



**MASCULINITY**

Issues of Modernity  
and Male Subjectivity  
in Chinese Literature  
of the Late Twentieth  
Century

**BESIEGED?**

**XUEPING ZHONG**

# Masculinity Besieged Issues Of Modern

**T. Zheng**



## **Masculinity Besieged Issues Of Modern:**

**Masculinity Besieged?** Xueping Zhong,2000 A feminist psychoanalytic account of changing conceptions of men and masculinity as seen in recent Chinese literature [International Encyclopedia of Men and Masculinities](#) Michael Flood, Judith Kegan Gardiner, Bob Pease, Keith Pringle,2007-08-07 The International Encyclopedia of Men and Masculinities offers a comprehensive guide to the current state of scholarship about men masculinities and gender around the world The Encyclopedia s coverage is comprehensive across three dimensions areas of personal and social life academic disciplines and cultural and historical contexts and formations The Encyclopedia examines every area of men s personal and social lives as shaped by gender covers masculinity politics the men s groups and movements that have tried to change men s roles presents entries on working with particular groups of boys or men from male patients to men in prison incorporates cross disciplinary perspectives on and examinations of men gender and gender relations gives comprehensive coverage of diverse cultural and historical formations of masculinity and the bodies of scholarship that have documented them The Encyclopedia of Men and Masculinities is composed of over 350 free standing entries written from their individual perspectives by eminent scholars in their fields Entries are organized alphabetically for general ease of access but also listed thematically at the front of the encyclopedia for the convenience of readers with specific areas of interest *International Encyclopedia of Men and Masculinities* , **Masculinity Besieged?** Xueping Zhong,2000 A feminist psychoanalytic account of changing conceptions of men and masculinity as seen in recent Chinese literature **Gender and Sexuality in Modern Chinese History** Susan L. Mann,2011-09-19 Gender and sexuality have been neglected topics in the history of Chinese civilization despite the fact that there is a massive amount of historical evidence on the subject China s late imperial government was arguably more concerned about gender and sexuality among its subjects than any other pre modern state How did these and other late imperial legacies shape twentieth century notions of gender and sexuality in modern China Susan Mann answers this by focusing on state policy ideas about the physical body and notions of sexuality and difference in China s recent history from medicine to the theater to the gay bars from law to art and sports More broadly the book shows how changes in attitudes toward sex and gender in China during the twentieth century have cast a new light on the process of becoming modern while simultaneously challenging the universalizing assumptions of Western modernity **The Avant-Garde and the Popular in Modern China** Liang Luo,2014-07-15 Provides a new perspective on the Chinese avant garde through the figure of artist and activist Tian Han **The Cambridge Companion to Modern Chinese Culture** Kam Louie,2008-06-05 A wide ranging and accessibly written guide to the key aspects of elite and popular culture in contemporary China **Encyclopedia of Contemporary Chinese Culture** Edward Lawrence Davis,2005 First Published in 2009 Routledge is an imprint of Taylor Francis an informa company [The Cosmopolitan Dream](#) Derek Hird, Geng Song,2018-09-06 The Cosmopolitan Dream presents the broad patterns in the transformations of mainland Chinese masculinity over recent years covering both

representations in film fiction and on television and the lived experiences of Chinese men on four continents Exposure to transnational influences has made Chinese notions of masculinity more cosmopolitan than ever before yet the configurations of these hybrid masculinities retain the imprint of Chinese historical models With the increasing interconnectivity of markets around the world the hegemonic mode of manhood is now a highly mobile transnational business form of masculinity However the fusion of this kind of cosmopolitanism with Chinese characteristics has not diminished the conventional class and gender privileges for educated men On the other hand the traditionally prized intellectual masculinity in Chinese culture which did not hold commerce in high regard has reconciled with today's business values Together these factors shape the outlook of the contemporary generation of Chinese elites At the same time globalization has increased the cross country mobility of blue collar Chinese men who may possess a masculine ideal that is different from their white collar counterparts Therefore it is important to examine various types of masculinity with the recent reform era mainland Chinese migration The migrant man whether he is a worker student pop idol or writer all cases studied in this volume could face challenges to his masculinity based on his race class intimate partners or fatherhood The strategies adopted by the Chinese men to reinvent their masculine identities in these stories offer much insight into the complex connections between masculinity and the rapid socioeconomic developments of postsocialist China The *Cosmopolitan Dream* provides a rich and multidisciplinary window into how Chinese masculinities are both shaping and being shaped by a new era of globalization one in which circulations of Chinese capital images and people play an ever more important role This is an insightful and engaging work that makes important contributions to the study of media gender migration and globalization more broadly John Osburg University of Rochester A pioneering contribution toward understanding transnational Chinese masculinities Covering both imagined representations and the actual experience of migrating Chinese men this volume is definitely greater than the sum of its parts in conveying the contents and significance of cosmopolitanism to Chinese masculinities Harriet Zurndorfer Leiden University

**Failure, Nationalism, and Literature** Jing Tsu, 2005 How often do we think of cultural humiliation and failure as strengths Against prevailing views on what it means to enjoy power as individuals cultures or nations this provocative book looks at the making of cultural and national identities in modern China as building success on failure It reveals the exercise of sovereign power where we least expect it and shows how this is crucial to our understanding of a modern world of conflict violence passionate suffering and cultural difference

[The A to Z of Modern Chinese Literature](#) Li-hua Ying, 2010-04-01 Modern Chinese literature has been flourishing for over a century with varying degrees of intensity and energy at different junctures of history and points of locale An integral part of world literature from the moment it was born it has been in constant dialogue with its counterparts from the rest of the world As it has been challenged and enriched by external influences it has contributed to the wealth of literary culture of the entire world In terms of themes and styles modern Chinese literature is rich and varied from the revolutionary to the pastoral from romanticism to feminism from

modernism to post modernism critical realism psychological realism socialist realism and magical realism Indeed it encompasses a full range of ideological and aesthetic concerns The A to Z of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China It offers a chronology introduction bibliography and over 300 cross referenced dictionary entries on authors literary and historical developments trends genres and concepts that played a central role in the evolution of modern Chinese literature

**The Subject in Crisis in Contemporary Chinese Literature** Rong Cai,2004-05-31 Post Mao China produced two parallel discourses on the human subject in the New Era 1976 1989 One was an autonomous Enlightenment humanist self aimed at replacing the revolutionary paragon that had dominated under Mao The other was a more problematic subject suffering from either a symbolic physical deformity or some kind of spiritual paralysis that undermines its apparent normalcy How do we explain the stubborn presence in the literature of the 1980s and 1990s of this crippled agent who fails to realize the humanist autonomy envisioned by post Mao theorists What are the anxieties and tensions embedded in this incongruity and what do they reveal This illuminating and original critical study of the crippled subject in post Mao literature offers a detailed textual analysis of the work of five well known contemporary writers Han Shaogong Can Xue Yu Hua Mo Yan and Jia Pingwa The author investigates not only the literary characters within the texts but also their creators real subjects in history Chinese writers whose own agency was being tested and established in the search for a new subjectivity She argues that reenacting the Maoist legacy the literary search failed to provide a viable model for a postrevolutionary China In addition the deficiency and inadequacy of the subject cannot always be contained in the Communist past a history to be transcended in the design of modernity after Mao The representation of the problematic subject thus punctured post Mao optimism and foreshadowed the eventual abandonment of the move to rethink subjectivity in the 1990s By diving beneath the euphoria of the 1980s and the confusion and frustration of the 1990s these critical readings offer a unique perspective with which to gauge the complexity of China s quest for modernity and a fuller understanding of the self s multifaceted experience in the post Mao era

*Ethnographies of Prostitution in Contemporary China* T. Zheng,2009-07-20 This ethnographic study of prostitution in the metropolitan city of Dalian China explores the lives of rural migrant women working as karaoke bar hostesses delving into the interplay of gender politics nationalism and power relationships that inhere in practices of birth control disease control and control of women s bodies

**A Companion to Modern Chinese Literature** Yingjin Zhang,2015-08-07 This wide ranging Companion provides a vital overview of modern Chinese literature in different geopolitical areas from the 1840s to now It reviews major accomplishments of Chinese literary scholarship published in Chinese and English and brings attention to previously neglected important areas Offers the most thorough and concise coverage of modern Chinese literature to date drawing attention to previously neglected areas such as late Qing Sinophone and ethnic minority literature Several chapters explore literature in relation to Sinophone geopolitics regional culture urban culture visual culture print media and new media The

introduction and two chapters furnish overviews of the institutional development of modern Chinese literature in Chinese and English scholarship since the mid twentieth century Contributions from leading literary scholars in mainland China and Hong Kong add their voices to international scholarship *Chinese Masculinities in a Globalizing World* Kam Louie, 2014-11-20 This book explores how the traditional ideal of Chinese manhood the wen cultural attainment and wu martial prowess dyad has been transformed by the increasing integration of China in the international scene It discusses how increased travel and contact between China and the West are having a profound impact showing how increased interchange with Western men for whom wu is a more significant ideal has shifted the balance in the classic Chinese dichotomy and how the huge emphasis on wealth creation in contemporary China has changed the notion of wen itself to include business management skills and monetary power The book also considers the implications of Chinese soft power outside China for the reconfigurations in masculinity ideals in the global setting The rising significance of Chinese culture enables Chinese cultural norms including ideals of manhood to be increasingly integrated in the international sphere and to become hybridised The book also examines the impact of the Japanese and Korean waves on popular conceptions of desirable manhood in China Overall it demonstrates that social constructions of Chinese masculinity have changed more fundamentally and become more global in the last three decades than any other time in the last three thousand years *Anxiety Aesthetics* Jennifer Dorothy Lee, 2024-02-06 Anxiety Aesthetics is the first book to consider a prehistory of contemporaneity in China through the emergent creative practices in the aftermath of the Mao era Arguing that socialist residues underwrite contemporary Chinese art complicating its theorization through Maoism Jennifer Dorothy Lee traces a selection of historical events and controversies in late 1970s and early 1980s Beijing Lee offers a fresh critical frame for doing symptomatic readings of protest ephemera and artistic interventions in the Beijing Spring social movement of 1978 80 while exploring the rhetoric of heated debates waged in institutional contexts prior to the 85 New Wave Lee demonstrates how socialist aesthetic theories and structures continued to shape young artists engagement with both space and selfhood and occupied the minds of figures looking to reform the nation In magnifying this fleeting moment Lee provides a new historical foundation for the unprecedented global exposure of contemporary Chinese art today 郭小川, 2002 *Men and Masculinities in Contemporary China* Geng Song, Derek Hird, 2013-11-07 In *Men and Masculinities in Contemporary China* Geng Song and Derek Hird offer an account of Chinese masculinities in media discourse and everyday life covering masculinities on television in lifestyle magazines in cyberspace at work at leisure and at home No other work covers the forms and practices of men and masculinities in contemporary China so comprehensively Through carefully exploring the global regional and local influences on men and representations of men in postmillennial China Song and Hird show that Chinese masculinity is anything but monolithic They reveal a complex shifting plurality of men and masculinities from stay at home internet geeks to karaoke singing relationship building businessmen which contest and consolidate conventional notions of masculinity in

multiple ways      *The Politics of Cultural Capital* Julia Lovell, 2006-03-31 In the 1980s China's politicians, writers, and academics began to raise an increasingly urgent question: why had a Chinese writer never won a Nobel Prize for literature? Promoted to the level of official policy issue and national complex, Nobel anxiety generated articles, conferences, and official delegations to Sweden. Exiled writer Gao Xingjian's win in 2000 failed to satisfactorily end the matter, and the controversy surrounding the Nobel committee's choice has continued to simmer. Julia Lovell's comprehensive study of China's obsession spans the twentieth century and taps directly into the key themes of modern Chinese culture: national identity, international status, and the relationship between intellectuals and politics. The intellectual preoccupation with the Nobel literature prize expresses tensions inherent in China's move toward a global culture after the collapse of the Confucian world view at the start of the twentieth century and particularly since China's re-entry into the world economy in the post-Mao era. Attitudes toward the prize reveal the same contradictory mix of admiration, resentment, and anxiety that intellectuals and writers have long felt toward Western values as they struggled to shape a modern Chinese identity. In short, the Nobel complex reveals the pressure points in an intellectual community not entirely sure of itself. Making use of extensive original research, including interviews with leading contemporary Chinese authors and critics, *The Politics of Cultural Capital* is a comprehensive, up-to-date treatment of an issue that cuts to the heart of modern and contemporary Chinese thought and culture. It will be essential reading for scholars of modern Chinese literature and culture, globalization, post-colonialism, and comparative and world literature.

*Celluloid Comrades* Song Hwee Lim, 2006-08-31 Without question, Song Hwee Lim has presented us with an exemplar of quality scholarship in the study of contemporary Chinese cinema. By combining an impressive command of Chinese and Western literary as well as film source materials with a sophisticated mode of analysis and an unassuming argumentative style, he has authored an exhilarating book, one that not only treats cinematic representations of male homosexuality with great sensitivity but also demonstrates what it means to read with critical intelligence and vision. Rey Chow, Andrew W. Mellon Professor of the Humanities, Brown University. *Celluloid Comrades* is a timely demonstration of the importance of queer studies in the field of transnational Chinese cinema. Lim dissects gay sexuality in selective Chinese language films and vigorously contests commonly accepted critical paradigms and theoretical models. Readers will find a provocative, powerful voice in this new book. Sheldon H. Lu, Professor of Comparative Literature, University of California at Davis. *Celluloid Comrades* offers a cogent analytical introduction to the representation of male homosexuality in Chinese cinema within the last decade. It posits that representations of male homosexuality in Chinese film have been polyphonic and multifarious, posing a challenge to monolithic and essentialized constructions of both Chineseness and homosexuality. Given the artistic achievement and popularity of the films discussed here, the position of *Celluloid Comrades* can no longer be ignored within both transnational Chinese and global queer cinema. The book also challenges readers to reconceptualize these works in relation to global issues such as homosexuality and gay and lesbian politics and their interaction with local

conditions agents and audiences Tracing the engendering conditions within the film industries of China Taiwan and Hong Kong Song Hwee Lim argues that the emergence of Chinese cinemas in the international scene since the 1980s created a public sphere in which representations of marginal sexualities could flourish in its interstices Examining the politics of representation in the age of multiculturalism through debates about the films Lim calls for a rethinking of the limits and hegemony of gay liberationist discourse prevalent in current scholarship and film criticism He provides in depth analyses of key films and auteurs reading them within contexts as varied as premodern transgender practice in Chinese theater to postmodern diasporic forms of sexualities Informed by cultural and postcolonial studies and critical theory this acutely observed and theoretically sophisticated work will be of interest to a wide range of scholars and students as well as general readers looking for a deeper understanding of contemporary Chinese cultural politics cinematic representations and queer culture



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