

Read Free Visuality And Identity Sinophone Articulations Across The Pacific Read Pdf Free

Visuality and Identity Jan 02 2023 A vanguard excursion into sophisticated cultural criticism situated at the intersections of Chinese studies, Asian American studies, diaspora studies & transnational studies, this text argues that the visual has become the primary means of mediating identities under global capitalism.

Theorizing Colonial Cinema Mar 12 2021 Theorizing Colonial Cinema is a millennial retrospective on the entangled intimacy between film and colonialism from film's global inception to contemporary legacies in and of Asia. The volume engages new perspectives by asking how prior discussions on film form, theory, history, and ideology may be challenged by centering the colonial question rather than relegating it to the periphery. To that end, contributors begin by excavating little-known archives and perspectives from the colonies as a departure from a prevailing focus on Europe's imperial histories and archives about the colonies. The collection pinpoints various forms of devaluation and misrecognition both in and beyond the region that continue to relegate local voices to the margins. This pathbreaking study on global film history advances prior scholarship by bringing together an array of established and new interdisciplinary voices from film studies, Asian studies, and postcolonial studies to consider how the present is continually haunted by the colonial past.

Migrancy and Multilingualism in World Literature Jun 14 2021 This volume, the third in a series of four on the general issue of Multilingualism in World Literature, is focused upon the relationship between Migrancy and

Multilingualism, including its aquatic, terrestrial and globalizing imagery and ideology. The cover picture Wandering Tongues, an iconic translation of the book's title, evokes one of the paradigmatic figures of migrancy and multilingualism: the migrations of the early Mexican peoples and their somatic multi-lingualism as represented in their glyphic scripts and iconography. The volume comprises studies on the literary, linguistic and graphic representation of various kinds of migrancy in significant works of African, American, Asian and European literature, as well as a study on the literary archetype of human errancy, the Homeric Odyssey, mapped along its periplum and metamorphosis in world literature. Ping-hui Liao is Chuan Lyu Endowed Chair Professor and Head of Cultural Studies at the Literature Department of the University of California in San Diego (USA). K. Alfons Knauth is Professor of Romance Philology at the Ruhr-Universitaet Bochum (Germany). The introduction and five of the twelve chapters are in English; the rest are in German, French, Italian, and Spanish. (Series: poethik polyglott, Vol. 3) [Subject: Literature]

The Routledge Companion to Asian American and Pacific Islander Literature Nov 27 2019 The Routledge Companion to Asian American and Pacific Islander Literature offers a general introduction as well as a range of critical approaches to this important and expanding field. Divided into three sections, the volume: Introduces "keywords" connecting the theories, themes and methodologies distinctive to Asian American Literature Addresses historical periods, geographies and literary identities Looks at different genre, form and interdisciplinarity With 41 essays from scholars in the field this collection is a comprehensive guide to a significant area of literary study for students and teachers of Ethnic American, Asian diasporic and Pacific Islander Literature. Contributors: Christine Bacareza Balance, Victor Bascara, Leslie Bow, Joshua Takano Chambers-Letson, Tina Chen, Anne Anlin

Cheng, Mark Chiang, Patricia P. Chu, Robert Diaz, Pin-chia Feng, Tara Fickle, Donald Goellnicht, Helena Grice, Eric Hayot, Tamara C. Ho, Hsuan L. Hsu, Mark C. Jerng, Laura Hyun Yi Kang, Daniel Y. Kim, Jodi Kim, James Kyung-Jin Lee, Rachel C. Lee, Jinqi Ling, Colleen Lye, Sean Metzger, Susette Min, Susan Y. Najita, Viet Thanh Nguyen, erin Khuê Ninh, Eve Oishi, Josephine Nock-Hee Park, Steven Salaita, Shu-mei Shi, Rajini Srikanth, Brian Kim Stefans, Erin Suzuki, Theresa Tensuan, Cynthia Tolentino, Thuy Linh Nguyen Tu, Eleanor Ty, Traise Yamamoto, Timothy Yu.

Chinese Cinema Mar 31 2020 **In Chinese Cinema: Identity, Power, and Globalization, a variety of scholars explore the history, aesthetics, and politics of Chinese cinema as the Chinese film industry grapples with its place as the second largest film industry in the world. Exploring the various ways that Chinese cinema engages with global politics, market forces, and film cultures, this edited volume places Chinese cinema against an array of contexts informing the contours of Chinese cinema today. The book also demonstrates that Chinese cinema in the global context is informed by the intersections and tensions found in Chinese and world politics, national and international co-productions, the local and global in representing Chineseness, and the lived experiences of social and political movements versus screened politics in Chinese film culture. This work is a pioneer investigation of the topic and will inspire future research by other scholars of film studies. “This edited volume offers a much-needed account of alternative ways of envisioning Chinese cinema in the special context of China and the world. Its vigorous theoretical framework, which puts emphasis on interactions in the context of China and the world, will complement and update publications in related areas.”**
—Yiu-Wai Chu, The University of Hong Kong; author of **Main Melody Films: Hong Kong Directors in Mainland China**
“Chinese Cinema: Identity, Power, and Globalization offers a collection of studies of modern Chinese films and their

global connections, with a contemporary emphasis. Its authors' insightful analyses of films—famous, obscure, and new to the twenty-first-century screen—elucidate numerous contextual factors relevant for understanding the history and aesthetics of Chinese cinemas.”

—Christopher Rea, The University of British Columbia; author of Chinese Film Classics, 1922-1949

**Reorienting Chinese Stars in Global Polyphonic Networks
Feb 20 2022 This monograph offers a cutting edge perspective on the study of Chinese film stars by advancing a “linguaphonic” model, moving away from a conceptualization of transnational Chinese stardom reliant on the centrality of either action or body. It encompasses a selection of individual personalities from the most iconic Bruce Lee, Michelle Yeoh, and Maggie Cheung to the not-yet-full-fledged Takeshi Kaneshiro, Jay Chou, and Tang Wei to the newest Fan Bingbing, Liu Yifei, Wen Ming-Na, and Sammi Cheng who are exemplary to the star-making practices in the designated sites of articulations. This volume notably pivots on specific phonic modalities - spoken forms of tongues, manners of enunciation, styles of vocalization -- as means to mine ethnic and ideological underpinnings of Chinese stardom. By indicating a methodological shift from the visual-based to aural-based vectors, it asserts the phonic as a legitimate bearing that can generate novel vigor in the reimagination of Chineseness. By exhausting the critical affordability of the phonic, this book unravels the polemics of visuality and aurality, body and voice, as well as onscreen personae and offscreen existence, remapping the contours of the ethnic fame-making in the global mediascape.**

Sinophone Studies Dec 01 2022 This definitive anthology casts Sinophone studies as the study of Sinitic-language cultures born of colonial and postcolonial influences. Essays by such authors as Rey Chow, Ha Jin, Leo Ou-fan Lee, Ien Ang, Wei-ming Tu, and David Wang address debates concerning the nature of Chineseness while

fictional city similar to post-colonial Hong Kong follows the efforts of a team of archaeologists to reconstruct its metropolis through historical maps, documents and artifacts that are translated through anecdotal experiences and social commentary.

Found in Transition Nov 19 2021 Presents an updated account of Hong Kong and its culture two decades after its reversion to China. In Found in Transition, Yiu-Wai Chu examines the fate of Hong Kong's unique cultural identity in the contexts of both global capitalism and the increasing influence of China. Drawing on recent developments, especially with respect to language, movies, and popular songs as modes of resistance to "Mainlandization" and different forms of censorship, Chu explores the challenges facing Hong Kong twenty years after its reversion to China as a Special Administrative Region. Highlighting locality and hybridity along postcolonial lines of interpretation, he also attempts to imagine the future of Hong Kong by utilizing Hong Kong studies as a method. Chu argues that the study of Hong Kong—the place where the impact of the rise of China is most intensely felt—can shed light on emergent crises in different areas of the world. As such, this book represents a consequential follow-up to the author's Lost in Transition and a valuable contribution to international, area, and cultural studies. "This is a wide-ranging and worthy sequel to Chu's Lost in Transition. By juxtaposing a series of critical issues—urban development, self-writing, language education, and cultural production, among others—that have confounded those who care deeply about this former British colony, Chu offers his readers an intelligent and sensitive guide to connect and make sense of the various debates, and he places the conundrums Hong Kong faces in the contexts of both the limits of neoliberal capitalism and the "Age of China." — Leo K. Shin, author of The Making of the Chinese State: Ethnicity and Expansion on the Ming Borderlands

Intermingled Fascinations Dec 21 2021 This collection of essays seeks to expand and refine the study of Sinophone and Franco-Japanese transnational cinema. Chapter by chapter, each author writes about two or three transnational films (and the characters within those films) that highlight issues related to migration, exile, and imprisonment. The essays are connected by themes of displacement, liminality, and (mis)communication. Overall, this anthology seeks to demonstrate that in-depth cinematic analysis is key to understanding filmic representations of diasporic and displaced communities in modern Mainland China and Japan.

***Signifying the Local* Sep 05 2020** In *Signifying the Local*, Jin Liu examines contemporary cultural productions rendered in local languages and dialects (fangyan) in the fields of television, cinema, music, and literature in mainland China.

Taming Babel Jan 10 2021 Through a study of Malaysia, *Taming Babel* examines how empires and postcolonial nation-states struggle to govern multilingual and polyglot subjects.

***Divided Lenses* Sep 25 2019** *Divided Lenses: Screen Memories of War in East Asia* is the first attempt to explore how the tumultuous years between 1931 and 1953 have been recreated and renegotiated in cinema. This period saw traumatic conflicts such as the Sino-Japanese War, the Pacific War, and the Korean War, and pivotal events such as the Rape of Nanjing, Pearl Harbor, the Battle of Iwo Jima, and the bombings of Hiroshima and Nagasaki, all of which left a lasting imprint on East Asia and the world. By bringing together a variety of specialists in the cinemas of East Asia and offering divergent yet complementary perspectives, the book explores how the legacies of war have been reimagined through the lens of film. This turbulent era opened with the Mukden Incident of 1931, which signaled a new page in Japanese militaristic aggression in East Asia, and culminated with the Korean

War (1950-1953), a protracted conflict that broke out in the wake of Japan's post-World War II withdrawal from Korea. Divided Lenses explores the ways in which events of the intervening decades have continued to shape politics and popular culture throughout East Asia and the world. The essays in part I examine historical trends at work in various "national" cinemas, including China, Taiwan, Japan, Korea, and the United States. Those in part 2 focus on specific themes present in the cinema portraying this period—such as comfort women in Chinese film, the Nanjing Massacre, or nationalism—and how they have been depicted or renegotiated in contemporary films. Of particular interest are contributions drawing from other forms of screen culture, such as television and video games. Divided Lenses builds on the growing interest in East Asian cinema by examining how these historic conflicts have been imagined, framed, and revisited through the lens of cinema and screen culture. It will interest later generations living in the shadow of these events, as well as students and scholars in the fields of cinema studies, cultural studies, cold war studies, and World War II history.

Contesting Chineseness Aug 24 2019 Combining a historical approach of Chineseness and a contemporary perspective on the social construction of Chineseness, this book provides comparative insights to understand the contingent complexities of ethnic and social formations in both China and among the Chinese diaspora in Southeast Asia. This book focuses on the experiences and practices of these people, who as mobile agents are free to embrace or reject being defined as Chinese by moving across borders and reinterpreting their own histories. By historicizing the notion of Chineseness at local, regional, and global levels, the book examines intersections of authenticity, authority, culture, identity, media, power, and international relations that support or undermine different instances of Chineseness and its representations.

It seeks to rescue the present from the past by presenting case studies of contingent encounters that produce the ideas, practices, and identities that become the categories nations need to justify their existence. The dynamic, fluid representations of Chineseness illustrate that it has never been an undifferentiated whole in both space and time. Through physical movements and inherited knowledge, agents of Chineseness have deployed various interpretive strategies to define and represent themselves vis-à-vis the local, regional, and global in their respective temporal experiences. This book will be relevant to students and scholars in Chinese studies and Asian studies more broadly, with a focus on identity politics, migration, popular culture, and international relations. “The Chinese overseas often saw themselves as caught between a rock and a hard place. The collection of essays here highlights the variety of experiences in Southeast Asia and China that suggest that the rock can become a huge boulder with sharp edges and the hard places can have deadly spikes. A must read for those who wonder whether Chineseness has ever been what it seems.” Wang Gungwu, University Professor, National University of Singapore. “By including reflections on constructions of Chineseness in both China itself and in various Southeast Asian sites, the book shows that being Chinese is by no means necessarily intertwined with China as a geopolitical concept, while at the same time highlighting the incongruities and tensions in the escapable relationship with China that diasporic Chinese subjects variously embody, expressed in a wide range of social phenomena such as language use, popular culture, architecture and family relations. The book is a very welcome addition to the necessary ongoing conversation on Chineseness in the 21st century.” Ien Ang, Distinguished Professor of Cultural Studies, Western Sydney University.

***Queer Chinese Cultures and Mobilities* Nov 07 2020 In Queer Chinese Cultures and Mobilities, John Wei brings**

light to the germination and movements of queer cultures and social practices in today's China and Sinophone Asia. While many scholars attribute China's emergent queer cultures to the neoliberal turn and the global political landscape, Wei refuses to take these assumptions for granted. He finds that the values and pitfalls of the development-induced mobilities and post-development syndromes have conjointly structured and sustained people's ongoing longings and sufferings under the dual pressure of compulsory familism and compulsory development. While young gay men are increasingly mobilized in their decision-making to pursue sociocultural and socioeconomic capital to afford a queer life, the ubiquitous and compulsory mobilities have significantly reshaped and redefined today's queer kinship structure, transnational cultural network, and social stratification in China and capitalist Asia. With *Queer Chinese Cultures and Mobilities*, Wei interrogates the meanings and functions of mobilities at the forefront of China's internal transformation and international expansion for its great dream of revival, when gender and sexuality have become increasingly mobilized with geographical, cultural, and social class migrations and mobilizations beyond traditional and conventional frameworks, categories, and boundaries. "This timely and compelling contribution to Chinese/Sinophone studies and queer/sexuality studies is a pleasure to read. John Wei explores a diverse, fascinating, and unevenly explored archive of queer materials, deftly deploying scholarship in multiple fields to analyze the emergent formation of queer Sinophone cultures." —David L. Eng, University of Pennsylvania "John Wei's meticulously researched and rigorously argued new book sets a new standard for queer Chinese studies. Bringing together a dazzling array of ethnographic materials, films, and digital media, Wei proposes the concept of stretched kinship to show us how questions of sexuality are always questions of mobilities as queer migrants become

ineluctably entangled with China's compulsory familism and developmentalism." —Petrus Liu, Boston University

Sound and Script in Chinese Diaspora May 26 2022 In this original and interdisciplinary work, Jing Tsu advances the notion of "literary governance" as a way of understanding literary dynamics and production on multiple scales: local, national, global. "Literary governance," like political governance, is an exercise of power, but in a "softer" way - it begins with language, rather than governments. In a globalizing world characterized by many diasporas competing for recognition, the global Chinese community has increasingly come to feel the necessity of a "national language," standardized and privileging its native speakers. As the national language gains power within the diasporic community, members of the diaspora become aware of themselves as a community. Eventually, they move from the internal state of awakened identity to being recognized as a community, and finally exercising power as a community. But this hegemony of the "national language" is constantly being challenged by different, nonstandard language uses, including various Chinese dialects, multiple registers, contested alphabet usage, and Chinese men and women who write in foreign languages. "Literary governance" reflects both the consensus-building power and the inherent divisiveness of these debates about language and is useful as a comparative model for thinking about not only Sinophone, Anglophone, Francophone, Lusophone, and Hispanophone literatures, but also any literary field that is currently expanding beyond the national.

Rethinking Chineseness Oct 07 2020 "Rethinking Chineseness: Translational Sinophone Identities in the Nanyang Literary World is the first book devoted to Sinophone Southeast Asian literature in the English-speaking world. Conceptually innovative and flawlessly written, this book makes an important contribution not only to the emergent and growing field of Sinophone

studies, but also to Southeast Asian studies, Chinese studies, comparative literary studies, diaspora studies, and minority and multicultural studies. Anyone interested in questions of identity calibrated through such vectors as language, culture, history, geography, and nationality will find this book to be extremely valuable. This is an impressive accomplishment." - Professor Shu-mei Shih, University of California at Los Angeles "E. K. Tan has done magnificent work in rethinking literary and cultural politics in the context of Sinophone articulations. In Rethinking Chineseness he looks into sources drawn from the Sinophone communities in Southeast Asia, identifies indigenous and diasporic contestations, and teases out the radical elements in the contemporary debate about Chinese identities. Both historically engaged and theoretically provocative, Tan's book is a most important source for anyone interested in Chinese and Sinophone literary and cultural studies." - Professor David Der-wei Wang, Harvard University "With his illuminating historical and theoretical mapping of the concepts, from Overseas Chinese to Chinese Diaspora, Chineseness to Sinophone, E.K. Tan has done a brilliant job in this highly challenging, interdisciplinary project by weaving together discourses in various academic fields and providing an integrated cross-referential discussion. His selection of works by Singaporean and Malaysian writers fills in glaring gaps and further contributes to the richness and complexities of the notion of Sinophone literature and culture. It is a definitive basic reference in this field." - Professor Quah Sy Ren, Nanyang Technological University, Singapore

Border Crossing in Greater China Feb 29 2020 China's transformation from a poor and underdeveloped country into a global market power has profoundly altered its socioeconomic power relations with the other countries in the Greater China region, namely, Taiwan and Hong Kong. Indeed, this economic shift has resulted in the massive flow of capital and people from Taiwan as well as Hong

Kong to China, to seek business opportunities and new lifestyles. These flows have in turn completely transformed longstanding borderlines in the region. This book examines the transformation of Taiwan and Hong Kong's socioeconomic relationships with China as their economies have become more deeply integrated into Greater China. Across three key sections, it explores the impact of increasing social interaction and the shrinking of existing borderlines to ask whether these changes will bring about a convergence of identity among the people involved. "Production" examines how investments from Taiwan and Hong Kong to China have transformed production networks; "Community" explores the impact of cross-boundary mobility and the integration of migrants into Chinese communities; and finally, "Identity" engages with what is one of the most important issues in contemporary Taiwanese society. Border Crossing in Greater China contributes not only to theoretical debates on border crossing issues, but also provides valuable insights on the practical concerns regarding social and political integration and tensions in the region. As such, it will be of great interest to students and scholars of Taiwan studies, Chinese studies, Chinese society and Chinese economics.

***Yonfan's Bugis Street* Jul 28 2022 Bugis Street was famous (or notorious) for being a haunt of transgender prostitution in the early decades of postcolonial Singapore. Since then the site has been a source of touristic obsession and local cultural anxiety. In his 1995 film *Bugis Street*, director Yonfan brings the short lane back to vivid cinematic life. By focusing on the film's representations of queer sexualities and transgender experience, this book contends that the under-appreciated Bugis Street is a significant instance of queer transnational cinema. The film's playful yet nuanced articulations of queer embodiment, spatiality, and temporality provide an unexpected intervention in the**

public discourses on LGBT politics, activism, and cultures in Singapore today. This book's arrival at a much more complicated and contradictory picture of the discursive Bugis Street, through the examination of Yonfan's film and a range of other cultural and literary texts, adds a new critical dimension to the ongoing historical, geographical, sociological, ethnographic, and artistic analyses of this controversial space.

Asian Sound Cultures Aug 17 2021 This book examines the meanings, uses, and agency of voice, noise, sound, and sound technologies across Asia. Including a series of wide-ranging and interdisciplinary case studies, the book reveals sound as central to the experience of modernity in Asia and as essential to the understanding of the historical processes of cultural, social, political, and economic transformation throughout the long twentieth century. Presenting a broad range of topics - from the changing sounds of the Kyoto kimono making industry to radio in late colonial India - the book explores how the study of Asian sound cultures offers greater insight into historical accounts of local and global transformation. Challenging us to rethink and reassemble important categories in sound studies, this book will be a vital resource for students and scholars of sound studies, Asian studies, history, postcolonial studies, and media studies.

***Gender, Health, and History in Modern East Asia* Jul 04 2020 This groundbreaking volume captures and analyzes the exhilarating and at times disorienting experience when scientists, government officials, educators, and the general public in East Asia tried to come to terms with the introduction of Western biological and medical sciences to the region. The nexus of gender and health is a compelling theme, for this is an area in which private lives and personal characteristics encounter the interventions of public policies. The nine empirically based studies by scholars of history of medicine, sociology, anthropology, and STS (science, technology, and society), spanning**

Japan, Korea, China, Taiwan, and Hong Kong from the 1870s to the present, demonstrate just how tightly concerns with gender and health have been woven into the enterprise of modernization and nation-building throughout the long twentieth century. The concepts of “gender” and “health” have become so commonly used that one might overlook that they are actually complicated notions with vexed histories even in their native contexts. Transposing such terminologies into another historical or geographical dimension is fraught with problems, and what makes the East Asian cases in this volume particularly illuminating is that they present concepts of gender and health in motion. The studies show how individuals and societies made sense of modern scientific discourses on diseases, body, sex, and reproduction, redefining existing terms in the process and adopting novel ideas to face new challenges and demands.

“Whether reviewing the comparative national histories of birth control, debating early cases of transsexual surgery, or highlighting the resurgence of ‘traditional’ Asian medical commodities, this volume provides accessible and productive studies on these intriguing topics in Asia.

Scholars of modern East Asia and indeed anyone concerned with the analysis of gender and health in light of intersecting postcolonial studies will find the book rewarding.” —Rayna Rapp, New York University “A bold and important volume that explores the interweaving of gender, body, and modernity throughout East Asia. With vivid articles on sexuality, reproductive technologies, and sexual identities, the book opens multiple possibilities for how ‘Asia as method’ can shine new light on persistent theoretical questions from biopower to biocitizenship.”

—Ruth Rogaski, Vanderbilt University

Digital Masquerade Jan 22 2022 “Highlighting the often-neglected queer presence in Chinese feminist movements, Digital Masquerade charts the formation of a new wave of rights feminism and queer activism in post-millennial

China and the co-constitutive role of digital technology as assemblage and entanglement in the articulation of feminism, queerness, and rights"--

Worlding Multiculturalisms Aug 05 2020 Worlding multiculturalisms are practices that infuse our arbitrary cultural lives with new things from other cultures in poetic ways to enable us to dwell and be at home with the complexity of the world. In the context of the crisis of multiculturalism in the West and the growing obsolescence of state-based multiculturalism in the postcolonial world, this book offers examples of new practices of worlding multiculturalisms that go beyond issues of immigration, integration and identity. Contrasting Western and Asian notions of multiculturalism, this book does not focus on state issues, but rather, highlights manifestations of cultural exchange. The chapters draw on cultural studies approaches to document instances of worlding multiculturalisms that bring Asian cultures into conflict, dialogue and settlement with each other. Instances include an Asian American return novel set in Penang, the cultural productions and street performances of democracy marches in Malaysia, the campaigns to reclaim public spaces and citizenship rights by migrant domestic workers in Hong Kong, the imaginary vistas opened up by Japanese popular culture consumed throughout Asia, the localisations of casino complexes in Macau and a shopping mall in Seoul, and an old municipal cemetery being defended from urban redevelopment in Singapore. Rather than merely globalizing forms of political diversity, these are instances with the potential to transform social relations and the very terms of cultural exchange. Worlding Multiculturalisms offers a truly interdisciplinary examination of multiculturalism in action. As such, it will appeal to students and scholars of cultural studies, Asian studies, Asian culture and society, cultural anthropology and sociology and political sociology.

Global Chinese Literature Sep 29 2022 Presenting an array

of cutting edge perspectives on modern Chinese literature in different Sinophone contexts, this volume of essays offers a wide range of critical approaches to the study of an emerging interdisciplinary field.

Malaysian Crossings Feb 08 2021 Malaysian Chinese (Mahua) literature is marginalized on several fronts. In the international literary space, which privileges the West, Malaysia is considered remote. The institutions of modern Chinese literature favor mainland China, Taiwan, and Hong Kong. Within Malaysia, only texts in Malay, the national language, are considered national literature by the state. However, Mahua authors have produced creative and thought-provoking works that have won growing critical recognition, showing Malaysia to be a laboratory for imaginative Chinese writing. Highlighting Mahua literature's distinctive mode of evolution, Cheow Thia Chan demonstrates that authors' grasp of their marginality in the world-Chinese literary space has been the impetus for—rather than a barrier to—aesthetic inventiveness. He foregrounds the historical links between Malaysia and other Chinese-speaking regions, tracing how Mahua writers engage in the “worlding” of modern Chinese literature by navigating interconnected literary spaces. Focusing on writers including Lin Cantian, Han Suyin, Wang Anyi, and Li Yongping, whose works craft signature literary languages, Chan examines narrative representations of multilingual social realities and authorial reflections on colonial Malaya or independent Malaysia as valid literary terrain. Delineating the inter-Asian “crossings” of Mahua literary production—physical journeys, interactions among social groups, and mindset shifts—from the 1930s to the 2000s, he contends that new perspectives from the periphery are essential to understanding the globalization of modern Chinese literature. By emphasizing the inner diversities and connected histories in the margins, Malaysian Crossings offers a powerful argument for remapping global Chinese

literature and world literature.

Comparison Jan 28 2020 An extended volume of New Literary History that considers the practice of comparison in literary studies and other disciplines within the humanities. Writing and teaching across cultures and disciplines makes the act of comparison inevitable. Comparative theory and methods of comparative literature and cultural anthropology have permeated the humanities as they engage more centrally with the cultural flows and circulation of past and present globalization. How do scholars make ethically and politically responsible comparisons without assuming that their own values and norms are the standard by which other cultures should be measured? Comparison expands upon a special issue of the journal New Literary History, which analyzed theories and methodologies of comparison. Six new essays from senior scholars of transnational and postcolonial studies complement the original ten pieces. The work of Gayatri Chakravorty Spivak, Ella Shohat, Robert Stam, R. Radhakrishnan, Bruce Robbins, Ania Loomba, Haun Saussy, Linda Gordon, Walter D. Mignolo, Shu-mei Shih, and Pheng Cheah are included with contributions by anthropologists Caroline B. Brettell and Richard Handler. Historical periods discussed range from the early modern to the contemporary and geographical regions that encompass the globe. Ultimately, Comparison argues for the importance of greater self-reflexivity about the politics and methods of comparison in teaching and in research.

Tsui Hark's Peking Opera Blues Dec 29 2019 Part historical drama, part thriller, and part comedy, Tsui Hark's Peking Opera Blues (1986) invites--if not demands--examinations from multiple perspectives. Tan See Kam rises to the challenge in this study by first situating Tsui in a Sinophone context. The diasporic director explores different dimensions of "Chineseness" in the film by depicting competing versions of Chinese nationalism and presenting characters speaking two

Chinese languages, Cantonese and Mandarin. In the process he compels viewers to recognize the multiplicities of the Chinese identity and rethink what constitutes cultural Chineseness. The challenge to a single definition of "Chinese" is also embodied by the playful pastiches of diverse materials. In a series of intertextual readings, Tan reveals the full complexity of Peking Opera Blues by placing it at the center of a web of texts consisting of Tsui's earlier film Shanghai Blues (1984), Hong Kong's Mandarin Canto-pop songs, the "three-women" films in Chinese-language cinemas, and of course, traditional Peking opera, whose role-types, makeup, and dress code enrich the meaning of the film. In Tan's portrayal, Tsui Hark is a filmmaker who makes masterly use of postmodernist techniques to address postcolonial concerns. More than a quarter of a century after its release, Tan shows, Peking Opera Blues still reverberates in the present time.

***Cultural China 2020 Sep 17 2021* Cultural China is a unique annual publication for up-to-date, informed, and accessible commentary about Chinese and Sinophone languages, cultural practices, politics and production, and their critical analysis. It builds on the University of Westminster's Contemporary China Centre Blog, providing additional reflective introductory pieces to contextualise each of the eight chapters. The articles in this Review speak to the turbulent year that was 2020 as it unfolded across cultural China. Thematically, they range from celebrity culture, fashion and beauty, to religion and spirituality, via language politics, heritage, and music. Pieces on representations of China in Britain and the Westminster Chinese Visual Arts Project reflect our particular location and home. Many of the articles in this book focus on the People's Republic of China, but they also draw attention to the multiple Chinese and Sinophone cultural practices that exist within, across, and beyond national borders. The Review is distinctive in its cultural**

studies-based approach and contributes a much-needed critical perspective from the Humanities to the study of cultural China. It aims to promote interdisciplinary dialogue and debate about the social, cultural, political, and historical dynamics that inform life in cultural China today, offering academics, activists, practitioners, and politicians a key reference with which to situate current events in and relating to cultural China in a wider context.

Contemporary Sino-French Cinemas Oct 26 2019

Transnational cinemas are eclipsing national cinemas in the contemporary world, and Sino-French films exemplify this phenomenon through the cinematic coupling of the Sinophone and the Francophone, linking France not just with the Chinese mainland but also with the rest of the Chinese-speaking world. Sinophone directors most often reach out to French cinema by referencing and adapting it. They set their films in Paris and metropolitan France, cast French actors, and sometimes use French dialogue, even when the directors themselves don't understand it. They tend to view France as mysterious, sexy, and sophisticated, just as the French see China and Taiwan as exotic. As Michelle E. Bloom makes clear, many films move past a simplistic opposition between East and West and beyond Orientalist and Occidentalist cross-cultural interplay. Bloom focuses on films that have appeared since 2000 such as Tsai Ming-liang's *What Time Is It There?*, Hou Hsiao-hsien's *Flight of the Red Balloon*, and Dai Sijie's *Balzac and the Little Chinese Seamstress*. She views the work of these well-known directors through a Sino-French optic, applying the tropes of *métissage* (or biraciality), intertextuality, adaptation and remake, translation, and imitation to shed new light on their work. She also calls attention to important, lesser studied films: Taiwanese director Cheng Yu-chieh's *Yang Yang*, which depicts the up-and-coming Taiwanese star Sandrine Pinna as a mixed race beauty; and Emily Tang Xiaobai's debut film *Conjugation*, which contrasts Paris and post-Tiananmen Square Beijing,

the one an incarnation of liberty, the other a place of entrapment. Bloom's insightful analysis also probes what such films reveal about their Taiwanese and Chinese creators. Scholars have long studied Sino-French literature, but this inaugural full-length work on Sino-French cinema maps uncharted territory, offering a paradigm for understanding other cross-cultural interminglings and tools to study transnational cinema and world cinema. The Sino-French, rich and multifaceted, linguistically, culturally, and ethnically, constitutes an important part of film studies, Francophone studies, Sinophone studies and myriad other fields. This is a must-read for students, scholars, and lovers of film.

A Companion to Wong Kar-wai Jun 26 2022 With 25 essays that embrace a wide spectrum of topics and perspectives including intertextuality, transnationality, gender representation, repetition, the use of music, color, and sound, depiction of time and space in human affairs, and Wong's highly original portrayal of violence, A Companion to Wong Kar-Wai is a singular examination of the prestigious filmmaker known around the world for the innovation, beauty, and passion he brings to filmmaking. Brings together the most cutting edge, in-depth, and interesting scholarship on arguably the greatest living Asian filmmaker, from a multinational group of established and rising film scholars and critics Covers a huge breadth of topics such as the tradition of the jianghu in Wong's films; queering Wong's films not in terms of gender but through the artist's liminality; the phenomenological Wong; Wong's intertextuality; America through Wong's eyes; the optics of intensities, thresholds, and transfers of energy in Wong's cinema; and the diasporic presence of some ladies from Shanghai in Wong's Hong Kong Examines the political, historical, and sociological influence of Wong and his work, and discusses his work from a variety of perspectives including modern, post-modern, postcolonial, and queer theory Includes two appendices which examine

Wong's work in Hong Kong television and commercials
Weaving New Perspectives Together Mar 24 2022 The present volume seeks to offer a novel and interdisciplinary overview of the question of literary interpretation and the numerous perspectives current in the field today. Written by early-career researchers and enriched with the important contributions of three senior lecturers, the articles contained in this compilation are devised to work as a multi-faceted whole that may at the same time give inspiration to students and constitute a guide to more experienced scholars. Acting as an integrating entity that agglutinates works from scholars across Europe, the editors consider this book to be a clear example of the dynamism of present-day literary studies and of the numerous ways in which literature can speak to people. Following Margaret Atwood's statement, "The answers you get from literature depend on the questions you pose", this volume may be said to possess the potential to provide as many answers as it poses new questions which will stimulate future research in the field.

Indigenous Knowledge in Taiwan and Beyond May 02 2020 This book situates Taiwan's indigenous knowledge in comparative contexts across other indigenous knowledge formations. The content is divided into four distinct but interrelated sections to highlight the importance and diversity of indigenous knowledge in Taiwan and beyond. It begins with an exploration of the recent development and construction of an indigenous knowledge and educational system in Taiwan, as well as issues concerning research ethics and indigenous knowledge. This is followed by a section that illustrates diverse forms of indigenous knowledge, and in turn, a theoretical dialogue between indigenous studies and settler colonial studies. Lastly, the Paiwan indigenous author Dadelavan Ibau's trans-indigenous journey to Tibet rounds out the coverage. This book is useful to readers in indigenous, settler colonial, and decolonial studies around the world, not just

because it offers substantive content on indigenous knowledge in Taiwan, but also because it offers conceptual tools for studying indigenous knowledge from comparative and relational perspectives. It also greatly benefits anyone interested in Taiwan studies, offering an ethical approach to indigeneity in a classic settler colony.

Hong Kong Popular Culture Oct 19 2021 This book traces the evolution of the Hong Kong's popular culture, namely film, television and popular music (also known as Cantopop), which is knotted with the city's geo-political, economic and social transformations. Under various historical contingencies and due to the city's special geo-politics, these three major popular cultural forms have experienced various worlding processes and have generated border-crossing impact culturally and socially. The worlding processes are greatly associated the city's nature as a reception and departure port to Sinophone migrants and populations of multiethnic and multicultural. Reaching beyond the "golden age" (1980s) of Hong Kong popular culture and afar from a film-centric cultural narration, this book, delineating from the dawn of the 20th century and following a chronological order, untangles how the nowadays popular "Hong Kong film", "Hong Kong TV" and "Cantopop" are derived from early-age Sinophone cultural heritage, re-shaped through cross-cultural hybridization and influenced by multiple political forces. Review of archives, existing literatures and corporation documents are supplemented with policy analysis and in-depth interviews to explore the centennial development of Hong Kong popular culture, which is by no means demise but at the juncture of critical transition.

Intersecting Identities and Interculturality Apr 12 2021 Most scholars now refute the monolithic, static definition of identity and adopt a fluid approach to the concept which takes into consideration overlapping, or rather intersecting different facets of identity. The contact of many and varied aspects of identity finds its full

development in interpersonal communication when two or more individuals identify through their discourse. In this volume, the authors are interested in identity in intercultural contexts. With contributions from Finland, Japan, Malaysia, Romania, the United Kingdom and the United States of America from the fields of linguistics, sociolinguistics, discourse analysis, linguistic anthropology, cultural anthropology, literature and education, the key concepts associated with identity and interculturality are revisited, and empirical research provides an insight into identification processes. This volume will appeal to scholars interested in the questions of identity and intercultural relations, as well as to students, particularly from the fields of anthropology, education, language and communication studies. It will also interest individuals from all walks of life who are keen on knowing more about personal diversities.

***Minor Transnationalism* May 14 2021** Minor Transnationalism moves beyond a binary model of minority cultural formations that often dominates contemporary cultural and postcolonial studies. Where that model presupposes that minorities necessarily and continuously engage with and against majority cultures in a vertical relationship of assimilation and opposition, this volume brings together case studies that reveal a much more varied terrain of minority interactions with both majority cultures and other minorities. The contributors recognize the persistence of colonial power relations and the power of global capital, attend to the inherent complexity of minor expressive cultures, and engage with multiple linguistic formations as they bring postcolonial minor cultural formations across national boundaries into productive comparison. Based in a broad range of fields—including literature, history, African studies, Asian American studies, Asian studies, French and francophone studies, and Latin American studies—the contributors complicate ideas of minority cultural formations and

challenge the notion that transnationalism is necessarily a homogenizing force. They cover topics as diverse as competing versions of Chinese womanhood; American rockabilly music in Japan; the trope of mestizaje in Chicano art and culture; dub poetry radio broadcasts in Jamaica; creole theater in Mauritius; and race relations in Salvador, Brazil. Together, they point toward a new theoretical vocabulary, one capacious enough to capture the almost infinitely complex experiences of minority groups and positions in a transnational world. Contributors.

Moradewun Adejunmobi, Ali Behdad, Michael Bourdaghs, Suzanne Gearhart, Susan Koshy, Françoise Lionnet, Seiji M. Lippit, Elizabeth Marchant, Kathleen McHugh, David Palumbo-Liu, Rafael Pérez-Torres, Jenny Sharpe, Shu-mei Shih , Tyler Stovall

Directory of World Cinema Apr 24 2022 Since the publication of the first volume of Directory of World Cinema: China, the Chinese film industry has intensified its efforts to make inroads into the American market. The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China's powerhouse film industry. Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as Crouching Tiger, Hidden Dragon, House of Flying Daggers, and Kung Fu Hustle. Although overseas revenue for Chinese movies has dwindled, domestic market growth surges year after year. Indeed, annual production output remains healthy, and the daily expansion of screens in second or third-tier cities attracts audiences whose tastes favour domestic films over foreign imports. A survey of a vibrant - and expanding - industry, Directory of World Cinema: China 2 examines, among other themes, China's desire for success and fulfilment in the United States as well as the extensive history of representing China - and the Chinese in America - on US movie screens. With contributions from some of the leading academics in the

field, this volume will be essential reading for all fans of Chinese film.

***Transnational Chinese Theatres* Jul 16 2021** 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.

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