

Legend Of The White Haired Maiden

Charged with a crime he didn't commit, Chip flees his homeland. Under the alias of William Chips, he finds himself again in the services of Captain O'Toole and aboard the mighty Ottoman. Embarking on a new and dangerous voyage, they set course for the tense shores of the British Colonies. To his dismay, Chip soon discovers that he cannot run from his troubles. That the darkness he sought to escape knows no boundaries, nor is held to any shore, and remains as close as looking over his shoulder.

This groundbreaking book is systematically dismantling the Chinese Communist Party (CCP). It is a final verdict on the CCP that has been rapidly spreading in China. During the CCP's 80-year history, its lies, dictatorship, various political movements and crackdowns have wreaked unprecedented havoc on the land of China and caused irreversible damage to China's traditional moral values. In today's China, under the CCP's violent and despotic rule, social tensions are dangerously high and crises are appearing in succession. The Chinese communist regime is seated on an active volcano that may erupt at any moment. The Nine Commentaries have posed the greatest challenge to the CCP's ideology since the party was established. The book has struck a chord deep in the hearts of many Chinese people - in China and around the world. It is poised to be a major part in the rebirth of the nation's soul.

Linda Silver selected the titles that "represent the best in writing, illustration, reader appeal, and authentically Jewish content--in picture books, fiction and non-fiction, for readers ranging from early childhood through the high school years."--P. [4] of cover.

Fearless heroes, feisty princesses, sly magicians, terrifying dragons, talking foxes and miniature dogs. They all feature in this enthralling compendium of Chinese fairy tales and legends, along with an array of equally colourful characters and captivating plots. Although largely unknown in the West, the 70-plus stories in this volume are just as beguiling as the more familiar Grimms' Fairy Tales or Arabian Nights. They were collected in the early 20th century by Richard Wilhelm and first translated into English by Frederick H Martens. This beautifully produced revised and edited new edition includes updated notes which not only provide background on the tales, but also offer a fascinating insight into ancient Chinese folk lore and culture. These are stories to return to time and time again. From awesome adventures to quirky allegories, from the exploits of the gods to fables about beggars who outwit their betters, Chinese Fairy Tales and Legends is extraordinarily diverse and endlessly engaging. These wonderful stories have enduring and universal appeal, and will intrigue both children and adults.

Transnational Chinese CinemasIdentity, Nationhood, GenderUniversity of Hawaii Press

Reproduction of the original: Studies on the Legend of the Holy Grail by Alfred Nutt

Based on first-hand materials gathered through decades of field research and fleshed out with the author's insightful religious, cultural, and historical observations extending back to Qing Dynasty times, ancient archaeological discoveries and the legacy of Siberian peoples, this two-volume ethnological study investigates shamanic rituals, myths and lore in northern China and explores the common ideology underlying the origins of the region's cultures. The book discusses the spiritual world of northern Shamanism and investigates the various shamanic rituals, divination, spirit idols and myths, illuminating how worship and ideas are imbedded in and interweave with the indigenous environment, culture and history of people in northern China. This mythic heritage embodies the peoples' understanding of the natural world, the creation of humankind, social life and history as well as their interaction with their surroundings. It is shown that shamanic spirituality in northern China is characterised by functionality and practicality in daily-life situations, in contrast to the received wisdom that defines shamanic praxis as a pure

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supernatural spirit journey. The book will be of great value for scholars of religion and anthropologists as well as ethnologists in the fields of Shamanism studies, Northeast Asian folklore and Manchu studies.

Reveals the Pacific Ur-culture that seeded the ancient civilizations of China, Egypt, India, Mexico, and Peru • Shows how the Pan diaspora explains the similarities between Gobekli Tepe and Toltec carvings and stone towers in Japan and on Easter Island • Reveals the mother tongue of Pan hidden in shared word roots in vastly different languages, including Quechua, Sanskrit, Japanese, Greek, and Sumerian • Explains the red-haired Caucasian mummies of China, the Ainu of Japan, the presence of “white” humans in early Native American legend, and other light-skinned peoples found in Southeast Asia and the Middle East The destruction of the vast continent of Pan--also known as Lemuria or Mu--in the Pacific Ocean 24,000 years ago was the greatest catastrophe that ever befell humanity. Yet it resulted in a prehistoric Golden Age of arts and technology thanks to the Sons of Noah, who, forewarned and prepared for the disaster, escaped in 5 organized fleets. Theirs was the masterful Ur-culture that seeded China, Egypt, India, Mexico, and Peru, explaining the sudden injection of the same advanced knowledge and sophisticated arts into those widely separated lands. Examining the diaspora from the sunken continent of Pan, Susan B. Martinez finds traces of the oceanic Pan civilization in arts and technologies from canal-works, masonry, and agriculture to writing, weaving, and pottery, but most importantly in the art of navigation, the hallmark of the survivors of the catastrophe. Using archaeo-linguistic analysis, she reveals the mother tongue of Pan hidden in strikingly similar words for royalty, deities, and important places in vastly different languages, including Quechua, Maori, Sanskrit, Japanese, Chinese, Greek, and Sumerian, as well as English through the prefix “pan” which denotes “all-encompassing.” The author reveals how the Pan diaspora explains the mound builders on each continent, the presence of “white” humans in Native American legend, the red-haired mummies found in China, and the Ainu of Japan. She shares recent genetic studies that reveal Polynesian DNA in central Europeans, Mesopotamians, South Americans, and the 9000-year-old Kennewick man and shows how Pan provides the missing link. She reveals why carvings at Gobekli Tepe are similar to Toltec artistry, why stone towers in Japan and Easter Island are identical, and how the Pacific Ring of Fire was activated. Moving the Garden of Eden from the Fertile Crescent to the South Seas, Martinez strikes down the pervasive view of Atlantis as the source of ancient knowledge and exposes the original unity of mankind on the ancient Pacific continent of Pan.

The American Revolution—an event that gave America its first real “story” as an independent nation, distinct from native and colonial origins—continues to live on in the public’s memory, celebrated each year on July 4 with fireworks and other patriotic displays. But to identify as an American is to connect to a larger national narrative, one that begins in revolution. In *Popular Media and the American Revolution*, journalism historian Janice Hume examines the ways that generations of Americans have remembered and embraced the Revolution through magazines, newspapers, and digital media. Overall, *Popular Media and the American Revolution* demonstrates how the story and characters of the Revolution have been adjusted, adapted, and co-opted by popular media over the years, fostering a cultural identity whose founding narrative was sculpted, ultimately, in revolution. Examining press and popular media coverage of the war, wartime anniversaries, and the Founding Fathers (particularly, “uber-American hero” George Washington), Hume provides insights into the way that journalism can and has shaped a culture’s evolving, collective memory of its past. Dr. Janice Hume is a professor and head of the Department of Journalism in the Grady College of Journalism and Mass Communication at the University of Georgia. She is author of *Obituaries in American Culture* (University Press of Mississippi, 2000) and co-author of *Journalism in a Culture of Grief* (Routledge, 2008).

Scholars have long remarked on the frequency with which Japanese myths portrayed gods (kami) as old men or okina. Many of these

“sacred elders” came to be featured in premodern theater, most prominently in Noh. In the closing decades of the twentieth-century, as the number of Japan’s senior citizens climbed steadily, the sacred elder of premodern myth became a subject of renewed interest and was seen by some as evidence that the elderly in Japan had once been accorded a level of respect unknown in recent times. In *Buddhism and the Transformation of Old Age in Medieval Japan*, Edward Drott charts the shifting sets of meanings ascribed to old age in medieval Japan, tracing the processes by which the aged body was transformed into a symbol of otherworldly power and the cultural, political, and religious circumstances that inspired its reimagination. Drott examines how the aged body was used to conceptualize forms of difference and to convey religious meanings in a variety of texts: official chronicles, literary works, Buddhist legends and didactic tales. In early Japan, old age was most commonly seen as a mark of negative distinction, one that represented the ugliness, barrenness, and pollution against which the imperial court sought to define itself. From the late-Heian period, however, certain Buddhist authors seized upon the aged body as a symbolic medium through which to challenge traditional dichotomies between center and margin, high and low, and purity and defilement, crafting narratives that associated aged saints and avatars with the cults, lineages, sacred sites, or religious practices these authors sought to promote. Contributing to a burgeoning literature on religion and the body, *Buddhism and the Transformation of Old Age in Medieval Japan* applies approaches developed in gender studies to “denaturalize” old age as a matter of representation, identity, and performance. By tracking the ideological uses of old age in premodern Japan, this work breaks new ground, revealing the role of religion in the construction of generational categories and the ways in which religious ideas and practices can serve not only to naturalize, but also challenge “common sense” about the body.

The Story of Liam By: Wedad M. El Hajj *The Story of Liam* is based on a long journey of agony and suffering experienced by two young boys who, for unknown reasons, found themselves abandoned; as a result, the harsh conditions they had to pass through taught them to confront the howling winds. They were able to learn how to survive and keep themselves safe away from all the temptations of the perilous streets. Though the events are so hard to believe, they are based on true events that took place years ago. In fact, the idea of the story sheds light on the importance of creating a loving and caring atmosphere in order to make sure that the family we aspire to have should be built on solid grounds away from the hatred rooted in some minds. In a nutshell, the events of the story are not focused to live a certain dream with happily ever after; it is rather the sum of compiled efforts that made two extraordinary kids survive to start a family that is ruled by love and only love despite of all the complexes of the two boys, who turned into real men, acquired due to the severe conditions during their childhood. When life seems to be taking a turn for the worst for Alexander and Raven, a mysterious creature leads them on an adventure of a lifetime. While dealing with anxiety and depression, the brother and sister fight for survival. Everything they have been fighting in the real world mentally, turns into something completely different in this fictional world. Can they win this battle? Or is it the end for both of them? Delightfully illustrated, this collection of Japanese myths and fairy tales presents readers with a rich folk tradition. *Folk Legends of Japan* contains over one hundred Japanese folk legends. These have been selected by a distinguished American folklorist, drawn from expert Japanese transcriptions of oral legends, and carefully translated in such a way as to bring out the charming, unadorned, and sometimes disarmingly frank folk quality of the originals. Each legend is carefully annotated for the student, scholar, and a full bibliography is provided. Fortunately, the scholarly attributes of the book are now allowed to intrude between the general reader and his enjoyment of the legends themselves. Anyone who loves a genuine old wives' tales, who savors firelit evenings of listening to the folk stories will find much pleasure in these Japanese stories. At the same time the folklorist will find a mine of information, and the Japanophile will discover the folk basis for

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many of the beliefs and customs that may have puzzled him in the past.

From the Osage creation myth to legendary rivalries over the plains buffalo, American folklorist Katharine Berry Judson has compiled a rich collection of Native American folk stories. Drawing on documentation found in the annual reports of the Bureau of American Ethnology and the publications of the United States Geographical and Geological Survey, this 1913 volume contains authentic myths and legends of indigeneous peoples of the Great Plains region of the United States.

Many books over the years have promised to tell the true story of the Native American Indians. Many, however, have been filled with misinformation or derogatory views. Finally here is a book that the Native American can believe in. This well researched book tells the true story of Native American accomplishments, challenges and struggles and is a gold mine for the serious researcher. It includes extensive notes to the text and over 500 photographs and illustrations -- many that have never before been published. The author, after 20 years of research, has attempted to provide the world with the most truthful and accurate portrayal of the Native American Indians. Every serious researcher and Native American family should have this ground-breaking book.

Righteous Blood, Ruthless Blades is a roleplaying game of dark adventure and heroic thrills inspired primarily by the wuxia stories of Gu Long. Players assume the roles of eccentric heroes who solve mysteries, avenge misdeeds, uphold justice, and demonstrate profound mastery of the martial arts. Character creation is designed to produce fleshed-out, potent individuals who can follow several paths, including those of the physician, beggar, assassin, thief, soldier, bandit, and more. These characters inhabit a unique martial world, or Jianghu, set in a romanticized ancient China. The towns, temples, and inns the characters can visit, and the sects and factions with whom they interact, will bring their own character to the game and provide a host of opportunities – and threats. The game is based on a simple ten-sided dice pool mechanic, loosely modeled on the one found in Wandering Heroes of Ogre Gate, and play is designed to be gritty, suspenseful, and fast, so the focus remains on solving mysteries and roleplaying your character. When combat does arise, it is consequential and swift, and often resolved in a single roll of the dice. This rulebook includes a sample martial world and a starting adventure, as well as guidelines for game masters looking to run wuxia games and create their own unique Jianghu, rife with martial experts, sects, and mysterious locations.

Writing in a clear and readable style, two leading women of the Jungian school of psychology present this legend as a living myth that is profoundly relevant to modern life. 17 illustrations. Copyright © Libri GmbH. All rights reserved.

Chapters by scholars of Chinese history and art and by artists whose careers were shaped by the Cultural Revolution decode the rhetoric of China's turbulent decade. The many illustrations in the book, some familiar and some never seen before, also offer new insights into works that have transcended their times."--BOOK JACKET.

Zhang Yimou's first film, Red Sorghum, took the Golden Bear Award in 1988 at the Berlin International Film Festival. Since then Chinese films have continued to arrest worldwide attention and capture major film awards, winning an international following that continues to grow. Transnational Chinese Cinemas spans nearly the entire length of twentieth-century Chinese film history. The volume traces the evolution of Chinese national cinema, and demonstrates that gender identity has been central to its formation. Femininity, masculinity and sexuality have been an integral part of the filmic discourses of modernity, nationhood, and history. This volume represents the most comprehensive, wide-ranging, and up-to-date study of China's major cinematic traditions. It is an indispensable source book for modern Chinese and Asian history, politics, literature, and culture.

By the end of the nineteenth century, after a long period during which the weakness of China became ever more obvious, intellectuals began

to go abroad for new ideas. What emerged was a musical genre that Liu Chingchih terms "New Music." With no direct ties to traditional Chinese music, New Music reflects the compositional techniques and musical idioms of eighteenth, nineteenth and early twentieth-century European styles. Liu traces the genesis and development of New Music throughout the twentieth century, deftly examining the cultural, social, and political forces that shaped New Music and its uses by politicians and the government.

The comparative study of the Latin and Anglo-Norman Versions of the Voyage of St Brendan offers an insight into the way that fantastic imagery was used to discuss sensitive theological issues in one of the most popular medieval narratives.

"Studies on the Legend of the Holy Grail" by Alfred Trübner Nutt. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten or yet undiscovered gems of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. Chinese cinema has a long history of engagement with China's art traditions, and literati (wenren) landscape painting has been an enduring source of inspiration. Literati Lenses explores this interplay during the Mao era, a time when cinema, at the forefront of ideological campaigns and purges, was held to strict political guidelines. Through four films—Li Shizhen (1956), Stage Sisters (1964), Early Spring in February (1963), and Legend of Tianyun Mountain (1979)—Mia Liu reveals how landscape offered an alternative text that could operate beyond political constraints and provide a portal for smuggling interesting discourses into the film. While allusions to pictorial traditions associated with a bygone era inevitably took on different meanings in the context of Mao-era cinema, cinematic engagement with literati landscape endowed films with creative and critical space as well as political poignancy. Liu not only identifies how the conventions and aesthetics of traditional literati landscape art were reinvented and mediated on multiple levels in cinema, but also explores how post-1949 Chinese filmmakers configured themselves as modern intellectuals in the spaces forged among the vestiges of the old. In the process, she deepens her analysis, suggesting that landscape be seen as an allegory of human life, a mirror of the age, and a commentary on national affairs.

In a dark future, when North America has split into two warring nations, 15-year-olds Day, a famous criminal, and June, the brilliant soldier hired to capture him, discover that they have a common enemy. P. Putnam's Sons.

In this study Lei focuses on the notion of 'performing Chinese' in traditional opera in the 'contact zones', where two or more cultures, ethnicities, and/or ideologies meet and clash. This work seeks to create discourse among theatre and performance studies, Asian and Asian American studies, and transnational and diasporic studies.

This volume is the most extensive social and cultural history of twentieth-century Huangmei Opera to date. A regional Chinese theater originating in the Anqing countryside, Huangmei Opera gained popularity with the success of the 1950s play and movie, Tianxian pei ??? (Married to a Heavenly Immortal). Through a case study of this work, the author juxtaposes the complex process of rewriting and revising the play and movie against the rapidly changing cultural and ideological climate of the Communist theater reform movement. As a result, the traditional theme of filial piety becomes a struggle over class and free love. This volume features a full translation of the original play and its revision in the 1950s, as well as selected articles by playwrights, directors, performers, and critics. These primary sources allow readers to gain access to inside views of the contemporaries and their political and artistic concerns. "Wilt Idema is one of the most important scholars in Chinese literary and cultural studies. Few in the

academia can emulate him in both the spectrum of specializations and the depth of scholarship. From Yuan drama to Ming fiction, and traditional folk culture to modern performing arts, Idema's work demonstrates a Sinologist's dedication, erudition, and originality at its best. Tianxian pei is arguably the most popular play in midtwentieth century China. In his book, Idema discusses the play's roots and ramifications, its incarnations in multiple genres and medial forms, and its significance in modern Chinese cultural politics. His critical insight is illuminating and his translational expertise impeccable. The Metamorphosis of Tianxian pei is a major contribution to the studies of Chinese folklore, literature, theatre, and media." by David Derwei Wang, Harvard University

In this third book of the series, readers learn about integrity and the important of doing whats right, even when its hard. Is a mythical beast lurking in Ambrosia? It travels only at night. It stands three feet taller than the average human. It wields incredible strength. Its been called Sasquatch, Yeti, Orange Eyes, Mud Monster . . . Bigfoot . . . and the people of Ambrosia believe its only a legend. Until now! Long, coarse strands of animal hair the vet cant identify . . . old Silass wild story . . . metal doors ripped apart by powerful claws . . . terrorized campers . . . and in the middle of it all, a dog named Jake, who captures a place in Mikes heart. Legend of the Desert Bigfoot plunges Mike, Ben, Winnie, and Spence into a mystery they never could have imagined.

On the basis of first-hand materials gathered through decades of field research and fleshed out with the author's insightful religious, cultural, and historical observations extending back to the Qing dynasty, ancient archaeological discoveries, and the legacy of Siberian peoples, this two-volume ethnological study investigates shamanic rituals, myths, and lore in northern China and explores the common ideology underlying the origins of the region's cultures. This second volume focuses on northern shamanic divination, spirit idols, and folklore covering the myths of the Manchu-Tungus, Manchu creation shrine tales, and individual tribal myths. This mythic heritage helps identify shared patterns of thought among the ethnic peoples of northern China; points to cultural integration with Buddhist, Daoist, and Han Chinese cultures; and shows their understand of the natural world, the creation of humankind, social life, and history and their interactions with their surroundings. In this regard, shamanic spirituality in northern China is characterized by functionality and practicality in daily life situations, in contrast to the received wisdom that defines shamanic praxis as a pure supernatural spirit journey. The book will be of great value to scholars of religion and to both anthropologists and ethnologists in the fields of shamanism studies, Northeast Asian folklore, and Manchu studies.

Reveals an ancient race of Little People, the catalyst for the emergence of the first known civilizations • Traces the common roots of key words and holy symbols, including the scarlet biretta of Catholic cardinals, back to the Little People • Explains how the mounds of North America and Ireland were not burial sites but the homes of the Little People • Includes the Tuatha De Danaan, the Hindu Sri Vede, the dwarf gods of Mexico and Peru, the Menehune of Hawaii, the Nunnehi of the Cherokee as well as African Pygmies and the Semang of Malaysia All cultures haves stories of the First People, the "Old Ones," our prehistoric forebears who survived the Great Flood and initiated the first sacred traditions. From the squat "gods" of Mexico and Peru to the fairy kingdom of Europe to the blond pygmies of Madagascar, on every continent of the world they are remembered as masters of stone carving, agriculture, navigation, writing, and shamanic healing--and as a "hobbit" people, no taller than 31/2 feet in height yet perfectly

proportioned. Linking the high civilizations of the Pleistocene to the Golden Age of the Great Little People, Susan Martinez reveals how this lost race was forced from their original home on the continent of Pan (known in myth as Mu or Lemuria) during the Great Flood of global legend. Following the mother language of Pan, Martinez uncovers the original unity of humankind in the common roots of key words and holy symbols, including the scarlet biretta of Catholic cardinals, and shows how the Small Sacred Workers influenced the primitive tribes that they encountered in the post-flood diaspora, leading to the rise of civilization. Examining the North American mound-culture sites, including the diminutive adult remains found there, she explains that these stately mounds were not burial sites but the sanctuaries and homes of the Little People. Drawing on the intriguing worldwide evidence of pygmy tunnels, dwarf villages, elf arrows, and tiny coffins, Martinez reveals the Little People as the real missing link of prehistory, later sanctified and remembered as gods rather than the mortals they were.

Ranging from the earliest days of the cinema to the present, *The Hidden Foundation* reestablishes class as a fundamental aspect of film history. Featuring prominent film scholars and historians, this volume is unique in its international scope, diversity of perspectives and methodologies, and the sweep of its analysis. *The Hidden Foundation* begins with a review of the history of class in social and political thought, going on to chronicle its disappearance from film and cultural studies. Subsequent essays consider topics ranging from American and Soviet silent film through Chinese and American film in the fifties, to the restructuring of the working class that was a feature of films of the 1980s in both the United States and Great Britain.

In the 1920s an international team of scientists and miners unearthed the richest evidence of human evolution the world had ever seen: Peking Man. After the communist revolution of 1949, Peking Man became a prominent figure in the movement to bring science to the people. In a new state with twin goals of crushing “superstition” and establishing a socialist society, the story of human evolution was the first lesson in Marxist philosophy offered to the masses. At the same time, even Mao’s populist commitment to mass participation in science failed to account for the power of popular culture—represented most strikingly in legends about the Bigfoot-like Wild Man—to reshape ideas about human nature. *The People’s Peking Man* is a skilled social history of twentieth-century Chinese paleoanthropology and a compelling cultural—and at times comparative—history of assumptions and debates about what it means to be human. By focusing on issues that push against the boundaries of science and politics, *The People’s Peking Man* offers an innovative approach to modern Chinese history and the history of science.

Linking the past and present of Polish-Jewish relations, and combining anthropological fieldwork with archival material and secondary literature, this study reveals a pattern of Polish-Jewish interdependence.

During the Hongwu period, the Beastmen race, known as the "External Demons", came with unpredictable weapons. Thus, a war broke out between the armies of the Ming Dynasty and the outer demons. The folk martial artists and the martial artists of the martial arts world all formed their own sects to participate in the battle between the outer demons. After the Great Ming Royal Family witnessed the powerful strength of the external devil, they eventually bowed their heads to the external devil and gave up on the other sects. Signing unequal treaties with foreign devils without authorization... ?

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Who was Wallace Wood? The maddest artist of Mad magazine? The man behind Marvel's Daredevil? The Life and Legend is an incisive look back at the life and career of one of the greatest and most mythic figures of cartooning. Edited over the course of thirty years by former Wood assistant Bhub Stewart, The Life and Legend is a biographical portrait, generously illustrated with Wood's gorgeous art as well as little-seen personal photos and childhood ephemera. Also: remembrances by Wood's friends, colleagues, assistants, and loved ones. This collective biographical and critical portrait explores the humorous spirit, dark detours, and psychological twists of a gifted maverick in American pop culture.

When a legendary stone is stolen from Westminster Abbey, Great Britain is set astir. Both the IRA and the Scottish nationalists are suspected. Amid the uproar, young politician Andrew Trentham embarks on a personal quest for answers. But the more he learns about his Scottish ancestry, the more questions he has.

This dissertation takes the famous Chinese revolutionary music-drama *The White-Haired Girl* as a case study of the importance of notions of folk cultural authenticity on the literature and art produced under the auspices of the Communist Party in China during the wartime era of the 1940s. The idea that *The White-Haired Girl* was originally inspired by folklore has often been emphasized by the Chinese literary establishment to make it appear as a collective creation of the nation and interpreted by scholars as evidence of the Communist Party's successful appropriation of popular social values for revolutionary propaganda during the war. This study goes beyond such claims by examining the roles of the individual writers, literary theorists and dramatists who produced *The White-Haired Girl* to reveal how themes and forms from Chinese folk culture were converted into artistic signs of the social authenticity of the revolution, in a process I label revolutionary folklorism. Examining the ways that romantic nationalist ideas of folkloric authenticity mediated modern literary and theatrical aesthetics and revolutionary politics in China during the war, I aim to resituate Chinese Communist cultural production within a larger global history of modernism's attempts to overcome tradition through reconfigurations of elite and popular cultures. Although widely understood as originally inspired by an authentic oral folktale, the first chapter of this study argues instead that the narrative of *The White Haired Girl* was crafted by the little-known writer Shao Zinan, who utilized motifs of the fantastic from folklore and traditional fiction and drew upon modern literary, social-scientific and political imaginaries to depict the plight of women under rural patriarchy and offer Communist revolution as a vision of gender liberation. The second chapter of this dissertation examines how the Marxist literary critic Zhou Yang, head of the premiere Communist literary and artistic training institute during the war - the Lu Xun Art Academy, sponsored the production of *The White-Haired Girl* amidst criticisms that its narrative was too fantastic by re-interpreting Shao's story in light of theories of Russian literary aesthetics, Soviet Socialist Realism and the Maoist ideology of national liberation. The third chapter of this study examines the intersecting legacies of the Western and Soviet modernist theaters and the early twentieth-century movement to reform traditional Chinese theater that the drama theorist Zhang Geng drew upon as he supervised the stage production of *The White-Haired Girl* at the Lu Xun Academy. Through Zhang's influence, the music-drama was conceived as type of national revolutionary Gesamtkunstwerk, or "total art-work," that could maximize the emotional affect and political impact of the work on the basis of a formal integration of elements of Chinese and Western and folk and elite performing arts, revealing unexpected traces of the influence of Wagnerian aesthetics on the revolutionary literature and art of twentieth-century China. This study concludes by considering how *The White-Haired Girl* represented a unique historical repurposing of traditional Chinese modes of literary production on the basis of local folkloric sources to apply a Marxist critique of ideology to popular religious consciousness in China, an operation which outlined the Communist revolution within the paradoxical discursive figure of a legend about the falsity of legends or an anti-

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mythological myth.

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