

The Mouth That Begs Hunger Cannibalism And The Politics Of Eating In Modern China Post Contemporary Interventions

In *Milestones on a Golden Road*, Richard King presents pivotal works of fiction published under the watchful eye of China's Communist regime between 1945 and 1980. Addressing questions of literary production, King looks at how writers dealt with shifting ideological demands, what indigenous and imported traditions inspired them, and how they were able to depict a utopian Communist future to their readers, even as the present took a very different turn. Early "red classics" were followed by works featuring increasingly lurid images of joyful socialism, and later by fiction exposing the Mao era as an age of irrationality, arbitrary rule, and suffering — a Golden Road that had led to nowhere.

The first encounters between the Islamic world and Tibet took place in the course of the expansion of the Abbasid Empire in the eighth century. Military and political contacts went along with an increasing interest in the other side. Cultural exchanges and the transmission of knowledge were facilitated by a trading network, with musk constituting one of the main trading goods from the Himalayas, largely through India. From the thirteenth century onwards the spread of the Mongol Empire from the Western borders of Europe through Central Asia to China facilitated further exchanges. The significance of these interactions has been long ignored in scholarship. This volume represents a major contribution to the subject, bringing together new studies by an interdisciplinary group of international scholars. They explore for the first time the multi-layered contacts between the Islamic world, Central Asia and the Himalayas from the eighth century until the present day in a variety of fields, including geography, cartography, art history, medicine, history of science and education, literature, hagiography, archaeology, and anthropology.

The Emergence of Global Maoism examines the spread of Mao Zedong's writings, ideology, and institutions when they traveled outside of China. Matthew Galway links Chinese Communist Party efforts to globalize Maoism to the dialectical engagement of exported Maoism by Cambodian Maoist intellectuals. How do ideas manifest outside of their place of origin? Galway analyzes how universal ideological systems became localized, both in Mao's indigenization of Marxism-Leninism and in the Communist Party of Kampuchea's indigenization of Maoism into its own revolutionary ideology. By examining the intellectual journeys of CPK leaders who, during their studies in Paris in the 1950s, became progressive activist-intellectuals and full-fledged Communists, he shows that they responded to political and socioeconomic crises by speaking back to Maoism—adapting it through practice, without abandoning its universality. Among Mao's greatest achievements, the Sinification of Marxism enabled the CCP to canonize Mao's thought and export it to a progressive audience of international intellectuals. These intellectuals would come to embrace the ideology as they set a course for social change. *The Emergence of Global Maoism* illuminates

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the process through which China moved its goal from class revolution to a larger anticolonial project that sought to cast out European and American imperialism from Asia.

Madmen and Other Survivors: Reading Lu Xun's Fiction puts the short stories written by this outstanding Chinese writer between 1918 and 1926 into a broad context of Modernism. The fiction of Lu Xun (1881–1936) deals with the China moving beyond the 1911 Revolution. He asks about the possibilities of survival, and what that means, even considering the possibility that madness might be a strategy by which that is possible. Such an idea calls identity into question, and Lu Xun is read here as a writer for whom that is a wholly problematic concept. The book makes use of critical and cultural theory to consider these short stories in the context of not only Chinese fiction, but in terms of the art of the short story, and in relation to literary modernism. It attempts to put Lu Xun into as wide a perspective as possible for contemporary reading. To make his work widely accessible, he is treated here in English translation.

Beyond the Body Proper

Racial Indigestion

Contemporary Chinese Fiction Writers

Global Chinese Literature

Adventures in Food for the Romantic, the Foolhardy, and the Brave

Food issues ☒☒

Cuisine and Empire

Renowned sinologist Thomas O. Höllmann tracks the growth of food culture in China from its earliest burial rituals to today's Western fast food restaurants, mapping Chinese cuisine's geographical variations and local customs, indigenous factors and foreign influences, trade routes, and ethnic associations. Höllmann details the food practices of major Chinese religions and the significance of eating and drinking in rites of passage and popular culture. He enriches his narrative with thirty of his favorite recipes and a selection of photographs, posters, paintings, sketches, and images of clay figurines and other objects excavated from tombs. Höllmann's award-winning history revisits the invention of noodles, the role of butchers and cooks in Chinese politics, debates over the origin of grape wines, and the causes of modern-day food contamination. He discusses local crop production, the use of herbs and spices, the relationship between Chinese food and economics, the influence of Chinese philosophy, and traditional dietary concepts and superstitions. Citing original Chinese sources, Höllmann uncovers fascinating aspects of daily Chinese life, constructing a multifaceted compendium that inspires a rich appreciation of Chinese arts and culture.

"Gender and Food in Transnational East Asias places the relationship between food and gender in cross-cultural, cross-regional, and transnational contexts in order to identify how global politics, economy, and culture influence gender dynamics; and maintain or shift the existing gender hierarchy, inequality, and sexual behavior"--

Set in the tumultuous years of China's Cultural Revolution, tells the tale of the transformation of Wang Yisheng from an obsessive chess player into an enlightened chess master who understands the Tao of life.

Brings together some of the best and most historically significant works of short fiction written in China in this century -including such important figures in the development of Chinese modernism as Lu Hsün, Mao Tun, Ting Ling, and Shen Ts' ung-wen. The companion volume to the highly acclaimed (Columbia, 1978), this new volume presents

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modernist short fiction from the thirty-year period leading up to the Communist revolution of 1949, after which Chinese literature entered a new phase of development. The stories range in setting from the late Ch'ing dynasty through the Sino-Japanese War and the early Communist years, and range in length from brief tales to substantial short novels. Though a large number of the writers represented are leftists, works of all political viewpoints have been included to provide the full literary panorama of one of the most fertile periods of Chinese creative activity.

China's Red Evangelism and the Cambodian Communist Movement, 1949–1979

Hunger, Cannibalism, and the Politics of Eating in Modern China

A New Literary History of Modern China

Utopian Ruins

Biography, Bibliography, and Critical Assessment

Modern Chinese Literary Thought

Mummies, Cannibals and Vampires

This book presents the first collection of studies of the senses and sensory experiences in China, filling a gap in sensory research while offering new approaches to Chinese Studies. Bringing together 12 chapters by literary scholars and historians, this book critically interrogates the deeply rooted meanings that the senses have coded in Chinese culture and society. Built on an exploration of the sensorium in early Chinese thought and late imperial literature, this book reveals the sensory manifestations of societal change and cultural transformation in China from the nineteenth century to the present day. It features in-depth examinations of a variety of concepts, representations, and practices, including aural and visual paradigms in ancient Chinese texts; odours in Ming-Qing literature and Republican Shanghai; the tactility of kissing and the sonic culture of community singing in the Republican era; the socialist sensorium in art, propaganda, memory, and embodied experiences; and contemporary-era multisensory cultural practices. Engaging with the exciting "sensory turn," this original work makes a unique contribution to the world history of the senses, and will be a valuable resource to scholars and students of Chinese Literature, History, Cultural Studies, and Media.

An irreverent journey through the exotic and bizarre regions of the culinary world begins with the author's vow to enjoy the portion of his life devoted to food and considers such offbeat topics as the dishes most likely to cause gastrointestinal upset, the elements of a bacchanalian orgy, and the prospects for teaching one's grandma to suck eggs. Original. 50,000 first printing.

This volume presents a broad range of writings on modern Chinese literature. Of the fifty-five essays included, forty-seven are translated here for the first time, including two essays by Lu Xun. In addition, the editor has provided an extensive general introduction and shorter introductions to the five parts of the book, historical background, a synthesis of current scholarship on modern views of Chinese literature, and an original thesis on the complex formation of Chinese literary modernity. The collection reflects both the mainstream Marxist interpretation of the literary values of modern China and the marginalized views proscribed, at one time or another,

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by the leftist canon. It offers a full spectrum of modern Chinese perceptions of fundamental literary issues.

The Mouth that Begs Hunger, Cannibalism, and the Politics of Eating in Modern China Duke University Press

Tapestry of Light

Issues in Mainland China, Taiwan and Hong Kong

A Reader

Cannibalism as a Cultural System

History, Violence, and Fictional Writing in Twentieth-Century China

Sensing China

Media, Migration, and Transnational Imagination

Mapping Modern Beijing investigates the five methods of representing Beijing—a warped hometown, a city of snapshots and manners, an aesthetic city, an imperial capital in comparative and cross-cultural perspective, and a displaced city on the Sinophone and diasporic postmemory—by authors travelling across mainland China, Taiwan, Hong Kong, and overseas Sinophone and non-Chinese communities. The metamorphosis of Beijing's everyday spaces and the structural transformation of private and public emotions unfold Manchu writer Lao She's Beijing complex about a warped native city. Zhang Henshui's popular snapshots of fleeting shocks and everlasting sorrows illustrate his affective mapping of urban transition and human manners in Republican Beijing. Female poet and architect Lin Huiyin captures an aesthetic and picturesque city vis-à-vis the political and ideological urban planning. The imagined imperial capital constructed in bilingual, transcultural, and comparative works by Lin Yutang, Princess Der Ling, and Victor Segalen highlights the pleasures and pitfalls of collecting local knowledge and presenting Orientalist and Cosmopolitan visions. In the shadow of World Wars and Cold War, a multilayered displaced Beijing appears in the Sinophone postmemory by diasporic Beijing native Liang Shiqiu, Taiwan sojourners Zhong Lihe and Lin Haiyin, and migr martial arts novelist Jin Yong in Hong Kong. Weijie Song situates Beijing in a larger context of modern Chinese-language urban imaginations, and charts the emotional topography of the city against the backdrop of the downfall of the Manchu Empire, the rise of modern nation-state, the 1949 great divide, and the formation of Cold War and globalizing world. Drawing from literary canons to exotic narratives, from modernist poetry to chivalric fantasy, from popular culture to urban planning, Song explores the complex nexus of urban spaces, archives of emotions, and literary topography of Beijing in its long journey from imperial capital to Republican city and to socialist metropolis.

In Utopian Ruins Jie Li traces the creation, preservation, and elision of memories about China's Mao era by envisioning a virtual museum that reckons with both its utopian yearnings and its cataclysmic reverberations. Li proposes a critical framework for understanding the documentation and transmission of the socialist past that mediates between nostalgia and trauma, anticipation and retrospection, propaganda and testimony. Assembling each chapter like a memorial exhibit, Li explores how corporeal traces, archival documents, camera images, and material relics serve as commemorative media. Prison writings and police files reveal the infrastructure of state surveillance and testify to revolutionary ideals and violence, victimhood and complicity. Photojournalism from the Great Leap Forward and documentaries from the Cultural Revolution promoted faith in communist miracles while excluding darker realities, whereas Mao memorabilia collections, factory ruins, and memorials at trauma sites remind audiences of the Chinese Revolution's unrealized dreams and staggering losses.

Food issues 食事. 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

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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. The A to Z of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 300 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.

Writing for Chinese Socialism, 1945-80

The Land of the Five Flavors

Gender, Discourse and the Self in Literature

Chinese Femininities, Chinese Masculinities

Critical Essays

Leaving China

Mapping Modern Beijing

'Though stronger evidence of this horrid practice prevailing among the inhabitants of this coast will scarcely be required, we have still stronger to give.' - Captain James Cook This Horrid Practice uncovers an unexplored taboo of New Zealand history - the widespread practice of cannibalism in pre-European Maori society. Until now, many historians have tried to avoid it and many Maori have considered it a subject best kept quiet about in public. Paul Moon brings together an impressive array of sources from a variety of disciplines to produce this frequently contentious but always stimulating exploration of how and why Maori ate other human beings, and why the practice shuddered to a halt just a few decades after the arrival of Europeans in New Zealand. The book includes a comprehensive survey of cannibalism practices among traditional Maori, carefully assessing the evidence and concluding it was widespread. Other chapters look at how explorers and missionaries saw the practice; the role of missionaries and Christianity in its end; and, in the final chapter, why there has been so much denial on the subject and why some academics still deny that it ever happened. This Horrid Practice promises to be one of the leading works of New Zealand history published in 2008. It is a highly original work that every New Zealand history enthusiast will want to own and read.

Rachel Laudan tells the remarkable story of the rise and fall of the world's great cuisines—from the mastery of grain cooking some twenty thousand years ago, to the present—in this superbly researched book. Probing beneath the apparent confusion of dozens of cuisines to reveal the underlying simplicity of the culinary family tree, she shows how periodic seismic shifts in "culinary philosophy"—beliefs about health, the economy, politics, society and the gods—prompted the construction of new cuisines, a handful of which, chosen as the cuisines of empires, came to dominate the globe. Cuisine and Empire shows how merchants, missionaries, and the military took cuisines over mountains, oceans, deserts, and across political frontiers. Laudan's innovative narrative treats cuisine, like language, clothing, or architecture, as something constructed by humans. By emphasizing how cooking turns farm products into food and by taking

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the globe rather than the nation as the stage, she challenges the agrarian, romantic, and nationalistic myths that underlie the contemporary food movement.

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.

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 A to Z of Modern Chinese Literature

Overview and Bibliography

Time, History and Cultural Spaces

Madmen and Other Survivors

This Horrid Practice

the History of Corpse Medicine from the Renaissance to the Victorians

Writings on Literature, 1893-1945

Drawing on narrative works across a century and across Chinese and Chinese-American cultural lines, Yue examines Chinese cultural politics of the twentieth century as an “alimentary discourse,” where the roles of food and “eating” wi

Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at different junctures of history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world. As it has been challenged and enriched by external influences, it has contributed to the wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological realism, socialist realism, and magical realism. Indeed, it encompasses a full range of

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ideological and aesthetic concerns. This second edition of Historical Dictionary of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.

Winner of the Booker Prize A historical novel set in the eighteenth century, Sacred Hunger is a stunning, engrossing exploration of power, domination, and greed in the British Empire as it entered fully into the slave trade and spread it throughout its colonies. Barry Unsworth follows the failing fortunes of William Kemp, a merchant pinning his last chance to a slave ship; his son who needs a fortune because he is in love with an upper-class woman; and his nephew who sails on the ship as its doctor because he has lost all he has loved. The voyage meets its demise when disease spreads among the slaves and the captain's drastic response provokes a mutiny. Joining together, the sailors and the slaves set up a secret, utopian society in the wilderness of Florida, only to await the vengeance of the single-minded, young Kemp.

Mummies, Cannibals and Vampires charts in vivid detail the largely forgotten history of European corpse medicine, when kings, ladies, gentlemen, priests and scientists prescribed, swallowed or wore human blood, flesh, bone, fat, brains and skin against epilepsy, bruising, wounds, sores, plague, cancer, gout and depression. One thing we are rarely taught at school is this: James I refused corpse medicine; Charles II made his own corpse medicine; and Charles I was made into corpse medicine. Ranging from the execution scaffolds of Germany and Scandinavia, through the courts and laboratories of Italy, France and Britain, to the battlefields of Holland and Ireland, and on to the tribal man-eating of the Americas, Mummies, Cannibals and Vampires argues that the real cannibals were in fact the Europeans. Medicinal cannibalism utilised the formidable weight of European science, publishing, trade networks and educated theory. For many, it was also an emphatically Christian phenomenon. And, whilst corpse medicine has sometimes been presented as a medieval therapy, it was at its height during the social and scientific revolutions of early-modern Britain. It survived well into the eighteenth century, and amongst the poor it lingered stubbornly on into the time of Queen Victoria. This innovative book brings to life a little known and often disturbing part of human history.

Eating Bodies in the 19th Century

Gastronaut

Interdisciplinary Studies on Food in Modern and Contemporary East Asia
Alimentary Tracts

Globalization on Speed

Asian Diaspora and East-West Modernity

Reading the Anthropology of Material Life

Critiquing the fictive nature of socially accepted values about gender, the authors unravel the strategies adopted by writers and filmmakers in (de)constructing the gendered self in mainland China,

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Taiwan and Hong Kong.

Chinese Literature: Lydia H. Liu

In the years since the death of Mao Zedong, interest in Chinese writers and Chinese literature has risen significantly in the West. In 2000, Gao Xingjian became the first Chinese writer to receive the Nobel Prize for Literature followed by Mo Yan in 2012, and writers such as Ha Jin and Da Sijie have also become well known in the West. Despite this progress, the vast majority of Chinese writers remain largely unknown outside of China. This book introduces the lives and works of eighty contemporary Chinese writers, and focuses on writers from the "Rightist" generation (Bai Hua, Gao Xiaosheng, Liu Shaotang), writers of the Red Guard generation (Li Rui, Wang Anyi), Post-Cultural Revolution Writers, as well as others. Unlike earlier works, it provides detailed, often first-hand, biographical information on this wide range of writers, including their career trajectories, major themes and artistic characteristics. In addition to this, each entry includes a critical presentation and evaluation of the writer's major works, a selected bibliography of publications that includes works in Chinese, works translated into English, and critical articles and books available in English. Offering a valuable contribution to the field of contemporary Chinese literature by making detailed information about Chinese writers more accessible, this book will be of interest to students and scholars Chinese Literature, Contemporary Literature and Chinese Studies.

Featuring over 140 Chinese and non-Chinese contributors, this landmark volume, edited by David Der-wei Wang, explores unconventional forms as well as traditional genres, emphasizes Chinese authors' influence on foreign writers as well as China's receptivity to outside literary influences, and offers vibrant contrasting voices and points of view.

Eating Bitterness

Reading Lu Xun's Fiction

Divine Hunger

The Monster That Is History

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The Emergence of Global Maoism

This is a powerful account of how the ruin and resurrection of Zhuangzi in modern China's literary history correspond to the rise and fall of modern Chinese individuality. Liu Jianmei highlights two central philosophical themes of Zhuangzi: the absolute spiritual freedom as presented in the chapter of "Free and Easy Wandering" and the rejection of absolute and fixed views on right and wrong as seen in the chapter of "On the Equality of Things." She argues the twentieth century reinterpretation and appropriation of these two important philosophical themes best testify to the dilemma and inner-struggle of modern Chinese intellectuals. In the cultural environment in which Chinese writers and scholars were working, the pursuit of individual freedom as well as the more tolerant and multifaceted cultural mentality has constantly been downplayed, suppressed, or criticized. By addressing a large number of modern Chinese writers, including Guo Moruo, Hu Shi, Lu Xun, Zhou Zuoren, Lin Yutang, Fei Ming, Liu Xiaofeng, Wang Zengqi, Han Shaogong, Ah Cheng, Yan Lianke, and Gao Xingjian, the author provides an insightful and engaging study of how they have embraced, rejected, and returned to ancient thought and how the spirit of Zhuangzi has illuminated their writing and thinking through the turbulent eras of modern China. This book not only explores modern Chinese writers' complicated relationship with "tradition," but also sheds light on if the freedom of independence, non-participation, and roaming and the more encompassing cultural space inspired by Zhuangzi's spirit were allowed to exist in the modern Chinese literary context. Involving the interplay between philosophy, literature, and history, Liu delineates a neglected literary tradition influenced by Zhuangzi and Daoism and traces its struggles to survive in modern and

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contemporary Chinese culture.

This book brings together critical essays on time, history and narrativity and the explorations of these concepts in philosophy, music, art and literature. The volume provides a comprehensive introduction to narrative theories as well as philosophical discourses on time, memory and the self. Drawing insights from western and eastern philosophy, it discusses themes such as subjectivity and identity in historical narratives, theorization of time in cinema and other arts and the relationship between the understandings of existence, consciousness and concepts such as Kala, Aion, and yugas. The book also looks at the narrativization of history across cultures by exploring modern fiction from China and India, murals of martyrs in Northern Ireland, music and films set against the canvas of the Second World War and the Holocaust, as well as diasporic cultural histories. This book will be an interesting read for scholars and researchers of comparative literature, history, philosophy of history, cultural studies and post-colonial studies. A theoretically sophisticated and cross-disciplinary reader in the anthropology of the body. This fascinating book offers fresh insight into contemporary China and the Chinese diaspora experience and consciousness through a lively and innovative examination of media old and new. Exploring the relationship between media, mobility, and the formation of transnational subjectivities, Wanning Sun shows how media production and consumption within China and among Chinese diasporic communities contributes to a changing sense of self, place, space, and nation. Writing with verve and understanding, Sun draws on a close reading of print, film, television, internet, and other new media technologies to draw a rich picture of the Chinese transnational imagination.

Modern Transformations of Sensory Culture

Sacred Hunger

Space, Emotion, Literary Topography

The Maternal Imagination of Film and Film Theory

Aesthetic Afterlives of the Cultural Revolution

Narrative Explorations

New Perspectives on China's Great Leap Forward and Famine

The First and Second Comings of capitalism are conceptual shorthands used to capture the radical changes in global geopolitics from the Opium War to the end of the Cold War and beyond. Centring the role of capitalism in the Chinese everyday, the framework can be employed to comprehend contemporary Chinese culture in general and, as in this study, Chinese cinema in particular. This book investigates major Chinese-language films from mainland China, Taiwan, and Hong Kong in order to unpack a hyper-compressed capitalist modernity with distinctive Chinese characteristics. As a dialogue between the film genre as a mediation of microscopic social life, and the narrative of economic development as a macroscopic political abstraction, it engages the two otherwise remotely related worlds, illustrating how the State and the Subject are reconstituted cinematically in late capitalism. A deeply cultural, determinedly historical, and deliberately interdisciplinary study, it approaches "culture"

anthropologically, as a way of life emanating from the everyday, and aesthetically, as imaginative forms and creative expressions. Economy, Emotion, and Ethics in Chinese Cinema will appeal to students and scholars of Chinese cinema, cultural studies, Asian studies, and interdisciplinary studies of politics and culture.

Alimentary Tract establishes questions of who eats and with whom, who starves and what is rejected as food as fundamental to empire, decolonization and globalization. Interpreting texts that have addressed cooking, dining, taste, hungers, excesses and aversions in South Asia and its diaspora since the mid-nineteenth century, Parama Roy relates historical events and figures to tropes of disgust, abstention, dearth and appetite. She analyzes the fears of pollution and deprivation conveyed in British accounts of the so-called Mutiny of 1857, complicates understanding of Mohandas K. Gandhi's vegetarianism and examines the "famine fictions" of Mahasweta Devi, who exposed the wrenching failures of the postcolonial state in her portrayals of the lack of access of the landless, low-caste and tribal poor of the Indian hinterlands to food and water. Turning from famine to abundance, Roy reflects on the writings, screen performances and iconic status of Madhur Jaffrey, the leading popular authority on Indian culinary arts in the United States and Great Britain. In many ways colonialism reconfigured the sensorium of colonizer and colonized, generating novel experiences of desire, taste and appetite and new technologies of the embodied self. For colonizers, Indian nationalists, diasporic persons, and others in the colonial and postcolonial world orders, the alimentary tract functioned as an important corporeal, psycho-affective, and ethicopolitical contact zone, staging questions of identification, desire, difference, and responsibility.

In Tapestry of Light Huang offers an account of the psychic, intellectual, and cultural aftermath of the Cultural Revolution found in the works of prominent Chinese intellectuals, writers, artists and filmmakers.

This book challenges common sense understandings of the unconscious effects of cinema and visual culture. It explores the castrating power of the early modern witch and the historical belief that pregnant women could manipulate and distort body image as figurative analogies for feminist theories of objectification and the male gaze. Through developing this history as an impure but lively analogy, this book serves as a

provocation against the dominant imagining of objectification. It offers innovative analyses of a wide-ranging selection of films and topics including Joyce Wieland's *Water Sark* (1964) and its resonance with the works of John Cage and Stan Brakhage; the documentary *Histoires d'A* (*History of Abortion*, 1973), which contributed to the successful legalisation of abortion in France; the Hong Kong horror film *Dumplings* (*Jiaozi*, 2004), where foetal cannibalism serves up an image of censorship; and the dual productions *The Book of Mary* (*Le livre de Marie*) and *Hail Mary* (*Je vous salue, Marie*, 1985) by Anne-Marie Miéville and Jean-Luc Godard that figure a self-reproducing virgin who hears herself while remaining a virgin, unseen.

Milestones on a Golden Road

Historical Dictionary of Modern Chinese Literature

Cooking in World History

Zhuangzi and Modern Chinese Literature

The Mouth that Begg

Chinese Literature

Gender and Food in Transnational East Asias

When the Chinese Communist Party came to power in 1949, Mao Zedong declared that "not even one person shall die of hunger." Yet some 30 million peasants died of starvation and exhaustion during the Great Leap Forward. *Eating Bitterness* reveals how men and women in rural and urban settings, from the provincial level to the grassroots, experienced the changes brought on by the party leaders' attempts to modernize China. This landmark volume lifts the curtain of party propaganda to expose the suffering of citizens and the deeply contested nature of state-society relations in Maoist China.

A new approach to understanding the phenomenon of ritual cannibalism through a detailed examination of selected tribal societies demonstrates that the practice is closely linked to people's orientation to the world, and helps distinguish "cultural self." Drawing from Anglo-American, Asian American, and Asian literature as well as J-horror and manga, Chinese cinema and Internet, and the Korean Wave, Sheng-mei Ma's *Asian Diaspora and East-West Modernity* probes into the conjoinedness of West and East, of modernity's illusion and nothing's infinitude. Suspended on the stylistic tightrope between research and poetry, critical analysis and intuition, *Asian Diaspora* restores affect and heart to the experience of diaspora in between East and West, at-homeness and exilic attrition. Diaspora, by definition, stems as much from socioeconomic and collective displacement as it points to emotional reaction. This book thus challenges the fossilized conceptualizations in area studies, ontology, and modernism. The book's first two chapters trace the Asian pursuit of modernity into nothing, as embodied in horror film and the gaming motif in transpacific literature and film. Chapters three through eight focus on the borderlands of East and West, the edges of humanity and meaning. Ma examines how loss occasions a revisualization of Asia in children's books, how Asian diasporic passing signifies, paradoxically, both "born again" and demise of the "old" self, how East turns "yEast" or the agent of self-

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fashioning for Anglo-America, Asia, and Asian America, how the construct of "bugman" distinguishes modern West's and East's self-image, how the extreme human condition of "non-person" permeates the Korean Wave, and how manga artists are drawn to wartime Japan. The final two chapters interrogate the West's death-bound yet enlightening Orientalism in Anglo-American literature and China's own schizophrenic split, evidenced in the 2008 Olympic Games.

Chinese literature, one of the world's oldest and richest, and consisting originally of poetry and later of drama and fiction, may be divided into three major historical periods that roughly correspond to those of Western literary history: the classical period, from the 6th century BC to the 2nd century AD; the medieval period, from the third century to the late 12th century; and the modern period, from the 13th century to the present. This book presents an overview of Chinese literature as well as a comprehensive bibliography, primarily of English language sources, accessed by subject, author and title indexes.

Islam and Tibet - Interactions along the Musk Routes

A Memorial Museum of the Mao Era

Appetites, Aversions, and the Postcolonial

Towards a New Dialogue Across Boundaries

A Cultural History of Chinese Cuisine

Economy, Emotion, and Ethics in Chinese Cinema

Modern Chinese Stories and Novellas, 1919-1949