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Titolo	Beyond sinology : Chinese writing and the scripts of culture // Andrea Bachner
Pubbl/distr/stampa	New York : , : Columbia University Press, , [2014] ©2014
ISBN	0-231-53630-5
Descrizione fisica	1 online resource (297 p.)
Collana	Global Chinese Culture Global Chinese culture
Disciplina	495.1/11
Soggetti	Chinese language - Writing - History Chinese characters - History Inscriptions, Chinese - History and criticism Chinese in literature Chinese in motion pictures Mass media and language - China Chinese in art
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	Introduction: Script politics -- Corpographies: Death and the sinograph -- National calligraphies -- Iconographies: Poetics of visibility -- On (not) writing Chinese -- Sonographies: Muteness envy -- Sinographic glossolalia -- Allogographies: Crypto-Chinese -- Graphic parasites -- Technographies: Radical design -- Under e(rasure) -- Conclusion: Beyond sinology.
Sommario/riassunto	New communication and information technologies provide distinct challenges and possibilities for the Chinese script, which, unlike alphabetic or other phonetic scripts, relies on multiple signifying principles. In recent decades, this multiplicity has generated a rich corpus of reflection and experimentation in literature, film, visual and performance art, and design and architecture, within both China and different parts of the West. Approaching this history from a variety of alternative theoretical perspectives, Beyond Sinology reflects on the

Chinese script to pinpoint the multiple connections between languages, scripts, and medial expressions and cultural and national identities. Through a complex study of intercultural representations, exchanges, and tensions, the text focuses on the concrete "scripting" of identity and alterity, advancing a new understanding of the links between identity and medium and a critique of articulations that rely on single, monolithic, and univocal definitions of writing. Chinese writing—with its history of divergent readings in Chinese and non-Chinese contexts, with its current reinvention in the age of new media and globalization—can teach us how to read and construct mediality and cultural identity in interculturally responsible ways and also how to scrutinize, critique, and yet appreciate and enjoy the powerful multi-medial creativity embodied in writing.

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