

1. Record Nr.	UNINA9910807492103321
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Titolo	Transpacific displacement [[electronic resource]] : ethnography, translation, and intertextual travel in twentieth-century American literature // Yunte Huang
Pubbl/distr/stampa	Berkeley, : University of California Press, c2002
ISBN	0-520-92814-8 1-282-35598-8 9786612355981 1-59734-963-1
Edizione	[1st ed.]
Descrizione fisica	1 online resource (226 p.)
Disciplina	810.9/005
Soggetti	American literature - Chinese American authors - History and criticism American literature - 20th century - History and criticism Chinese literature - Appreciation - United States American literature - Chinese influences Chinese Americans - Intellectual life Chinese Americans in mass media Chinese Americans in literature Immigrants in literature Ethnology in literature Intertextuality
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 (p. 189-201) and index.
Nota di contenuto	Front matter -- CONTENTS -- Illustrations -- Acknowledgments -- Introduction -- 1. Ethnographers-Out-There: Percival Lowell, Ernest Fenollosa, and Florence Ayscough -- 2. Ezra Pound: An Ideographer or Ethnographer? -- 3. The Intertextual Travel of Amy Lowell -- 4. The Multifarious Faces of the Chinese Language -- 5. Maxine Hong Kingston and the Making of an "American" Myth -- 6. Translation as Ethnography: Problems in American Translations of Contemporary Chinese Poetry -- Conclusion -- Bibliography -- Index
Sommario/riassunto	Yunte Huang takes a most original "ethnographic" approach to more

and less well-known American texts as he traces what he calls the transpacific displacement of cultural meanings through twentieth-century America's imaging of Asia. Informed by the politics of linguistic appropriation and disappropriation, *Transpacific Displacement* opens with a radically new reading of Imagism through the work of Ezra Pound and Amy Lowell. Huang relates Imagism to earlier linguistic ethnographies of Asia and to racist representations of Asians in American pop culture, such as the book and movie character Charlie Chan, then shows that Asian American writers subject both literary Orientalism and racial stereotyping to double ventriloquism and countermockery. Going on to offer a provocative critique of some textually and culturally homogenizing tendencies exemplified in Maxine Hong Kingston's work and its reception, Huang ends with a study of American translations of contemporary Chinese poetry, which he views as new ethnographies that maintain linguistic and cultural boundaries.
