

1. Record Nr.	UNINA9910962818803321
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Titolo	The monster that is history : history, violence, and fictional writing in twentieth-century China // David Der-wei Wang
Pubbl/distr/stampa	Berkeley, : University of California Press, 2004
ISBN	9786612762949 9781282762947 128276294X 9780520937246 0520937244 9781597349444 1597349445
Edizione	[1st ed.]
Descrizione fisica	1 online resource (414 p.)
Collana	Philip E. Lilienthal Book in Asian Studies
Disciplina	895.1/35093552
Soggetti	Chinese fiction - 20th century - History and criticism Chinese fiction - Taiwan - History and criticism Violence in literature
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. 343-370) and index.
Nota di contenuto	Front matter -- Contents -- Acknowledgments -- Introduction -- 1. Invitation to a Beheading -- 2. Crime or Punishment? -- 3. An Undesired Revolution -- 4. Three Hungry Women -- 5. Of Scars and National Memory -- 6. The Monster That Is History -- 7. The End of the Line -- 8. Second Haunting -- Notes -- Bibliography -- Glossary -- Index
Sommario/riassunto	In ancient China a monster called Taowu was known for both its vicious nature and its power to see the past and the future. Over the centuries Taowu underwent many incarnations until it became identifiable with history itself. Since the seventeenth century, fictive accounts of history have accommodated themselves to the monstrous nature of Taowu. Moving effortlessly across the entire twentieth-century literary landscape, David Der-wei Wang delineates the many meanings of Chinese violence and its literary manifestations. Taking into account

the campaigns of violence and brutality that have rocked generations of Chinese-often in the name of enlightenment, rationality, and utopian plenitude-this book places its arguments along two related axes: history and representation, modernity and monstrosity. Wang considers modern Chinese history as a complex of geopolitical, ethnic, gendered, and personal articulations of bygone and ongoing events. His discussion ranges from the politics of decapitation to the poetics of suicide, and from the typology of hunger and starvation to the technology of crime and punishment.
