

1. Record Nr.	UNINA9910813685703321
Autore	Witchard Anne
Titolo	Lao She in London // Anne Witchard
Pubbl/distr/stampa	Hong Kong, : Hong Kong University Press, 2012 Hong Kong : , : Hong Kong University Press, , 2013
ISBN	988-220-864-9 1-283-62963-1 9786613942081 988-220-880-0
Edizione	[1st edition.]
Descrizione fisica	1 online resource (176 pages)
Collana	China monographs from the Royal Asiatic Society Shanghai
Disciplina	895.135
Soggetti	Influence (Literary, artistic, etc.)
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	Contents; Preface; Acknowledgments; Introduction; Chapter 1; Chapter 2; Chapter 3; Chapter 4; Chapter 5; Conclusion; Notes; Bibliography; Index
Sommario/riassunto	"London is blacker than lacquer." Lao She remains revered as one of China great modern writers. His life and work have been the subject of volumes of critique, analysis and study. However, the four years the young aspiring writer spent in London between 1924 and 1929 have largely been overlooked. Anne Witchard, a specialist in the modernist milieu of London between the wars, reveals Lao She's encounter with British high modernism and literature from Dickens to Conrad to Joyce. Lao She arrived from his native Peking to the whirl of London's West End scene - Bloomsburyites, Vorticists, avant-gardists of every stripe, Ezra Pound and the cabaret at the Cave of the Golden Calf. Immersed in the West End 1920s world of risque flappers, the tabloid sensation of England's "most infamous Chinaman Brilliant Chang" and Anna May Wong's scandalous film Piccadilly, simultaneously Lao She spent time in the notorious and much sensationalised East End Chinatown of Limehouse. Out of his experiences came his great novel of London Chinese life and tribulations - Ma & Son: Two Chinese in London. However, as Witchard reveals, Lao She's London years affected his

writing and ultimately the course of Chinese modernism in far more profound ways.
