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Nota di contenuto	Part 1: Reinvention of Tradition -- Chapter 1: Why must the Classics be "Confucian"? Some Reflections on Reading the "Confucian" Classics in the Contemporary World -- Chapter 2: A Strategic Universalism: An Interpretation of Chinese Cultural Conservatism through a Case Study of the Xueheng School -- Chapter 3: Yijing's Evolution in Northern Europe: Gender Roles in the First Scandinavian Translations of the Book of Changes -- Part 2: Media and Mediation -- Chapter 4: The Prince is Going Astray in His Dream: Assonance or Dissonance in Adapting Shakespearean Plays to Cantonese Opera -- Chapter 5: Romantic Love, Self-Exaltation, and Social Rebellion: The Influence of Goethe's Werther on Chinese Epistolary Novels in the 1920s and 1930s -- Chapter 6: At

the Junction of Desire and Obligation: Analyzing Stefan Zweig's Letter from an Unknown Woman and its Two Adaptations -- Chapter 7: Translating Western Girlhood: Laura M. White's Chinese Translations of Sara Crewe (1888) -- Part 3: Globality and Modernity -- Chapter 8: Approaching the Cultural Identity of Multimedia Performance in Taiwan -- Launching from the Reflection on Confucian Notions of Qi -- Chapter 9: The East-West Interstices of Third Space: Charting Hong Kong as a Kaleidoscope of Heterotopic Narratives -- Chapter 10: Multidirectional Exchange: Mapping the Emergence of the Silk Road Idea as a Global Cultural Imaginary. .

Sommario/riassunto

This book presents an essential contribution to approaches in the studies of film, literature, performance, translation, and other art forms within the Chinese cultural tradition, examining East-West cultural exchange and providing related intertextual dialogue. The assessment of cultural exchange in the East-West context involves the original source, the adapted text, and other enigmatic extras incurred during the process. It aims to evaluate the linkage among, but not limited to, literature, film, music, art, and performance. The sections unpack how canonical texts can be read anew in modern society; how ideas can be circulated around the world based on translation, adaptation, and reinvention; and how the global networks of circulation can facilitate cultural interaction and intervention. The authors engage discussions on longstanding debates and controversies relating to Chinese literature as world literature; reconciliations of cultural identity under the contemporary waves of globalization and glocalization; Chinese-Western film adaptations and their impact upon cinematic experiences; an understanding of gendered roles and voices under the social gaze; and the translation of texts from intertextual angles. An enriching intellectual, intertextual resource for researchers and students enthusiastic about the adaptation and transformation process of different genres, this book is a must-have for Sinophiles. It will appeal to world historians interested in the global networks of connectivity, scholars researching cultural life in East Asia, and China specialists interested in cultural studies, translation, and film, media and literary studies.
