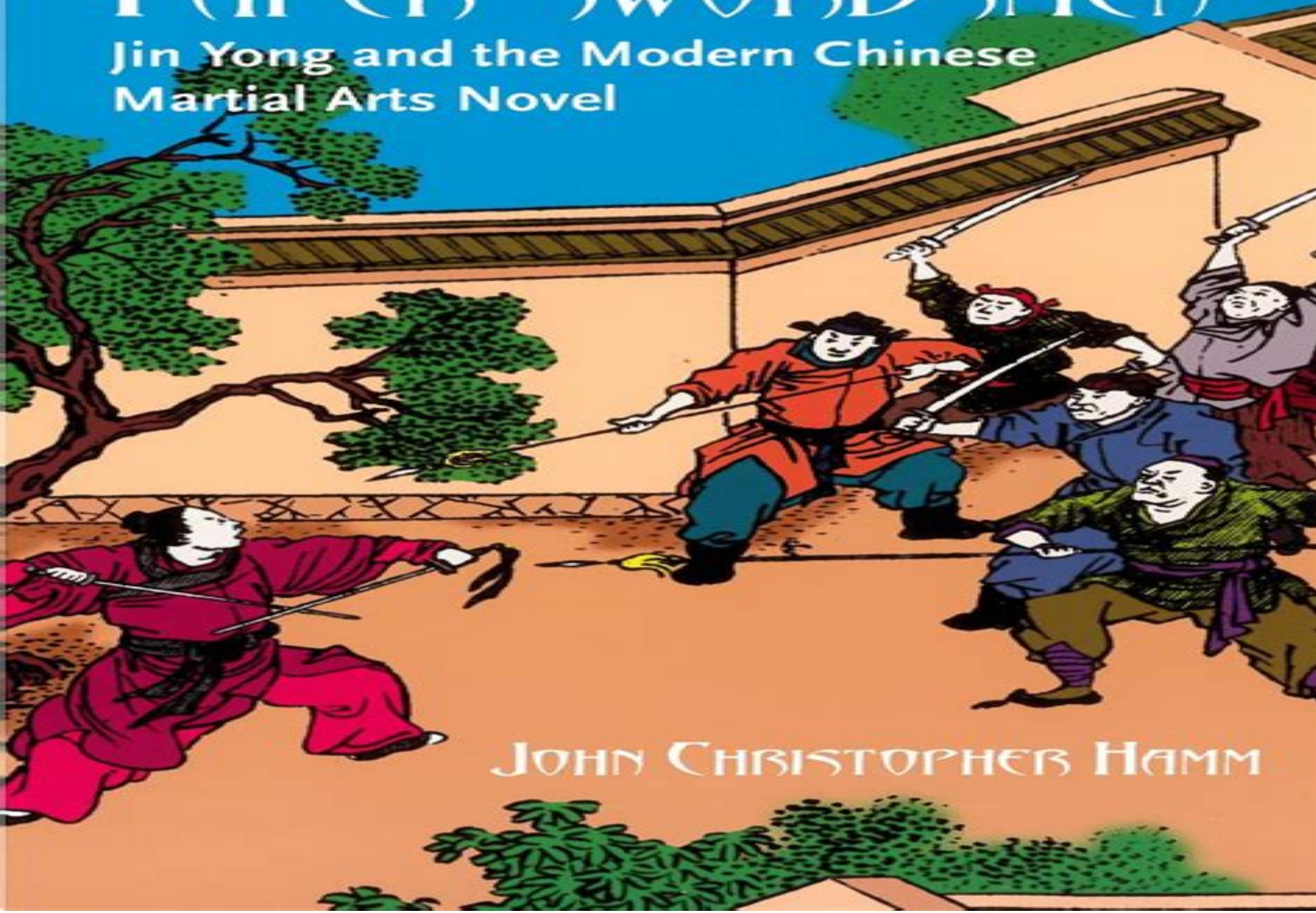


PAPER SWORDSMEN

Jin Yong and the Modern Chinese
Martial Arts Novel



JOHN CHRISTOPHER HAMM

Paper Swordsmen Paper Swordsmen

Ann Huss, Jianmei Liu

Paper Swordsmen

Paper Swordsmen Christopher Hamm,2004-11-30 The martial arts novel is one of the most distinctive and widely read forms of modern Chinese fiction In Paper Swordsmen John Christopher Hamm offers the first in depth English language study of this fascinating and influential genre focusing on the work of its undisputed twentieth century master Jin Yong Through close readings of Jin Yong s recognized masterpieces Hamm shows how these works combine a rich literary tradition with an extraordinary narrative artistry and an evolving appreciation of the political and cultural aspects of contemporary Chinese experience

Paper Swordsmen John Christopher Hamm,2006 **The Jin Yong Phenomenon**

Ann Huss,Jianmei Liu,2007 This pioneering book is the first English language collection of academic articles on Jin Yong s works It introduces an important dissenting voice in Chinese literature to the English speaking audience Jin Yong is hailed as the most influential martial arts novelist in twentieth century Chinese literary history His novels are regarded by readers and critics as the common language of Chinese around the world because of their international circulation and various adaptations film television serials comic books video games Not only has the public affirmed the popularity and literary value of his novels but the academic world has finally begun to notice his achievement as well The significance of this book lies in its interpretation of Jin Yong s novels through the larger lens of twentieth century Chinese literature It considers the important theoretical issues arising from such terms as modernity gender nationalism East West conflict and high literature versus low culture The contributors of the articles are all eminent scholars including famous exiled scholar philosopher and writer Liu Zaifu

Embodied Modernities Fran Martin,Ari Larissa Heinrich,2006-07-31 From feminist philosophy to genetic science scholarship in recent years has succeeded in challenging many entrenched assumptions about the material and biological status of human bodies Likewise in the study of Chinese cultures accelerating globalization and the resultant hybridity have called into question previous assumptions about the boundaries of Chinese national and ethnic identity The problem of identifying a single or definitive referent for the Chinese body is thornier than ever By facilitating fresh dialogue between fields as diverse as the history of science literary studies diaspora studies cultural anthropology and contemporary Chinese film and cultural studies Embodied Modernities addresses contemporary Chinese embodiments as they are represented textually and as part of everyday life practices The book is divided into two sections each with a dedicated introduction by the editors The first examines Thresholds of Modernity in chapters on Chinese body cultures in the late nineteenth and early twentieth centuries a period of intensive cultural political and social modernization that led to a series of radical transformations in how bodies were understood and represented The second section on Contemporary Embodiments explores body representations across the People s Republic of China Taiwan and Hong Kong today Contributors Chris Berry Louise Edwards Maram Epstein Larissa Heinrich Olivia Khoo Fran Martin Jami Proctor Xu Tze lan D Sang Teri Silvio Mark Stevenson Cuncun Wu Angela Zito John Zou The swordsman, a manual of fence. New and cheaper

ed Alfred Hutton,1898 **Calendar of the Carew Manuscripts: Miscellaneous papers: The book of Howth. The conquest of Ireland, by Thomas Bray, etc** Lambeth Palace Library,1873 Fontenay, the Swordsman Fortuné Du Boisgobey,1891 **Miscellaneous papers: The book of Howth. The conquest of Ireland, by Thomas Bray, etc** Lambeth Palace Library,1873 **Chinese Thirdspace** Jianmei Liu,2025-03-25 Chinese intellectuals have long chafed under the dominance of dualities the sense that they are trapped between two diametrically opposed forces with no choice but to pick one side or the other Over the years they have been driven into binary debates such as reform versus revolution tradition versus modernity the West versus the East and left versus right At the same time a number of key thinkers have sought to transcend the extremes and find middle ground This book examines how a diverse set of Chinese intellectuals carved out in between spaces beyond the poles of competing ideologies for greater openness multiplicity and pluralism Reappropriating and rehistoricizing the concept of Thirdspace theorized by Homi Bhabha and Edward Soja Jianmei Liu traces how writers and artists in different times and places have explored and developed alternatives to either or dichotomies Chinese Thirdspace brings together an unexpected group of cases including Zhang Dongsun s political philosophy Yin Haiguang s colorless thought Jin Yong s martial arts fiction Liu Zaifu s fragmentary writing Gao Xingjian s transmedia cine poems Xi Xi s hybrid works Chi Zijian s eulogy of shamanism Chu Tien Hsin s various heterotopias and Chan Koonchung s speculative political novel concluding with the controversy over Fang Fang s Wuhan Diary Their works offer new ways to grapple with the modern Chinese experience and as Liu shows they contain alternative possibilities for a future beyond the binary oppositions of our current era Wide ranging and theoretically rich this interdisciplinary book demonstrates the pivotal role of Thirdspace in the intellectual history politics philosophy literature aesthetics art and film of modern China *Martial Arts Cinema and Hong Kong Modernity* Man-Fung Yip,2017-09-05 At the core of Martial Arts Cinema and Hong Kong Modernity Aesthetics Representation Circulation is a fascinating paradox the martial arts film long regarded as a vehicle of Chinese cultural nationalism can also be understood as a mass cultural expression of Hong Kong s modern urban industrial society This important and popular genre Man Fung Yip argues articulates the experiential qualities the competing social subjectivities and gender discourses as well as the heightened circulation of capital people goods information and technologies in Hong Kong of the 1960s and 1970s In addition to providing a novel conceptual framework for the study of Hong Kong martial arts cinema and shedding light on the nexus between social change and cultural aesthetic form this book offers perceptive analyses of individual films including not only the canonical works of King Hu Chang Cheh and Bruce Lee but also many lesser known ones by Lau Kar leung and Chor Yuen among others that have not been adequately discussed before Thoroughly researched and lucidly written Yip s stimulating study will ignite debates in new directions for both scholars and fans of Chinese language martial arts cinema Yip subjects critical clich s to rigorous examination moving beyond generalized notions of martial arts cinema s appeal and offering up informed scrutiny of every facet of the genre He has the

ability to encapsulate these films particularities with cogent examples and at the same time demonstrate a thorough familiarity with the historical context in which this endlessly fascinating genre arose David Desser professor emeritus University of Illinois at Urbana Champaign Eschewing a reductive chronology Yip offers a persuasive detailed and sophisticated excavation of martial arts cinema which is read through and in relation to rapid transformation of Hong Kong in the 1960s and 1970s An exemplar of critical genre study this book represents a significant contribution to the discipline Yvonne Tasker professor of film studies and dean of the Faculty of Arts and Humanities University of East Anglia

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