



The Monster That Is History

HISTORY, VIOLENCE, AND FICTIONAL WRITING
IN TWENTIETH-CENTURY CHINA

DAVID DER-WEI WANG

The Monster That Is History History Violence And Fictional Writing In Twentieth Century China

Miriam Castorina, Diego Cucinelli



The Monster That Is History History Violence And Fictional Writing In Twentieth Century China:

The Monster That Is History David Der-Wei Wang, 2004-10-04 In ancient China a monster called Taowu was known for both its vicious nature and its power to see the past and the future Over the centuries Taowu underwent many incarnations until it became identifiable with history itself Since the seventeenth century fictive accounts of history have accommodated themselves to the monstrous nature of Taowu Moving effortlessly across the entire twentieth century literary landscape David Der wei Wang delineates the many meanings of Chinese violence and its literary manifestations Taking into account the campaigns of violence and brutality that have rocked generations of Chinese often in the name of enlightenment rationality and utopian plenitude this book places its arguments along two related axes history and representation modernity and monstrosity Wang considers modern Chinese history as a complex of geopolitical ethnic gendered and personal articulations of bygone and ongoing events His discussion ranges from the politics of decapitation to the poetics of suicide and from the typology of hunger and starvation to the technology of crime and punishment The Monster that is History Dewei Wang, 2004 Moving effortlessly across the entire twentieth century literary landscape David Der wei Wang delineates the many meanings of Chinese violence and its literary manifestations Taking into account the campaigns of violence and brutality that have rocked generations of Chinese often in the name of enlightenment rationality and utopian plenitude this book places its arguments at the intersection of two related areas history and representation modernity and monstrosity back cover The Oxford Handbook of Chinese Cinemas Carlos Rojas, Eileen Chow, 2013-04-25 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 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 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 **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

A World History of Chinese Literature Yingjin Zhang, 2023-07-25 Providing a broad introduction to the area A World History of Chinese Literature maps the field of Chinese literature across its various worlds looking both within at the world of Chinese literature its history linguistic cultural local and regional specificities and without at the way Chinese literature has circulated throughout the world The thematic focus allows for a broad number of key categories such as authors genres genders regions as well as innovative explorations of new topics and issues such as inter arts performativity and transmediation The sections cover the circulation and reception of China in world literature as well as the worlds of Chinese literature across the globe Borders oceans and rainforests Comparative literary genres Translingual writers and scholars Gender configurations Translation and transmediation With a focus on the twentieth and twenty first century this collection intervenes in current debates on global Chinese literature Sinophone and Sinoscript studies and the production and reception of literary works by ethnic Chinese in non Sinitic languages as well as Anglophone literature inspired by Chinese literary tradition It will be of interest to anyone working on or studying Chinese literature language and culture as well as world literatures in relation to China **Exploring Sinophone Liminality in Contemporary Chinese Fiction** Di-kai Chao, 2025-05-13 Chao explores Sinophone literature as a complex field that navigates the intersections of Sinitic languages global literary systems and China centered perspectives He presents an alternative perspective that Sinophone literature especially through ghost narratives offers a platform for communities to critically examine modernity transgress boundaries and challenge epistemologies By emphasizing locality this book critiques the homogenization of knowledge production and highlights the importance of local experiences in shaping Sinophone identity Questioning the linear essentialist interpretations of Chineseness a more fluid understanding influenced by cultural memory globalization and transnational dynamics emerges This book advocates for an expanded scope of Sinophone theory that includes the Chinese mainland moving beyond an against diaspora stance Building upon postcolonialism and historical contexts it examines literary texts

and ghost narratives originating from Taiwan Hong Kong Malaysia and the Chinese mainland delving into the diversity of Sinophone literature An excellent read for students researchers and scholars interested in Chinese literature cultural studies and critical literary work with a focus on Asian studies Speaking of Monsters Caroline Joan S. Picart, John Edgar Browning, 2012-07-16 Employing a range of approaches to examine how monster talk pervades not only popular culture but also public policy through film and other media this book is a one stop shop of sorts for students and instructors employing various approaches and media in the study of teratologies or discourses of the monstrous Representing Atrocity in Taiwan Sylvia Li-chun Lin, 2007-11-30 In 1945 Taiwan was placed under the administrative control of the Republic of China and after two years accusations of corruption and a failing economy sparked a local protest that was brutally quashed by the Kuomintang government The February Twenty Eighth or 2 28 Incident led to four decades of martial law that became known as the White Terror During this period talk of 2 28 was forbidden and all dissent violently suppressed but since the lifting of martial law in 1987 this long buried history has been revisited through commemoration and narrative cinema and remembrance Drawing on a wealth of secondary theoretical material as well as her own original research Sylvia Li chun Lin conducts a close analysis of the political narrative and ideological structures involved in the fictional and cinematic representations of the 2 28 Incident and White Terror She assesses the role of individual and collective memory and institutionalized forgetting while underscoring the dangers of re creating a historical past and the risks of trivialization She also compares her findings with scholarly works on the Holocaust and the aftermath of the atomic bombings of Japan questioning the politics of forming public and personal memories and the political teleology of closure This is the first book to be published in English on the 2 28 Incident and White Terror and offers a valuable matrix of comparison for studying the portrayal of atrocity in a specific locale **The ^AOxford Handbook of Modern Chinese Literatures** Carlos Rojas, Andrea Bachner, 2016-07-28 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 *Food issues* □□ Miriam Castorina, Diego Cucinelli, 2022-04-28 Food issues Interdisciplinary Studies on Food in Modern and Contemporary East Asia concentrates on the relationship among food culture literature and language in a comparative transcultural or literary perspective The contributions investigate these aspects from different approaches historical sociological anthropological religious linguistic and want to deepen issues such as the symbolic value of food food as an essential element for the construction of individual identity and a sign of belonging to a community food as an intercultural medium food as language and the language of food The articles included in the volume are organized in a Japanese and a Chinese section and use different approaches within humanities disciplines to explore topics ranging from classical and contemporary East Asian literature to present day issues focusing on Food Culture and its declinations

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