

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

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The Chinese ideogram chi is far richer in connotation than the equivalent English verb 'to eat. Chi can also be read as 'the mouth that begs for food and words. A concept manifest in the twentieth-century Chinese political reality of revolution and massacre, chi suggests a narrative of desire that moves from lack to satiation and back again.

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The Mouth That Begg: Hunger, Cannibalism, and the Politics of Eating in Modern China. By Gang Yue, Durham, N.C.: Duke University Press, 1999. 447 pp. \$64.95 (cloth); \$20.95 (paper). - Volume 59 Issue 3 - Shirley Chang

The Mouth That Begg: Hunger, Cannibalism, and the Politics ...

The Mouth That Begg: Hunger, Cannibalism, and the Politics of Eating in Modern China

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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

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, Taiwan and Hong Kong.

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.

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 plenitudehis 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.

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 "East" or the agent of self-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.

Alimentary Tractsestablishes 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, abstinence, death 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 ethico-political contact zone, staging questions of identification, desire, difference, and responsibility.

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.

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.

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.

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 Gao Mousu, 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 contemporary Chinese culture.

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