

The Literature Of China In The Twentieth Century

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Protracted Contest John W. Garver 2011-07-01 Ever since the two ancient nations of India and China established modern states in the mid-20th century, they have been locked in a complex rivalry ranging across the South Asian region. Garver offers a scrupulous examination of the two countries' actions and policy decisions over the past fifty years. He has interviewed many of the key figures who have shaped their diplomatic history and has combed through the public and private statements made by officials, as well as the extensive record of government documents and media reports. He presents a thorough and compelling account of the rivalry between these powerful neighbors and its influence on the region and the larger world.

Witness Against History Yomi Braester 2003 This study offers fresh readings of milestones in twentieth-century Chinese fiction, film, and drama and argues that they have questioned the faith in historical progress and in the viability of a sphere of free debate.

An Anthology of the Twentieth Century Chinese Literary Theory and Criticism Xiaoming Chen 2016-05-08 Translating 20th century Chinese literary theory and criticism is a difficult task that has been attempted by many scholars but remains unaccomplished. In this project, the two editors are trying to sort out about 50 works of literary theory and criticism by 40 authors and to translate them into English. These original works were widely influential in their own time and have exerted persistent modeling influences upon the history of 20th century Chinese literature as well as theory and criticism. If China does have such well-known authors in the 20th century like Lu Xun, Mao Dun and Lao She, and more contemporary ones like Mo Yan, Yu Hua, and Wang Anyi, China's literary critics and theorists in this period almost remain unknown and unrecognized by international critical and scholarly circles. In this sense, modern Chinese literary theories seem to be unworthy of noticing to the Western literary scholarship. Having this situation in the editors' mind, they aim to improve this embarrassing situation by introducing to the world the representatives in the theoretical and critical field in different periods of 20th century China, thus contributing to the diversity of literary studies on the international scale. The result of this ambitious project is the 375, 000-word English translation of the most important theoretical and critical works or essays by the most influential Chinese literary theorists and critics in the 20th century. Starting from Liang Qichao and ending with Chen Xiaoming, one can find how Chinese literary theory and criticism have evolved in the broad context of world literature and theory and criticism.

Transforming History Brian Moloughney 2012-02-03 *Transforming History* examines the profound transformation of historical thought and practice of writing history from the late Qing through the midtwentieth century. The authors devote extensive analysis to the common set of intellectual and political forces that shaped the study of history, from the ideas of evolution, positivism, nationalism, historicism, and Marxism, to political processes such as revolution, imperialism, and modernization. Also discussed are the impact and problems associated with the nationstate as the subject of history, the linear model of historical time, and the spatial system of nationstates. The result is a convincing study that illustrates how history has transformed into a modern academic discipline in China.

A History of Modern Chinese Fiction Chih-tsing Hsia 1999 First published in 1961, and reissued in new editions several times, this is the pioneering, classic study of 20th-century Chinese fiction. The book covers some 60 years, from the Literary Revolution of 1917 through the Cultural Revolution of 1966-76. C. T. Hsia, Prof. Emeritus of Chinese at Columbia Univ., examines the major writers from Lu Hsun to Eileen Chang and representative works since 1949 from both mainland China and Taiwan. The first serious study of modern Chinese fiction in English, this book is also the best study of its subject available. Not only the specialist, but every reader who is interested in China or in literature will find it of interest. Hsia's astute insights and graceful writing make the book enjoyable as well as deeply edifying.

Literature and the Arts in Twentieth Century China Adolphe C. Scott 1963 A. C. Scott, a student of Chinese culture, traces the development of the novel, short story, and poetry; the theatre and dance; painting, the graphic arts, and sculpture; architecture; and music through the 20th century. He also discusses the artistic achievements of the Chinese outside of China.

The Monster That Is History David Der-Wei Wang 2004-10-04 In ancient China a monster called Taowu was known for both its vicious nature and its power to see the past and the future. 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.

Chinese Fiction of the Nineteenth and Early Twentieth Centuries Patrick Hanan 2004-11-03 It has often been said that the nineteenth century was a relatively stagnant period for Chinese fiction, but preeminent scholar Patrick Hanan shows that the opposite is true: the finest novels of the nineteenth century show a constant experimentation and evolution. In this collection of detailed and insightful essays, Hanan examines Chinese fiction before and during the period in which Chinese writers first came into contact with western fiction. Hanan explores the uses made of fiction by westerners in China; the adaptation and integration of western methods in Chinese fiction; and the continued vitality of the Chinese fictional tradition. Some western missionaries, for example, wrote religious novels in Chinese, almost always with the aid of native assistants who tended to change aspects of the work to "fit" Chinese taste. Later, such works as Washington Irving's "Rip Van Winkle," Jonathan Swift's "A Voyage to Lilliput," the novels of Jules Verne, and French detective stories were translated into Chinese. These interventions and their effects are explored here for virtually the first time.

The Handbook of Political, Social, and Economic Transformation Wolfgang Merkel 2019-01-25 Political, social, and economic transformation is a complex historical phenomenon. It can adequately be analysed only by a multidisciplinary approach. The Handbook brings together an international team of scholars who are specialists in their respective research fields. It introduces the most important areas, theories, and methods in transformation research, with particular attention placed on the historical and

comparative dimension. Although focussing on post-communist and other democratic transformations in our epoch, the Handbook therefore presents and discusses not only their problems, paths, and developments, but also deals with the antecedent 'waves', beginning with the Meiji Restoration in Japan in 1868 and its aftermath. The book is structured into six parts. Starting with basic concepts as systems, actors, and institutions (Section I), it gives an overview over major theoretical approaches and research methods (Sections II and III). The connection of theory and method with their application is essential, allowing special insights into the past and opens analytical avenues for transformation research in the future. Section (IV) provides a historically oriented description or interpretation of particular 'waves' or types of societal transformation. With a clear focus on present transformations, the contributions to Section V provide a description and discussion of the problems, structures, actors, and courses of the transformations within different spheres of (civil) society, politics, law, and economics. Finally, brief lexicographic entries in Section VI delineate research perspectives and facts about relevant issues of societal transformation. Each of the 79 contributions contains a concise list of the most important research literature.

Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art Minglu Gao 2011-04-29 A groundbreaking book that describes a distinctively Chinese avant-gardism and a modernity that unifies art, politics, and social life. To the extent that Chinese contemporary art has become a global phenomenon, it is largely through the groundbreaking exhibitions curated by Gao Minglu: "China/Avant-Garde" (Beijing, 1989), "Inside Out: New Chinese Art" (Asia Society, New York, 1998), and "The Wall: Reshaping Contemporary Chinese Art" (Albright-Knox Art Gallery, 2005) among them. As the first Chinese writer to articulate a distinctively Chinese avant-gardism and modernity—one not defined by Western chronology or formalism—Gao Minglu is largely responsible for the visibility of Chinese art in the global art scene today. Contemporary Chinese artists tend to navigate between extremes, either embracing or rejecting a rich classical tradition. Indeed, for Chinese artists, the term "modernity" refers not to a new epoch or aesthetic but to a new nation—modernity inextricably connects politics to art. It is this notion of "total modernity" that forms the foundation of the Chinese avant-garde aesthetic, and of this book. Gao examines the many ways Chinese artists engaged with this intrinsic total modernity, including the '85 Movement, political pop, cynical realism, apartment art, maximalism, and the museum age, encompassing the emergence of local art museums and organizations as well as such major events as the Shanghai Biennial. He describes the inner logic of the Chinese context while locating the art within the framework of a worldwide avant-garde. He vividly describes the Chinese avant-garde's embrace of a modernity that unifies politics, aesthetics, and social life, blurring the boundaries between abstraction, conception, and representation. Lavishly illustrated with color images throughout, this book will be a touchstone for all considerations of Chinese contemporary art.

Found in Translation Jing Jiang 2020-11-30 Found in Translation investigates Chinese science fiction as a phenomenon of world literature. It highlights the ways in which science fiction intervened in critical debates on nationalism, realism, humanism, and environmentalism in twentieth-century China.

The Columbia History of Chinese Literature Victor H. Mair 2010-03-10 The Columbia History of Chinese Literature is a comprehensive yet portable guide to China's vast literary traditions. Stretching from earliest times to the present, the text features original contributions by leading specialists working in all genres and periods. Chapters cover poetry, prose, fiction, and drama, and consider such contextual subjects as popular culture, the impact of religion, the role of women, and China's relationship with non-Sinitic languages and peoples. Opening with a major section on the linguistic and intellectual foundations of Chinese literature, the anthology traces the development of forms and movements over time, along with critical trends, and pays particular attention to the premodern canon.

Redemption and Revolution Motoe Sasaki 2016-10-18 In the early twentieth century, a good number of college-educated Protestant American women went abroad by taking up missionary careers in teaching, nursing, and medicine. Most often, their destination was China, which became a major mission field for the U.S. Protestant missionary movement as the United States emerged to become an imperial power. These missionary women formed a cohort of new women who sought to be liberated from traditional gender roles. As educators and benevolent emancipators, they attempted to transform Chinese women into self-sufficient middle-class professional women just like themselves. As Motoe Sasaki shows in *Redemption and Revolution*, these aspirations ran parallel to and were in conflict with those of the Chinese *xin nüxing* (New Women) they encountered. The subjectivity of the New Woman was an element of global modernity expressing gendered visions of progress. At the same time it was closely intertwined with the view of historical progress in the nation. Though American and Chinese New Women emphasized individual autonomy in that each sought to act as historical agents for modern progress, their notions of subjectivity were in different ways linked to the ideologies of historical progress of their nations. Sasaki's transnational history of these New Women explores the intersections of gender, modernity, and national identity within the politics of world history, where the nation-state increased its presence as a universal unit in an ever-interconnecting global context.

The Battle for Manchuria and the Fate of China Harold Miles Tanner 2013 In the spring of 1946, Communists and Nationalist Chinese were battled for control of Manchuria and supremacy in the civil war. The Nationalist attack on Siping ended with a Communist withdrawal, but further pursuit was halted by a cease-fire brokered by the American general, George Marshall. Within three years, Mao Zedong's troops had captured Manchuria and would soon drive Chiang Kai-shek's forces off the mainland. Did Marshall, as Chiang later claimed, save the Communists and determine China's fate? Putting the battle into the context of the military and political struggles fought, Harold M. Tanner casts light on all sides of this historic confrontation and shows how the outcome has been, and continues to be, interpreted to suit the needs of competing visions of China's past and future.

The Literature of China in the Twentieth Century Bonnie S. McDougall 1997 This text surveys the literature of the Chinese mainland, concentrating on fiction, poetry and drama, with background surveys on the historical, social and cultural context, and chapters on individual writers and their works. It assumes no knowledge of Chinese. Topics include: the role of writers and the function of literature in a modernizing society; the long, native Chinese tradition; the emphasis on culture and propaganda in a modernizing state; the relation of writers to their readers; and writers general impact on modern Chinese society.

The Literature of China in the Twentieth Century Bonnie S. McDougall 1997 In this ground-breaking book, Bonnie S. McDougall and Kam Louie present the first comprehensive, integrated survey of twentieth-century Chinese literature. *The Literature of China in the Twentieth Century* traces the development of Chinese literature from the Boxer Rebellion, when the strains of Western influence first emerged, to the Tiananmen Massacre, when dissident poets, such as Bei Dao, earned international acclaim and indefinite exile from the mainland. Each of the book's three chronological sections contains individual chapters examining the poetry, drama, and fiction of the period and includes an introduction outlining the historical and social context of the individual writers and their works. By analyzing this captivating literary tradition in terms of subject, theme, language, structure, style, intended audience, and cultural impact, the authors present a vivid picture of this important literature and a unique window on twentieth-century Chinese society.

Ah Q Archaeology Paul B. Foster 2006-04-03 *Ah Q Archaeology* concretely situates Lu Xun's critique of

national character vis-a-vis metanarratives of nationalism and modernity through a close examination of his works in their historical context. Paul B. Foster uses a discursive approach to tie together Lu Xun's major theme of national character critique and its fate in China's tumultuous twentieth century.

China's Twentieth Century Wang Hui 2016-03-01 An examination of the shifts in politics and revolution in China over the last century What must China do to become truly democratic and equitable? This question animates most progressive debates about this potential superpower, and in China's Twentieth Century the country's leading critic, Wang Hui, turns to the past for an answer. Beginning with the birth of modern politics in the 1911 revolution, Wang tracks the initial flourishing of political life, its blossoming in the radical sixties, and its decline in China's more recent liberalization, to arrive at the crossroads of the present day. Examining the emergence of new class divisions between ethnic groups in the context of Tibet and Xinjiang, alongside the resurgence of neoliberalism through the lens of the Chongqing Incident, Wang Hui argues for a revival of social democracy as the only just path for China's future.

Wealth and Power Orville Schell 2014-09-09 Through a series of lively and absorbing portraits of iconic modern Chinese leaders and thinkers, two of today's foremost specialists on China provide a panoramic narrative of this country's rise to preeminence that is at once analytical and personal. How did a nation, after a long and painful period of dynastic decline, intellectual upheaval, foreign occupation, civil war, and revolution, manage to burst forth onto the world stage with such an impressive run of hyperdevelopment and wealth creation—culminating in the extraordinary dynamism of China today? *Wealth and Power* answers this question by examining the lives of eleven influential officials, writers, activists, and leaders whose contributions helped create modern China. This fascinating survey begins in the lead-up to the first Opium War with Wei Yuan, the nineteenth-century scholar and reformer who was one of the first to urge China to borrow ideas from the West. It concludes in our time with human-rights advocate and Nobel Peace Prize laureate Liu Xiaobo, an outspoken opponent of single-party rule. Along the way, we meet such titans of Chinese history as the Empress Dowager Cixi, public intellectuals Feng Guifen, Liang Qichao, and Chen Duxiu, Nationalist stalwarts Sun Yat-sen and Chiang Kai-shek, and Communist Party leaders Mao Zedong, Deng Xiaoping, and Zhu Rongji. The common goal that unites all of these disparate figures is their determined pursuit of fuqiang, “wealth and power.” This abiding quest for a restoration of national greatness in the face of a “century of humiliation” at the hands of the Great Powers came to define the modern Chinese character. It's what drove both Mao and Deng to embark on root-and-branch transformations of Chinese society, first by means of Marxism-Leninism, then by authoritarian capitalism. And this determined quest remains the key to understanding many of China's actions today. By unwrapping the intellectual antecedents of today's resurgent China, Orville Schell and John Delury supply much-needed insight into the country's tortured progression from nineteenth-century decline to twenty-first-century boom. By looking backward into the past to understand forces at work for hundreds of years, they help us understand China today and the future that this singular country is helping shape for all of us. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY ST. LOUIS POST-DISPATCH “Superb . . . beautifully written and neatly structured.”—Financial Times “[An] engaging narrative of the intellectual and cultural origins of China's modern rise.”—The New York Times Book Review “Informative and insightful . . . a must-read for anyone with an interest in the world's fastest-rising superpower.”—Slate “It does a better job than most other books of answering a basic question the rest of the world naturally asks about China's recent rise: What does China want?”—The Atlantic “The portraits are beautifully written and bring to life not only their subjects but also the mood and intellectual debates of the times in which they lived.”—Foreign Affairs “Excellent and erudite . . . [The authors] combine scholarly learning with a reportorial appreciation of colorful, revealing details.”—The National Interest

Postsocialism and Cultural Politics Xudong Zhang 2008-04-25 Xudong Zhang offers a critical analysis of China's 'long 1990s', the tumultuous years between the 1989 Tiananmen Square crackdown and China's entry into the World Trade Organisation in 2001.

Literary Information in China Anatoly Detwyler 2021-03 "An expansive yet concise literary history that traces the organization of literary information in China at the levels of the word, the document, and the collection, introducing readers to how these organizing forms operate across time. The volume will provide critical introductions to cultural forms and technologies of information management, such as graphemes and sentences, lexicons and encyclopedias, anthologies and newspapers, and libraries and databases. The individual contributions will offer up-to-date introductions for scholars and students (both undergraduate and graduate) seeking to understand how Chinese graphs or characters are encoded at a linguistic level and through digital technology; how anthologies were organized and what writings were included; how newspapers and journals distributed literary writings in time and space; how libraries, archives, and museums developed from imperial repositories to public, academic, and state-run institutions; and how bibliographic writings provided the foundations for digital thematic research collections"--

Women and the Periodical Press in China's Long Twentieth Century Michel Hockx 2018-05-24 A major illustrated collection offering a fresh interdisciplinary reading of Chinese women's periodicals and history in the long twentieth century.

Local Religion in North China in the Twentieth Century Daniel L. Overmyer 2009 This book is a comprehensive survey of the structure, organization and institutionalization of local community religious traditions in north China villages in the twentieth century. These traditions have their own forms of leaders, deities and beliefs. Despite much local variation one everywhere finds similar temples, images, offerings and temple festivals, all supported by practical concerns for divine aid to deal with the problems of everyday life. These local traditions are a structure in the history of Chinese religions; they have a clear sense of their own integrity and rules, handed down by their ancestors. There are Daoist, Buddhist and government influences on these traditions, but they must be adapted to the needs of local communities. It is the villagers who build temples and organize festivals, in which all members of the community are expected to participate and contribute. With chapters on such topics as historical origins and development, leadership and organization, temple festivals, temples and deities, and beliefs and values.

The Experience of Modernity Janet Ng 2003-05-12 DIVExamines the aftershocks of the Chinese vernacular reform movement as expressed in early twentieth-century autobiography /div

The Columbia Anthology of Modern Chinese Literature Joseph S. M. Lau 2007 An anthology of Chinese fiction, poetry, and essays written during the twentieth and twenty-first centuries.

[The Big Red Book of Modern Chinese Literature: Writings from the Mainland in the Long Twentieth Century](#) Yunte Huang 2016-02-01 A panoramic vision of the Chinese literary landscape across the twentieth century. Award-winning literary scholar and poet Yunte Huang here gathers together an intimate and authoritative selection of significant works, in outstanding translations, from nearly fifty Chinese writers, that together express a search for the soul of modern China. From the 1912 overthrow of a millennia-long monarchy to the Cultural Revolution, to China's rise as a global military and economic superpower, the Chinese literary imagination has encompassed an astonishing array of moods and styles—from sublime lyricism to witty surrealism, poignant documentary to the ironic, the

transgressive, and the defiant. Huang provides the requisite context for these revelatory works of fiction, poetry, essays, letters, and speeches in helpful headnotes, chronologies, and brief introductions to the Republican, Revolutionary, and Post-Mao Eras. From Lu Xun's *Call to Arms* (1923) to Gao Xinjiang's Nobel Prize-winning *Soul Mountain* (1990), this remarkable anthology features writers both known and unknown in its celebration of the versatility of writing. From belles lettres to literary propaganda, from poetic revolution to pulp fiction, *The Big Red Book of Modern Chinese Literature* is an eye-opening, mesmerizing, and indispensable portrait of China in the tumultuous twentieth century.

Stories for Saturday 2003-05-31 In the first half of the twentieth century, urban Chinese regularly lost themselves in tales of scandalous affairs, tender romances, and splendid acts of martial gallantry--standard reading fare on Saturdays among city dwellers craving entertainment and escape. Openly disdained by many intellectuals for their frothy content and maudlin appeal, these tales have been largely ignored in histories and anthologies of modern Chinese fiction both in China and the West. Recently, however, increasing attention has been paid to this fiction and its place in the vibrant tradition of Chinese writing during a period of rapid cultural change. The stories selected and translated here invited Chinese readers to enter worlds at once connected to and removed from their familiar surroundings. Today, the stories have become a record of what urban life was actually like, as well as what readers then wished it to be. Like Chinese from decades past indulging in a pleasurable hour or two on a Saturday afternoon, readers of English can now enjoy and learn from these diverse stories, expertly translated. The volume's afterword provides valuable insights into this long-overlooked area of modern Chinese literature.

The Heart of Time Sabina Knight 2006 Knight describes modern Chinese fiction's unique contribution to ethical and literary debates over the possibility for meaningful moral action. By analyzing discourses of agency and fatalism and the ethical import of narrative structures, the author explores how representations of determinism and moral responsibility changed over the 20th century.

From May Fourth to June Fourth Ellen Widmer 1993 What do Chinese literature and film inspired by the Cultural Revolution (1966-1976) have in common with media of the May Fourth movement (1918-1930)? This book demonstrates several shared aims: to liberate narrative arts from aesthetic orthodoxies, to draw on foreign sources for inspiration, and to free individuals from social conformity.

Twentieth-century Chinese Women's Poetry: An Anthology Julia C. Lin 2014-12-18 Chinese women's writing is rich and abundant, although not well known in the West. Despite the brutal wars and political upheavals that ravaged twentieth-century China, the ranks of women in the literary world increased dramatically. This anthology introduces English language readers to a comprehensive selection of Chinese women poets from both the mainland and Taiwan. It spans the early 1920s and the era of Republican China's literary renaissance through the end of the twentieth century. The collection includes 245 poems by forty poets in elegant English translations, as well as an extensive introduction that surveys the history of contemporary Chinese women's poetry. Brief biographical head notes introduce each poet, from Bin Xin, China's preeminent woman poet in the early Republican period, to Rongzi, a leading poet of modern Taiwan. The selections are startling, moving, and wide-ranging in mood and tone. Together they present an enticing palette of delightful, elegant, playful, lyric, and tragic poetry.

Gender and Subjectivities in Early Twentieth-Century Chinese Literature and Culture P. Zhu 2015-06-10 Through both cultural and literary analysis, this book examines gender in relation to late Qing and modern Chinese intellectuals, including Mu Shiying, Bai Wei, and Lu Xun. Tackling important,

previously neglected questions, Zhu ultimately shows the resilience and malleability of Chinese modernity through its progressive views on femininity.

Revolution Plus Love Liu Jianmei 2003-09-30 In the aftermath of the May Fourth movement, a growing expectation of revolution raised important intellectual issues about the position of the individual within a society in turmoil and the shifting boundaries of political and sexual identities. The theme of "revolution plus love," a literary response to the widespread insurrections and upheaval, was first popularized in the late 1920s. In her examination of this popular but understudied literary formula, Liu Jianmei argues that revolution and love are culturally variable entities, their interplay a complex and constantly changing literary practice that is socially and historically determined. Liu looks at the formulary writing of "revolution plus love" from the 1930s to the 1970s as a case study of literary politics. Favored by leftist writers during the early period of revolutionary literature, it continued to influence mainstream Chinese literature up to the 1970s. By drawing a historical picture of the articulation and rearticulation of this theme, Liu shows how changes in revolutionary discourse force unpredictable representations of gender rules and power relations, and how women's bodies reveal the complex interactions between political representation and gender roles. *Revolution Plus Love* is a nuanced and carefully considered work on gender and modernity in China, unmatched in its broad use of literary resources. It will be of considerable interest to scholars and students of modern Chinese literature, women's studies, cultural studies, and comparative literature.

Fictional Realism in Twentieth-century China Dewei Wang 1992 Although deconstruction has become a popular catchword, as an intellectual movement it has never entirely caught on within the university. For some in the academy, deconstruction, and Jacques Derrida in particular, are responsible for the demise of accountability in the study of literature. Countering these facile dismissals of Derrida and deconstruction, Herman Rapaport explores the incoherence that has plagued critical theory since the 1960s and the resulting legitimacy crisis in the humanities. Against the backdrop of a rich, informed discussion of Derrida's writings -- and how they have been misconstrued by critics and admirers alike -- *The Theory Mess* investigates the vicissitudes of Anglo-American criticism over the past thirty years and proposes some possibilities for reform.

Women's Literary Feminism in Twentieth-Century China A. Dooling 2005-02-18 This is a critical inquiry into the connections between emergent feminist ideologies in China and the production of 'modern' women's writing from the demise of the last imperial dynasty to the founding of the PRC. It accentuates both well-known and under-represented literary voices who intervened in the gender debates of their generation as well as contextualises the strategies used in imagining alternative stories of female experience and potential. It asks two questions: first, how did the advent of enlightened views of gender relations and sexuality influence literary practices of 'new women' in terms of narrative forms and strategies, readership, and publication venues? Second, how do these representations attest to the way these female intellectuals engaged and expanded social and political concerns from the personal to the national?

The New Woman in Early Twentieth-century Chinese Fiction Jin Feng 2004 In *The New Woman in Early Twentieth-century Chinese Fiction*, Jin Feng discusses representations of women in May Fourth fiction, issues of gender, modernity, individualism, subjectivity, and narrative strategy. In this thought-provoking book about a crucial period of Chinese literature, Feng argues that male writers such as Lu Xun, Yu Dafu, Ba Jin, and Mao Dun created fictional women as mirror images of their own political inadequacy, but that at the same time this was also an egocentric ploy to affirm and highlight the modernity of the male author. This gender-biased attitude was translated into reality when women

writers emerged. Whereas unfair, gender-biased criticism all but stifled the creative output of Bing Xin, Fang Yuanjun, and Lu Yin, Ding Ling's dogged attention to narrative strategy allowed her to maintain subjectivity and independence in her writings; that is until all writers were forced to write for the collective.

The Literary Field of Twentieth-century China Michel Hockx 1999 A collection of essays which address literary sociology with the intention of illuminating modern China, its literature and those who work in the field. The sociological background to the production and consumption of literary texts is examined, shedding light on their meaning and structure.

Gender and Sexuality in Twentieth-Century Chinese Literature and Society Tonglin Lu 1997-01-01 "Only women and inferior men are difficult to deal with." Confucius Two thousand years after Confucius, the contributors to this book ask if Chinese women have succeeded in changing their status as the equivalent of "inferior men." Gender and Sexuality in Twentieth-Century Chinese Literature and Society approaches the role of women in social change through analyzing literature and culture during the May Fourth and the Post-Cultural Revolution periods.

Decadence in Modern Chinese Literature and Culture Hongjian Wang 2020-10 "European Decadence, a controversial artistic movement that flourished mainly in late-nineteenth-century France and Britain, has inspired several generations of Chinese writers and literary scholars since it was introduced to China in the early 1920s. Translated into Chinese as *tuifei*, which has strong hedonistic and pessimistic connotations, the concept of Decadence has proven instrumental in multiple waves of cultural rebellion, but has also become susceptible to moralistic criticism. This is the first comprehensive study of decadence in Chinese literature since the early twentieth century. Standing at the intersection of comparative literature and cultural history, it transcends the framework of *tuifei* by locating European Decadence in its sociocultural context and uses it as a critical lens to examine Chinese Decadent literature and Chinese society. Its in-depth analysis reveals that some Chinese writers and literary scholars creatively appropriated the concept of Decadence for enlightenment purposes or to bid farewell to revolution. This study is also the first to offer a holistic understanding of European Decadence, uncovering both its internal logic and external circumstances, hence excavating its distinct explanatory power. It also sheds fresh light on modern Chinese literature and culture. By examining the careers of seven prominent writers-Yu Dafu, Shao Xunmei, Yu Hua, Su Tong, Wang Shuo, Wang Xiaobo, and Yin Lichuan-this study disentangles apparent contradictions in their writing and reveals the nuances in the changing status of China's modern cultural elite. Last but not least, the book significantly expands the scope of comparative literary studies beyond influence studies and cultural translation by effectively adopting a literary-historical approach-a literary phenomenon is seen at once as a product and an indicator of certain sociocultural conditions, so similar literary phenomena can illuminate comparable contexts"--

Twentieth-Century Literary Encounters in China Jeffrey Mather 2019-10-10 From the travel writing of the eccentric plant collector and Reginald Farrer, to Emily Hahn's insider depictions of bohemian life in semi-colonial Shanghai, to Ezra Pound's mediated 'journeys' to Southwest China via the explorer Joseph Rock - Anglo-American representations of China during the first half of the twentieth century were often unconventional in terms of style, form, and content. By examining a range of texts that were written in the flux of travel - including poems, novels, autobiographies - this study argues that the tumultuous social and political context of China's Republican Period (1912-49) was a key setting for conceptualizing cultural modernity in global and transnational terms. In contrast with accounts that examine China's influence on Western modernism through language, translation, and discourse, the

book recovers a materialist engagement with landscapes, objects, and things as transcribed through travel, ethnographic encounter, and embodied experience. The book is organized by three themes which suggest formal strategies through which notions cultural modernity were explored or contested: borderlands, cosmopolitan performances, and mobile poetics. As it draws from archival sources in order to develop these themes, this study offers a place-based historical perspective on China's changing status in Western literary cultures.

From May Fourth to June Fourth Ellen Widmer 2009-06-30 What do the Chinese literature and film inspired by the Cultural Revolution (1966-1976) have in common with the Chinese literature and film of the May Fourth movement (1918-1930)? This new book demonstrates that these two periods of the highest literary and cinematic creativity in twentieth-century China share several aims: to liberate these narrative arts from previous aesthetic orthodoxies, to draw on foreign sources for inspiration, and to free individuals from social conformity. Although these consistencies seem readily apparent, with a sharper focus the distinguished contributors to this volume reveal that in many ways discontinuity, not continuity, prevails. Their analysis illuminates the powerful meeting place of language, imagery, and narrative with politics, history, and ideology in twentieth-century China. Drawing on a wide range of methodologies, from formal analysis to feminist criticism, from deconstruction to cultural critique, the authors demonstrate that the scholarship of modern Chinese literature and film has become integral to contemporary critical discourse. They respond to Eurocentric theories, but their ultimate concern is literature and film in China's unique historical context. The volume illustrates three general issues preoccupying this century's scholars: the conflict of the rural search for roots and the native soil movement versus the new strains of urban exoticism; the diacritics of voice, narrative mode, and intertextuality; and the reintroduction of issues surrounding gender and subjectivity. Table of Contents: Preface Acknowledgments Introduction David Der-wei Wang part:1 Country and City 1. Visitation of the Past in Han Shaogong's Post-1985 Fiction Joseph S. M. Lau 2. Past, Present, and Future in Mo Yan's Fiction of the 1980s Michael S. Duke 3. Shen Congwen's Legacy in Chinese Literature of the 1980s Jeffrey C. Kinkley 4. Imaginary Nostalgia: Shen Congwen, Song Zelai, Mo Yan, and Li Yongping David Der-wei Wang 5. Urban Exoticism in Modern and Contemporary Chinese Literature Heinrich Fruehauf part: 2 Subjectivity and Gender 6. Text, Intertext, and the Representation of the Writing Self in Lu Yun, Dafu, and Wang Meng Yi-tsi Mei Feuerwerker 7. Invention and Intervention: The Making of a Female Tradition in Modern Chinese Literature Lydia H. Liu 8. Living in Sin: From May Fourth via the Antirightist Movement to the Present Margaret H. Decker part: 3 Narrative Voice and Cinematic Vision 9. Lu Xun's Facetious Muse: The Creative Imperative in Modern Chinese Fiction Marston Anderson 10. Lives in Profile: On the Authorial Voice in Modern and Contemporary Chinese Literature Theodore Hutters 11. Melodramatic Representation and the "May Fourth" Tradition of Chinese Cinema Paul G. Pickowicz 12. Male Narcissism and National Culture: Subjectivity in Chen Kaige's King of the Children Rey Chow Afterword: Reflections on Change and Continuity in Modern Chinese Fiction Leo Ou-fan Lee Notes Contributors From May Fourth to June Fourth will be warmly welcomed. It should be of great interest to all concerned with literary developments in the contemporary world on the one hand, and on the other with the enigmas surrounding China's alternating attempts to develop and to destroy herself as a civilization. --Cyril Birch, University of California, Berkeley