captures a dynamic era in which the empire reached its greatest geographical extent under Chinese rule painting and ceramic arts flourished women played a major role both as rulers and in the economy and China produced its finest lyric poets in Wang Wei Li Bo and Du Fu **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 Opublic secrets O 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 **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 The Narration of China (Part 2) Chen Zhi,2025 Part 2 of the Festschrift in honor of William H Nienhauser s 80th birthday features twelve papers that explore the fascinating world of poetry and fiction from the Tang era and beyond **The Narration of China (Part 1)** Chen Zhi,2025 Part 1 of the Festschrift in honor of William H Nienhauser s 80th birthday features ten academic papers that explore unearthed texts official historical records ancient documents and poems spanning from the pre Qin to Han eras 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 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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