

1. Record Nr.	UNINA9910169193603321
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Titolo	Mo Yan in Context : Nobel Laureate and Global Storyteller // edited by Angelica Duran, Yuhan Huang
Pubbl/distr/stampa	USA, : Purdue University Press, 2014 West Lafayette : , : Purdue University Press, , 2014 ©2014
ISBN	1-55753-967-7 1-61249-343-2
Descrizione fisica	1 online resource (239 p.)
Collana	Comparative cultural studies
Disciplina	895.13/52
Soggetti	LITERARY CRITICISM / Asian / Chinese
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Acknowledgment -- Note -- Introduction to Mo Yan in Context: Nobel Laureate and Global Storyteller / Angelica Duran and Yuhan Huang -- Part One: Leaves -- A Mutually Rewarding yet Uneasy and Sometimes Fragile Relationship between Author and Translator / Howard Goldblatt -- The Censorship of Mo Yan's (The Garlic Ballads) / Thomas Chen -- Representations of "China" and "Japan" in Mo Yan's, Hayashi's, and Naruse's Texts / Noriko J. Horiguchi -- Abortion in Faulkner's The Wild Palms and Mo Yan's (Frog) / Lanlan Du -- Rural Chineseness, Mo Yan's Work, and World Literature / Chengzhou He -- Part Two: Trunk -- The Realpolitik of Mo Yan's Fiction / Sabina Knight -- Mo Yan's Life and Death Are Wearing Me Out in a Cultural and Visual Context / Yuhan Huang -- Mo Yan's "The Garlic Ballads" and "Life and Death Are Wearing Me Out" in the Context of Religious and Chinese Literary Conventions / Chi-ying Alice Wang -- Religious Elements in Mo Yan's and Yan Lianke's Works / Jinghui Wang -- Mo Yan's Work and the Politics of Literary Humor / Alexa Huang and Angelica Duran -- Part Three: Roots -- Cosmopolitanism and the Internationalization of Chinese Literature / Ning Wang/Variation Study in Western and Chinese Comparative Literature / Shunqing Cao and Miaomiao Wang -- A Textbook Case of Comparative Cultural Studies / Donald Mitchell and Angelica Duran -- Epilogue -- Soul Searching in Contemporary

Sommario/riassunto

"This is the first English-language study of the Chinese writer's work and influence, featuring essays from scholars in a range of disciplines, from both China and the United States. Its introduction, twelve articles, and epilogue aim to deepen and widen critical discussions of both a specific literary author and the globalization of Chinese literature more generally. The book takes the "root-seeking" movement with which Mo Yan's works are associated as a metaphor for its organizational structure. The four articles of "Part I: Leaves" focus on Mo Yan's works as world literature, exploring the long shadow his works have cast globally. Howard Goldblatt, Mo Yan's English translator, explores the difficulties and rewards of interpreting his work, while subsequent articles cover issues such as censorship and the "performativity" associated with being a global author. "Part II: Trunk" explores the nativist core of Mo Yan's works. Through careful comparative treatment of related historical events, the five articles in this section show how specific literary works intermingle with China's national and international politics, its mid-twentieth-century visual culture, and its rich religious and literary conventions, including humor. The three articles in "Part III: Roots" delve into the theoretical and practical extensions of Mo Yan's works, uncovering the vibrant critical and cultural systems that ground Eastern and Western literatures and cultures. *Mo Yan in Context* concludes with an epilogue by sociologist Fenggang Yang, offering a personal and globally aware reflection on the recognition Mo Yan's works have received at this historical juncture"

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