

**POPULAR CHINESE  
LITERATURE AND  
PERFORMING ARTS IN  
THE PEOPLE'S REPUBLIC  
OF CHINA, 1949–1979**

EDITED BY **BONNIE S. McDOUGALL**

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# Popular Chinese Literature And Performing Arts In The Peoples Republic Of China 1949 1979

**Lawrence R. Sullivan**



## **Popular Chinese Literature And Performing Arts In The Peoples Republic Of China 1949 1979:**

*Contemp Popular Chinese* Bonnie S. McDougall, 1984      *Popular Chinese Literature and Performing Arts in the People's Republic of China, 1949-1979* Bonnie S. McDougall, 2018-05-18 The essays in this volume constitute an exceptionally broad and inclusive account of Chinese literature and performing arts since 1949 Extending beyond fiction to poetry and drama and covering song opera and film as well these essays reveal a more lively and varied cultural life than that disclosed by studies confined to fiction and literary politics Rather than stopping at the assumption that art reflects Party or government policy the essays uncover the traditional roots of popular literature and performing art by employing literary and artistic methods of analysis While often lacking in appeal to Western audiences these popular arts nonetheless have their own artistic validity and convey complex meanings to broadly based Chinese audiences The materials and analyses presented here have social as well as cultural relevance Variety and change rather than monolithic uniformity have characterized post 1949 cultural bureaucracies writers performers and audiences This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1984      *Historical Dictionary of the People's Republic of China* Lawrence R. Sullivan, 2007-05-23 When the Chinese Communist Party CCP seized power in October 1949 China was one of the poorest nations in the world In fact it was so weak it had been conquered by Japan a country one tenth its size a decade earlier Now more than fifty years later the People s Republic of China PRC is an emerging economic political and military superpower with the world s fastest growing economy and largest population 1.3 billion in 2005 A member of the United Nations Security Council since the early 1970s and a nuclear power China wields enormous influence in the world community The second edition of the Historical Dictionary of the People s Republic of China contains more than 400 cross referenced dictionary entries on individual topics spanning China s political economic and social system along with short biographies on important figures \_from politicians to writers and movie directors\_ who have shaped Chinese history during the period of Communist rule from 1949 to 2006 Supplementing the entries are a chronology an introduction charts outlining the structure of the Chinese government and a bibliography of works in English making this a superb resource for college and high school students needing a quick reference on contemporary China      *China During the Cultural Revolution, 1966-1976* Tony H. Chang, 1999-01-30 One of the most tumultuous periods in modern Chinese history the Cultural Revolution affected virtually all Chinese people and all aspects of Chinese life including art music and drama education factory management economic planning and medical care Studies of the Cultural Revolution in both Chinese and Western languages have burgeoned over the past three decades This comprehensive easy to use bibliography provides a guide to published English language sources on the Cultural Revolution With over a thousand entries it includes books

monographs dissertations and audio visual materials on a broad range of topics from the military education religion and economics to foreign relations population art literature and drama Including titles published through the end of 1997 and a few in 1998 the book provides a general overview of the literature on the Chinese Cultural Revolution and its impact on China Its scope and coverage make it a useful resource for any library whose readers have an interest in modern Chinese history

*A Guide to Chinese Literature* Wilt Idema, Lloyd Haft, 1997 Selected for Choice's list of Outstanding Academic Books for 1997 A comprehensive overview of China's 3 000 years of literary history from its beginnings to the present day After an introductory section discussing the concept of literature and other features of traditional Chinese society crucial to understanding its writings the second part is broken into five major time periods earliest times to 100 c e 100 1000 1000 1875 1875 1915 and 1915 to the present corresponding to changes in book production The development of the major literary genres is traced in each of these periods The reference section in the cloth edition includes an annotated bibliography of more than 120 pages the paper edition has a shorter bibliography and is intended for classroom use

*The Columbia Guide to Modern Chinese History* R. Keith Schoppa, 2000-08-05 China the world's oldest and most populous state remains an enigma to most people in the West even at a time when that country is playing an increasingly prominent role on the international stage At the heart of modern Chinese history have been the efforts of the Chinese people to transform their polity into a modern nation state the Confucian orthodoxy into an ideology that can help direct that process and an agrarian economy into an industrial one These efforts are ongoing and of great importance This book is both an introduction to the major features of modern Chinese history and a resource for researchers interested in virtually any topic relating to the Chinese experience of the last 220 years This valuable reference contains a historical narrative providing a comprehensive overview of five core aspects of Chinese history domestic politics society the economy the world of culture and thought and relations with the outside world a compendium of 250 short descriptive articles on key figures events and terms a resource guide containing approximately 500 annotated entries for the most authoritative sources for further research in English as well as descriptions of important films depicting modern China and a guide to electronic resources and appendices including a chronology excerpts from key primary source documents and a wealth of tables and graphs on demographic social and economic trends

*Children's Literature in China: From Lu Xun to Mao Zedong* Mary Ann Farquhar, 2015-04-22 This book introduces the major works and debates in Chinese children's literature within the framework of China's revolution and modernization It demonstrates that the guiding rationale in children's literature was the political importance of children as the nation's future

**New Chinese Cinema** Sheila Cornelius, 2019-07-25 *New Chinese Cinema Challenging Representations* examines the search for roots films that emerged from China in the aftermath of the Cultural Revolution The authors contextualize the films of the so called Fifth Generation directors who came to prominence in the 1980s and 1990s such as Chen Kaige Zhang Yimou and Tian Zhuangzhuang Including close analysis of such pivotal films as Farewell My

Concubine Raise the Red Lantern and The Blue Kite this book also examines the rise of contemporary Sixth Generation underground directors whose themes embrace the disaffection of urban youth      Going to the Countryside Yu Zhang, 2020-03-03 Since the beginning of the twentieth century modern Chinese intellectuals reformers revolutionaries leftist journalists and idealistic youth had often crossed the increasing gap between the city and the countryside which made the act of going to the countryside a distinctively modern experience and a continuous practice in China Such a spatial crossing eventually culminated in the socialist state program of down to the villages movements during the 1960s and 1970s What then was the special significance of going to the countryside before that era Going to the Countryside deals with the cultural representations and practices of this practice between 1915 and 1965 focusing on individual homecoming rural reconstruction revolutionary journeys to Yan an the revolutionary going down to the people as well as going to the frontiers and rural hometowns for socialist construction As part of the larger discourses of enlightenment revolution and socialist industrialization going to the countryside entailed new ways of looking at the world and ordinary people brought about new experiences of space and time initiated new means of human communication and interaction generated new forms of cultural production revealed a fundamental epistemic shift in modern China and ultimately created a new aesthetic social and political landscape As a critical response to the urban turn in the past few decades this book brings the rural back to the central concern of Chinese cultural studies and aims to bridge the city and the countryside as two types of important geographical entities which have often remained as disparate scholarly subjects of inquiry in the current state of China studies Chinese modernity has been characterized by a dual process that created problems from the vast gap between the city and the countryside but simultaneously initiated constant efforts to cope with the gap personally collectively and institutionally The process of crossing two distinct geographical spaces was often presented as continuous explorations of various ways of establishing the connectivity interaction and relationship of these two imagined geographical entities Going to the Countryside argues that this new body of cultural productions did not merely turn the rural into a constantly changing representational space most importantly the rural has been constructed as a distinct modern experiential and aesthetic realm characterized by revolutionary changes in human conceptions and sentiments      The Party and the Arts in China Richard Curt Kraus, 2004-04-02 In this original exploration of the dynamic and potent interface between Chinese culture and politics Richard Kraus examines the impact of the market on the once comprehensive system of state patronage of the arts in the PRC The author uses all genres of art to explore the changing nature of politics seen through such phenomena as ideology propaganda censorship and the relationship of artists to the state Kraus makes three provocative arguments First the commercialization of China's cultural life has been intellectually liberating but also poses serious economic challenges that artists are sometimes slow to master Second despite conventional wisdom in the West that China's economic reforms have not been followed by serious political reform he shows that the shift from state patronage to a mixed system of private and

public sponsorship is in fact a fundamental political change Third Western recognition of the reformation in China's cultural life has been obscured by a combination of ignorance ideological barriers and foreign policy rivalry Cogent witty and deeply informed this comprehensive overview of the Chinese arts scene will be an essential text for all observers of contemporary China **Words and Their Stories** Ban Wang, 2010-10-05 As China joins the capitalist world economy the problems of social disintegration that gave rise to the earlier revolutionary social movements are becoming pressing Instead of viewing the Chinese Revolution as an academic study these essays suggest that the motifs of the Revolution are still alive and relevant The slogan Farewell to Revolution that obscures the revolutionary language is premature In spite of dislocations and ruptures in the revolutionary language to rethink this discourse is to revisit a history in terms of sedimented layers of linguistic meanings and political aspirations Earlier meanings of revolutionary words may persist or coexist with non revolutionary rivals Recovery of the vital uses of key revolutionary words proffers critical alternatives in which contemporary capitalist myths can be contested *Popular Music, Cultural Politics and Music Education in China* Wai-Chung

Ho, 2016-12-08 While attention has been paid to various aspects of music education in China to date no single publication has systematically addressed the complex interplay of sociopolitical transformations underlying the development of popular music and music education in the multilevel culture of China Before the implementation of the new curriculum reforms in China at the beginning of the twenty first century there was neither Chinese nor Western popular music in textbook materials Popular culture had long been prohibited in school music education by China's strong revolutionary orientation which feared spiritual pollution by Western cultures However since the early twenty first century education reform has attempted to help students deal with experiences in their daily lives and has officially included learning the canon of popular music in the music curriculum In relation to this topic this book analyses how social transformation and cultural politics have affected community relations and the transmission of popular music through school music education Ho presents music and music education as sociopolitical constructions of nationalism and globalization Moreover how popular music is received in national and global contexts and how it affects the construction of social and musical meanings in school music education as well as the reformation of music education in mainland China is discussed Based on the perspectives of school music teachers and students the findings of the empirical studies in this book address the power and potential use of popular music in school music education as a producer and reproducer of cultural politics in the music curriculum in the mainland

Peking Opera and Politics in Taiwan Nancy Guy, 2005 Peking Opera and Politics in Taiwan tells the peculiar story of an art caught in a sea of ideological ebbs and flows Nancy Guy demonstrates the potential significance of the political environment for an art form's development ranging from determining the smallest performative details such as how a melody can or cannot be composed to whether a tradition ultimately thrives or withers away When Chiang Kai shek's Nationalist government and military retreated to Taiwan in 1949 they brought along numerous Peking opera performers Expecting that

this symbolically important art would strengthen regime legitimacy and authority they generously supported Peking opera's perpetuation in exile Valuing mainland Chinese culture above Taiwanese culture the Nationalists generously supported Peking opera to the virtual exclusion of local performing traditions despite their wider popularity Later as Taiwan turned toward democracy the island's own indigenous products became more highly valued and Peking opera found itself on a tenuous footing Finally in 1995 all of its opera troupes and schools formerly supported by the Ministry of Defense were dismantled

**Chinese Ibsenism** Kwok-kan Tam, 2019-09-10 This book is a study of the relation between theatre art and ideology in the Chinese experimentations with new selfhood as a result of Ibsen's impact It also explores Ibsenian notions of self women and gender in China and provides an illuminating study of Chinese theatre as a public sphere in the dissemination of radical ideas Ibsen is the major source of modern Chinese selfhood which carries notions of personal and social liberation and has exerted great impacts on Chinese revolutions since the beginning of the twentieth century Ibsen's idea of the self as an individual has led to various experimentations in theatre film and fiction to project new notions of selfhood in particular women's selfhood throughout the history of modern China Even today China is experimenting with Ibsen's notions of gender power individualism and self Kwok kan Tam is Chair Professor of English and Dean of Humanities and Social Science at the Hang Seng University of Hong Kong He was Head 2012-18 and is currently a member of the International Ibsen Committee University of Oslo He is a Foundation Fellow of the Hong Kong Academy of the Humanities He has held teaching research and administrative positions in various institutions including the East West Center the Chinese University of Hong Kong and the Open University of Hong Kong He has published numerous books and articles on Ibsen Gao Xingjian modern drama Chinese film postcolonial literature and world Englishes His recent books include *Ibsen Power and the Self* Postsocialist Experimentations in Stage Performance and Film 2019 *The Englishized Subject* Postcolonial Writings in Hong Kong Singapore and Malaysia 2019 and a co-edited volume *Fate and Prognostication in the Chinese Literary Imagination* 2019

Unstately Power Lynn T. White, III, 2015-06-03 A critique of America's flawed Asia policy that centres on US Japan relations but harkens back to the same disastrous views that drew America into Vietnam The technique is a narrative flow of short vignettes woven into longer chapters the main strands are personal reflections and interviews

*Huju* Jonathan P. J. Stock, 2003-04-10 Stock's study offers the first book length account of Huju a Shanghai operatic tradition which blends music and acting with portrayal of the lives of ordinary people Richly informed by first hand accounts the book follows the genre as it develops in China's largest city from rural entertainment to urban ballad revolutionary drama and contemporary opera An innovative combination of urban and historical ethnomusicology the book will engage the historian of China and general scholar of music alike

Censorship Derek Jones, 2001-12-01 First published in 2002 Routledge is an imprint of Taylor Francis an informa company

A History of Higher Education Exchange Teresa Brawner Bevis, 2013-10-01 Weakened by two Opium Wars and a succession of internal rebellions in the mid 1800s China's imperial

leaders made a historic decision to break a tradition of isolation and seek education outside the homeland's borders. In time, an acquisition of science and technology from the rapidly industrializing West would enable China to modernize its still feudal economy and outdated military, thus restoring stability and establishing protection from future foreign encroachment. Today more than 200,000 Chinese are enrolled in colleges and universities across the United States, while the number of Americans choosing to study in China is rising. As we approach mid-century, China is assuming a lofty position of world leadership. This book does not attempt to debate or determine the extent to which higher education exchange with the United States has impacted China's rise. Instead, it focuses on the story itself of Sino-American education trade from its roots in antiquity to the present time, highlighting the people, programs, trials, and triumphs that have wrought its extraordinary history. It will offer the first sequential, historically grounded, book-length review of Sino-American education exchange that takes the story from its origins to the present day.

*China's New Voices* Nimrod Baranovitch, 2003-08-01. This is the most comprehensive study to date of the rich popular music scene in contemporary China. Focusing on the city of Beijing and drawing upon extensive fieldwork, *China's New Voices* shows that during the 1980s and 1990s, rock and pop music combined with new technologies and the new market economy have enabled marginalized groups to achieve a new public voice that is often independent of the state. Nimrod Baranovitch analyzes this phenomenon by focusing on three important contexts: ethnicity, gender, and state politics. His study is a fascinating look at the relationship between popular music in China and broad cultural, social, and political changes that are taking place there. Baranovitch's sources include formal interviews and conversations conducted with some of China's most prominent rock and pop musicians and music critics, with ordinary people who provide lay perspectives on popular music culture, and with others involved in the music industry and in academia. Baranovitch also observed recording sessions, concerts, and dance parties and draws upon TV broadcasts and many publications in Chinese about popular music.

**Keywords:** Ethnicity

*Music as Mao's Weapon* Lei X. Ouyang, 2022-01-25. A Choice Outstanding Academic Title for 2022, *China's Cultural Revolution 1966-1976* produced propaganda music that still stirs unease and at times evokes nostalgia. Lei X. Ouyang uses selections from revolutionary songbooks to untangle the complex interactions between memory, trauma, and generational imprinting among those who survived the period of extremes. Interviews combine with ethnographic fieldwork and surveys to explore both the Cultural Revolution's effect on those who lived through it as children and contemporary remembrance of the music created to serve the Maoist regime. As Ouyang shows, the weaponization of music served an ideological revolution but also revolutionized the senses. She examines essential questions raised by this phenomenon, including: What did the revolutionization look and feel like? What does it take for individuals and groups to engage with such music? And what is the impact of such an experience over time? Perceptive and provocative, *Music as Mao's Weapon* is an insightful look at the exploitation and manipulation of the arts under authoritarianism.



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