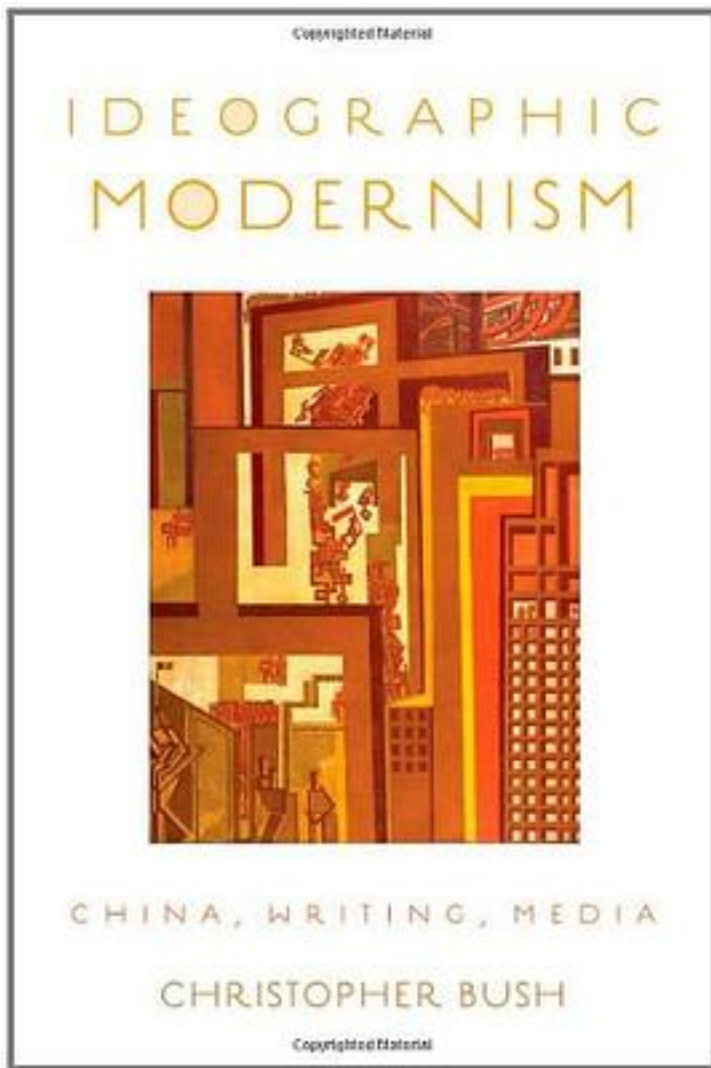


Ideographic Modernism



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The ideograph is conventionally understood as a script that is ancient and Chinese; it is neither. The 'ideograph' is a modern Western invention, one contemporaneous with, and related to, such modern inventions as photography, phonography, and cinematography. Ideographic Modernism analyzes the collective significance of an array of figures of Chinese writing in Euro-American literature, showing how the ideograph becomes, in the modernist era, a prism through which to imagine the world in ethnographic and in technological terms. Chapters on writing-as-image take up Kafka's 'An Imperial Message' and the way photography works as a model of vision without consciousness in the poetics of Imagists and their seeming opposite number, the French allegorist Paul Claudel. Chapters on writing-as-inscription, focus on Victor Segalen's *Steles* (1912), a prose poem collection that formally emulates the Chinese stone monuments from which it takes its name; and on a series of generally unremarked references to Chinese writing in the work of Walter Benjamin. A final chapter considers Paul Valéry's response to the now almost forgotten Sino-Japanese War of 1894-95, tracing Valéry's challenge to envision Western History had it engaged with real China, China-as-China, from the start. Overall, the study reveals the richness of the 'ideograph' as simultaneously 1) a prominent example in the imagining of China as a cultural other; 2) a way of imagining the origin, history, and possible futures of writing; and 3) a registration of the cultural effects of modern technological media.

作者介绍:

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标签

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中国在西方的影子，以及构造

通过追溯现代主义对中国意象的挪用考察媒介反思和东方主义的联姻，提出“中国”既是现代欧洲通讯技术、语言符号等媒介话语的有机部分，也为其提供基础语汇；方法论上挑战形式/内容二分，试图重新赋予修辞历史性（ideographic method vis-a-vis indexicality）。主线是现代主义的表意字想象内置的诸悖论：immediacy（庞德etc）和pure mediation（瓦莱里，卡夫卡），作为历史/形式和作为raical Other/uncanny double的中国等等。谢阁兰瓦莱里两章有意思，更宽尺度上看实际是休谟-莱布尼茨之争藉东方主义重新进入现代性，但与莱的普世文字相反，《鸭绿江》里中国思维代表的符号过剩（qua history）指涉纯粹经验，印证“中国”想象的模糊性

2015-16前后写开题报告的时候读过，最近改书稿再拿出来看看。orientation还是对的，西方对汉字想象的本身是对表征的思考，去批判误读没有意义，好像谁不知道是的。

读得匆忙，主要写西方现代主义对中国（文字、书写）的想象和对现代媒介（照相、留声、电影、电报）想象的一些交汇。

导言里面把20世纪以前有关ideograph的讨论梳理得很清楚。第二章把Stèle里面的inscription和phonograph比较很有意思。写本雅明的第三章仿佛什么也没讲（？）。原来作者就在隔壁想要去蹭课！

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