

[Transnational remakes: Gender and politics in Chinese cinemas and Hollywood \(1990--2009\)](#)

[Online access available](#)

- **Author:** Li, Jinhua
- **Author:** Charles S. Ross
- **Subjects:** Literature, Comparative|Gender Studies|Cinema
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** This dissertation is a study of Chinese and American film remakes in the last decade of the twentieth century and the first decade of the twenty-first century. During these transnational exchanges, Chinese cinemas re-inscribed gender and political discourses in the transnational remakes to re-imagine a post-socialist China in a globalized cultural economy. Hollywood appropriated and re-articulated these transnational remakes to diversify its cultural production and maintain its entertainment leadership in the precariously balanced power dynamics between the vibrant Chinese cinemas and Hollywood. These transnational exchanges allow us to map Hollywood-China relationship in the new millennium, which transcends literal and figurative borders and boundaries and obtains new significations through different cultural articulations. While a new rhetoric of Chinese postfeminism characterizes transnational Chinese cinemas, and Eurocentric cultural politics become symptomatic of Hollywood commercial cinema's remaking of these Chinese language films, both Chinese and Hollywood films transform prior narratives to accommodate new political and cultural agendas. ^
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[Exploring cultural reflections through Jules Verne's "Around the World in Eighty Days"](#)

[Online access available](#)

- **Author:** Tussing, Ashley
- **Author:** Charles S. Ross
- **Subjects:** Literature, Comparative|Literature, Romance|History, European
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** The absence of Jules Verne from the literary cannon creates a large void. In addition to being the father of the science fiction literary genre, his works, especially *Around the World in Eighty Days*, are reflective of the French culture that produced him. This exploration of Verne's aforementioned text examines the historic culture of France in the early 1870s and the results from the rules of Napoleon Bonaparte and Napoleon III; establishes a link between cultures of power and their literary tradition through the scholarship of Ian Watt, Mikhail Bakhtin, Margaret Doody, and Jared Diamond; closely examines the Hindi tradition of *Suttee* in the European popular culture that Verne would

have been exposed to this practice as well as the character of Aouda as a product of Imperial rule; and discusses the importance of the Victorian era's use of telegraphy, transportation improvements, and tradition of timekeeping both in historic development and in relation to the text. ^

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[Civil death in early modern Europe from Jack Cade to Luther, Hamlet, and Raleigh](#)

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- **Author:** Spangenberg, Brady J
- **Author:** Charles S. Ross
- **Subjects:** Literature, Comparative|Literature, Germanic|Literature, English
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** Civil death is a legal designation used to nullify a malefactor's social presence or body (corpus politicum), even if his or her natural body continues to exist. Civil death occurs in two main contexts, one criminal and the other religious. In both cases the affected individual's public or civil existence was understood to have "died." Civil death accomplishes this social nullification by denying such public rights and activities as possession of property, the disposition of estate, the right to bring suit, and marital status. In some cases, civil deaths could be reversed or restored, meaning that it is one of the few legal instruments able to destroy but also create material wealth and social status. This research traces the legal development of civil death in England and on the European Continent from the designation's beginnings in the thirteenth century to its most celebrated cases and figures, such as Martin Luther and Sir Walter Raleigh, in the sixteenth and early seventeenth centuries. This research provides historically-verifiable evidence that early modern writers defined social existence based on certain public activities such as wealth management, public service, and disposition of estate. ^ Although civil death has legal roots in the Middle Ages, it came to legal prominence in the early modern period as a non-capital means to halt blood feuding, strengthen governmental control, and ultimately distress troublemakers where it hurt the most, namely their property and posterity. ^ This historical understanding of civil death acts as a lens through which to read the early modern prose writings of key historical figures as well as important poetic and dramatic literary works. The primary historical figures discussed include Jack Cade, Martin Luther, and Sir Walter Raleigh, and the primary literary works include Shakespeare's Henry VI trilogy and Hamlet. All of these figures and literary works participate in an ongoing discussion about the cycle of acquiring and losing wealth and social recognition. Analysis of their prose and poetic writing reveals that persons civilly dead tend to live on, picking up new resources and allies in a fight to restore what has been lost. The legal language of civil death creates a context that reveals how early modern governments and individuals dealt with the complexities of making,

holding, and transferring money, all of which contributed to perceptions of social status and public memory.[^]

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- **Citation Source:** Purdue e-Pubs
- **Type:** dissertations

[And the darkness comprehended it not: Epiphany in James Joyce and Fei Ming](#)

[Online access available](#)

- **Author:** Su, Peirui
- **Author:** Charles S. Ross
- **Subjects:** Literature, Comparative|Literature, Asian|Literature, English
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** Fei Ming is one of the greatest innovators in the history of modern Chinese literature, but unfortunately, there has been little scholarship on his works. One major reason is his difficult style, which comes from his special aesthetic theory and literary practice. Fei Ming points out that a true artistic creation should be integral or complete from the beginning. This mysterious process does not only echo the popular concept of inspiration in Western literature, but is infused with the mysticism of dunwu, characteristic of Fei Ming's difficult aestheticism. Since Fei Ming does not bother himself to provide more detailed explanations on how dunwu affects the process of conceiving an artistic work, epiphany, a sudden spiritual manifestation as well as a western equivalent of dunwu, made famous by James Joyce, becomes a convenient tool to facilitate the understanding. [^] Both Fei Ming and James Joyce illustrate three developing stages of consciousness in their writing. By comparing three pairs of the works of Joyce and Fei Ming—Joyce's *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*, with Fei Ming's short stories, *Bridge*, and *The Life of Mr. Mo Xuyou*—we can see that although Joyce and Fei Ming have two different patterns due to the different religious tenets of Catholicism and Buddhism, they employ epiphany as an operative, structural, and thematic device. The concept of epiphany allows us to find similarities in how these two authors construct their works, how their characters perceive the world and events around them, and how they want their readers to recognize these special moments.[^]
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[Semio-pragmatic analysis of cartoons discourse: A step towards semiotranslation](#)

[Online access available](#)

- **Author:** AlBzour, Naser Naif
- **Author:** Victor Raskin
- **Subjects:** Language, Linguistics|Sociology, Sociolinguistics
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** The primary concern of this study is to explore the subtle implications of the Semiotranslation Approach vis-à-vis analyzing the semiotic elements of discourse in Jordanian cartoons as creative artistic texts in which various signs manifest simultaneous interaction, thus achieving both entertainment and purposeful satire. Therefore, the implications of such a semiotic analysis can be conducive to realizing the significance of semiotranslation in fathoming and eliciting the infamous inevitability of both linguistic and cultural lacunae in most renditions, resulting from the dogmatic persistence on confining translation to various unilateral equivalence approaches. Furthermore, it is crucial to pinpoint that this study is not by any means intended to pedantically propose or to recklessly prescribe any set of rules that would mythically achieve optimal translation; rather it is merely a modest endeavor that may elucidate the dilemma translators oftentimes encounter while rendering such artistic works, on the one hand, and suggest some theoretical and practical framework within which translators find some guidelines while translating some relevant types of authoritative texts. In addition, the results of the present study explicitly reveal how significant it would be for translators to closely examine the pragmatic aspects of the ST in light considering and implementing some major pragmatic premises, mainly, presuppositions, implicatures, speech acts and deictic expressions. The translator's awareness of such pitfalls and his/ her appropriate handling of these pragmatic issues are basically some of the critical factors that may lead to the ultimate success or otherwise the failure of most renditions. Furthermore, this study examines how various types of verbal and non-verbal signs interact within and outside these texts, whether these signs are verbal or pictorial is indeed insignificant, neither in quality nor in quantity. What is noticeably significant about analyzing the discourse of these cartoons is how emic or etic these signs might be and how they may interact. The more akin to the former these sign are, the wider the communicative gap can be between the TL and the TT; and the more etic and etic-like these sign are, the smoother the TT will be. Accordingly, five types of cartoons have been identified in accordance with this emic-etic dichotomy and its substantively predictable impact on interpreting and/or translating the text in question, thus encompassing a wide spectrum that ranges between absolute emic signs and absolute etic ones. However, these cartoons are always translatable as long as appropriate compensation strategies are in operation and insofar as the translator is fully aware and convinced of the fact that signs can be and should be translated interlinguistically, intralinguistically, intrasemiotically or intersemiotically.[^]
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- **Type:** dissertations

[Western myths and construction of Cao Yu's two tragedies](#)

[Online access available](#)

- **Author:** Miller, Liang L
- **Author:** Charles S. Ross; Sandor Goodhart
- **Subjects:** Literature, Comparative|Literature, Asian|Theater History
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** The dissertation is a case study of the intertextuality between Western classics and modern Chinese drama. Modern Chinese literary discourse, as well as modern Chinese drama, can be read in two traditions: the political and the aesthetical. Many modern Chinese writers choose to follow the political tradition in their works. Cao Yu, the greatest playwright in modern China, at first alienates himself from the political tradition and finds a proper aesthetical form for modern Chinese drama and tragedy in his exploration of Western classics in his two early plays, *The Thunderstorm* and *The Wilderness*. Building his plays on the basis of Western myths, Cao Yu's early plays challenge the political form imposed onto modern Chinese drama. ^ Western myths are the clues for the Chinese playwright in his search of the proper form for Chinese drama and tragedy. In *The Thunderstorm* and *The Wilderness*, Cao Yu explores the dramatic device of classical tragedy from the Greek and Romans to examine modern life in a country that was struggling to be modern. By revisiting the Western classics, Cao Yu created the two Chinese classics. Both plays return to the Greek myth and respond to it. *The Thunderstorm* stages the myth of Phaedra and labyrinth, whereas *The Wilderness* restages the myth of Orestes. By staging the myth of labyrinth in *The Thunderstorm* and the myth of sacrificial crisis in *The Wilderness*, Cao Yu constructs two tragedies that would later be termed as Chinese classics. Western myths to a certain extent give shape to two of Cao Yu's best tragedies.^
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[The non- violent and violent mimetic desires of street orphan characters in Anglo -American and Luso -Brazilian literatures](#)

[Online access available](#)

- **Author:** Pereira Filho, Jose Newton de Seixas
- **Author:** Charles Ross
- **Subjects:** Literature, Comparative|Literature, Latin American|Literature, American|Literature, English
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** The objective of this dissertation is to look at how selected Anglo-American and Luso-Brazilian authors use fictions of non-violence and violence to create

myths of “ambition and success” and “struggle and failure” in the world of street orphans. In Anglo-American novels such as Charles Dickens' *The Adventures of Oliver Twist*, Horatio Alger's *Ragged Dick* or *Street Life in New York with the Bootblacks*, Theresa Nelson's *Beggar's Ride*, and Sherman Alexie's *Flight*, the main characters Oliver Twist, *Ragged Dick*, Clare Caldwell, and Zits have different desires, leading them to respond positively to the outcast.¹ They are the cases who are mostly looking for life with happy endings. The authors make-believe that these children can strive and succeed by themselves, and so they are rewarded by society because they fit in by non-violent acts (i.e., the citizenship models). Their desires for situations such as family, work, love, and ethnicity are optimistic in terms of constructing self-identities. ^ 1See Charles Dickens, *The Adventures of Oliver Twist* (New York: Heritage Press, 1939 – first published 1838). Horatio Alger, *Ragged Dick, or, Street Life in New York with the Bootblacks* (Philadelphia: Polyglot Press, 2005 – first published 1868). Theresa Nelson, *The Beggar's Ride* (New York: Orchard Books, 1992), Sherman Alexie, *Flight* (New York: Black Cat, 2007). ^

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[Gothic villains and criminal detectives in Theodor Fontane, Anna Katharine Green and Arthur Conan Doyle](#)

[Online access available](#)

- **Author:** Jauch, Martina Ulrike
- **Author:** Charles S. Ross; William J. Palmer
- **Subjects:** Literature, Comparative|Literature, American|Literature, English
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** In the decade of the 1890s, the detective story genre turned to the older form of Gothic fiction as a way to express its own thematic concerns. Detective fiction needed a way to express its key themes, specifically the study of social masquerade and the psychological roots of criminal behavior. By borrowing from the Gothic, late nineteenth-century detective fiction revitalized the Gothic mode and found in the older form, first, a model for geographical movement from the countryside to the urban spaces and, second, an elegant way to express the often repressed fears and anxieties that were the deeper concern of detective fiction at this time.^ Concerned with the return of the repressed, the Gothic and the detective novel both represent reality in terms of tainted physical bodies and twisted geographical spaces in order to address the issue of the volatile, transgressive nature of the Gothic by exploring Gothic writings as “a para-site” of perverse and criminal impulses. Thus the Gothic detective novel maps out and recreates the urban landscape as it pursues its desire to confront criminality and, subsequently, impose a sense of order, retribution, and hierarchy.^ The London depicted by Arthur Conan Doyle (1859-1930) in his Sherlock Holmes stories is the culmination of

a development that begins with the German author Theodor Fontane (1819-1898) and was developed by the American novelist Anna Katharine Green (1846-1935). The chapters on Fontane's novels discuss how his deceptive protagonists illustrate the illusory sensibility of nature and introduce a new kind of humanity and responsibility into a traumatizing urban Berlin. ^ The chapters on Anna Katharine Green's character Amelia Butterworth explore how she operates within a liberating spiritual shadow world of "providences" yet incorporates a particularly elitist version of history that denies progress. ^ The next two chapters investigate how Doyle explores the traces that Holmes's leaves behind in London, redefining detection as a different art form, while remaining caught up in a system of feminine desire and victimization. The last chapter discusses the 2009 cinematic representation's inclusion of traits of the epic hero in its portrayal of a Gothic villain. ^

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[One hundred years of solitary light: Rites of passage for modern American and Chinese women writers, 1899-1996](#)

[Online access available](#)

- **Author:** Mou, Xianfeng
- **Author:** Charles S. Ross
- **Subjects:** Comparative literature|Asian literature|Women's studies|American literature
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** The purpose of this present study is to demonstrate that, between 1899 and 1996, modern American and Chinese women writers have traversed a similar three-stage cultural journey: a departure to find a self, a return of the realized self to serve the community, and a second departure to renounce the limited self and community to embrace humanity. It analyzes and compares Kate Chopin's *The Awakening* (1899), Zora Neale Hurston's *Their Eyes Were Watching God* (1937), and Eudora Welty's *The Golden Apples* (1949) with Su Qing's *Ten Years of Marriage* (1944), Zhang Jie's "Love Must Not Be Forgotten" (1979), and Wang Anyi's *Song of Everlasting Sorrow* (1996). I show women writers have designed single, dual, and multiple narrative perspectives to match the stages. But they keep decreasing their narrative positions because they desire to preserve their nurturing visions and to increase their acceptance and freedom. Beneath the three major similarities, however, emerges a significant difference: American women writers believe women can triumph over disasters whereas Chinese women writers generally do not offer such traumatic victories. Throughout the inquiry, I affirm women's agency in pushing for cultural and aesthetic changes. I also promote intercultural understanding, connections, and borrowing. ^
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[Cultural crises: A comparison of well images and their analogues in Chinese literature and film from the 1980s to 2003](#)

[Online access available](#)

- **Author:** Liao, Yilin
- **Author:** Charles S. Ross
- **Subjects:** Literature, Asian|Asian Studies|Cinema
- **Is Part Of:** Theses and Dissertations Available from ProQuest
- **Description:** The purpose of this study is to track the multivalent images of wells in Chinese literature, culture and cinema. This dissertation begins with an examination of well representations in literature and film and of the notions of creativity, femininity, and fantasy surrounding wells. This dissertation continues noting how through years of development and evolution, meanings of the well have been given new variations and new significance in artworks. Ultimately, part of this framework will focus on language, and part will look at philosophical traditions. ^ The specific writers and films in this study include Zheng Yi's Lao Jing ("Old Well") and its filmic adaptation with the same title by Wu Tianming, plus a parallel reading of Tie Ning Xiu Se("The Beautiful Color"); Su Tong's Qi Qie Cheng Qun ("Wives and Concubines") in conjunction with its cinematic adaptation by Zhang Yimou, Dahong Denglong Gaogao Gua ("Raise the Red Lantern"); and Liu Qingbang's Shen Mu ("Sacred Wood") as well as the novella's filmic version, Mang Jing ("Blind Shaft"), by Li Yang. The common theme among these works is the recovery of society after the dryness of the preceding social revolution, but each author uses well imagery in a different way to produce his or her own analysis of Chinese culture. My dissertation is divided into three chapters and organized chronologically according to the years the works were written in order to show the evolution of the visual and verbal imagery of the well. The result is an introspective look at the China's response to the profound impact of globalization and the opening of the economy.^
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[Fathers and sons in world literature.](#)

- **Author:** Bing. Yan
- **Author:** Purdue University. Comparative Literature.
- **Is Part Of:** Masters Abstracts International 51-03(E).

- **Description:** World literature, according to David Damrosch, is "writing that gains in translation" (288). Literary texts, unlike informative texts, either gain or lose in translation. A text that gains can have a life beyond national literature. For students, world literature often consists of texts listed on the syllabi. The study of world literature, therefore, inevitably faces a number of issues regarding translation and text selection.; While ideally everyone should learn more languages, in practice we are often limited by our own knowledge, both linguistically and culturally. Scholars have cautioned us that comparative reading can often miss the real complexity and peculiarity of a work in favor of the so called universalities. Some even go as far as claiming comparison as violence against the other. However, to discard comparison as a whole would be counter-productive.; There are different ways to teach world literature. What is important, especially given the declining desire to read among students these days, is to find an approach that helps the student develop a spontaneous response, foster an interest and form a habit of reading. In this thesis, I use one topic, namely the father-son relationship, to tie together a group of texts ranging from Ancient Greek epics to young adult novels, and try to examine how that often problematic relationship is depicted by various authors from different areas and time periods, in the hope that a readily accessible topic like this would generate the students' interest and provide them with a starting point for further discussions.; Proquest Dissertations and Theses
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[A comparative study of eighteenth to twentieth century Chinese and American country-of-women utopian fictions.](#)

- **Author:** Ying. Liang
- **Author:** Purdue University. Comparative Literature.
- **Is Part Of:** Dissertation Abstracts International 70-01A.
- **Description:** This study surveys a progression toward imperfection and openness in both Chinese and American women's utopian fictions over the eighteenth to twentieth century. In particular we investigate the texts that portray a country or a community of women: Cao Xueqin's Hong lou meng , Li Ruzhen's Jing hua yuan, Sarah Jewett's The County of the Pointed Firs, Charlotte Gilman's Herland, and Toni Morrison's Paradise.; Our study hinges on a critique of the equation of perfection with closure. Women's utopias have moved toward deconstructing gender opposition, isolation, women-centered radical ideologies, closure of utopian visions, and perfection seeking. Women's utopias justify not only the commonly known wish for gender equality, but also the right to be imperfect and open.; This study also interrogates the concept of utopian societies. A utopia is a good place that does not exist anywhere, both a "eu-topos" and an "ou-topos." Our concern used to be with the "eu-topos" part, the traditionally precise and concrete

blueprints of an ideal society. In order to continue to grow, a utopia is no longer a place to be or describing a better place, but a place not to be ("ou-topos") or an empty place. Multiplicity and a growing inclusiveness are the essence and not the destruction of a paradise.; Proquest Dissertations and Theses

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