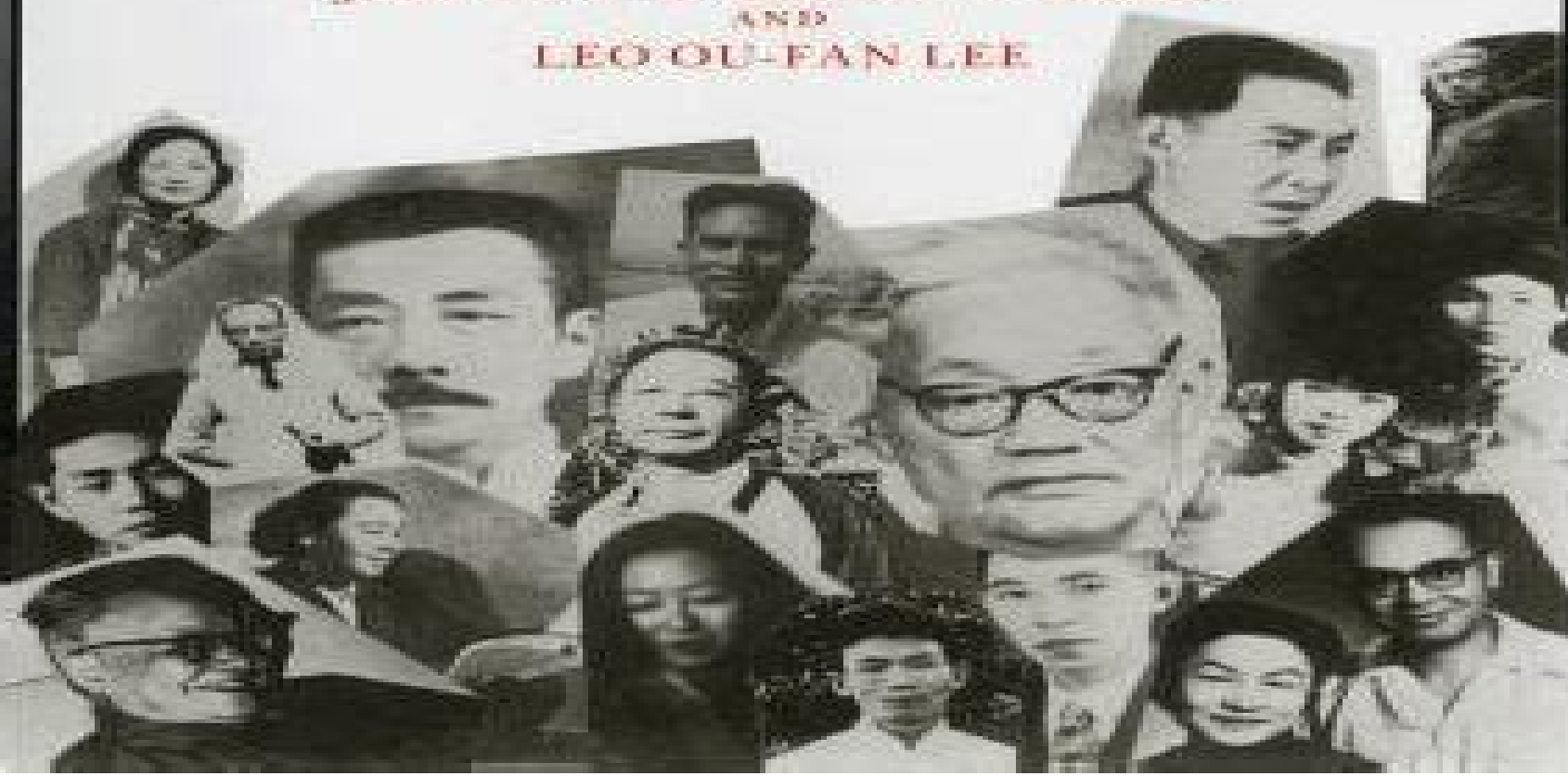


MODERN CHINESE STORIES AND NOVELLAS *1919-1949*

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JOSEPH S. M. LAU, C. T. HSIA,
AND
LEO OU-FAN LEE



Modern Chinese Stories And Novellas 1919 1949

Li-hua Ying



Modern Chinese Stories And Novellas 1919 1949:

Modern Chinese Stories and Novellas, 1919-1949 Joseph S. M. Lau, Chih-ting Hsia, Leo Ou-fan Lee, 1981 This volume brings together some of the best and most historically significant works of short fiction written in China in this century 44 stories by twenty different authors including such important figures in the development of Chinese modernism as Lu Hs n Mao Tun Ting Ling and Shen Ts ung wen The companion volume to the highly acclaimed Traditional Chinese Stories which covered the period from the former Han dynasty to the beginning of Chinese modernism this new volume presents modernist short fiction from the thirty year period leading up to the Communist revolution of 1949 after which Chinese literature entered a new phase of development *C. T. Hsia on Chinese Literature* C. T. Hsia, 2004-03-10 Best known for the groundbreaking works *A History of Modern Chinese Fiction* 1961 and *The Classic Chinese Novel* 1968 C T Hsia has gathered sixteen essays and studies written during his Columbia years as a professor of Chinese literature Wider in range and scope C T Hsia on Chinese Literature stands beside his two earlier books as part of his critical legacy to all readers seriously interested in the subject C T Hsia's writings on Chinese literature express a candor rare among his Western colleagues Thus the first section of the book contains three essays that place Chinese literature in critical perspective examining its substance and significance and questioning some of the critical approaches and methods adopted by Western sinologists for its study and appreciation The second section has two essays on traditional drama one on the Yuan masterpiece *The Romance of the Western Chamber* and the other a sophisticated study of the plays of the foremost Ming dramatist Tang Hsien tsu The third section is the richest and longest of the book containing six essays on traditional and early modern fiction At least four of these on *The Military Romance* and the novels *Flowers in the Mirror* *The Travels of Lao Ts an* and *Jade Pear Spirit* are among the author's finest works Finally the fourth section of the book covering modern fiction includes one essay on the novel *The Korchin Banner Plains* an essay on women in Chinese communist fiction and three concise yet illuminating studies of the short story during the three republican decades before Mao the first dozen years under Mao and in Taiwan during the 1960s

Historical Dictionary of Modern Chinese Literature Li-hua Ying, 2009-12-22 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 *Historical Dictionary 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 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 Limits of Realism Marston Anderson,2024-07-26 Chinese intellectuals of the early twentieth century were attracted to realism primarily as a tool for social regeneration Realism encouraged writers to adopt the stance of the independent cultural critic and drew into the compass of serious literature the disenfranchised others of Chinese society As historical pressures forced new ideological commitments in the late twenties and thirties however writers grew suspicious both of the individualism implicit in the realist model and of the often superficial nature of the sympathies that their fiction evoked in the middle class Anderson argues that realism must be defined negatively as a discourse of limitations and is of minimal utility in the Chinese search for political and cultural empowerment He shows how hesitations about the realist model affect the fiction of four representative authors Lu Xun Ye Shaojun Mao Dun and Zhang Tianyi He also considers the demise of critical realism in the face of a new collectivist understanding of Chinese reality 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 1990

Classical Chinese Literature: From antiquity to the Tang dynasty John Minford,Joseph S. M. Lau,2002 Contains English translations of Chinese writings drawn from throughout a period of four hundred years including poems drama fiction songs biographies and early works of philosophy and history arranged chronologically and by genre with introductory quotes and comments **The Shorter Columbia Anthology of Traditional Chinese Literature** Victor H.

Mair,2001-01-03 With its fresh translations by newer voices in the field its broad scope and its flowing style this anthology places the immense riches of Chinese literature within easy reach Ranging from the beginnings to 1919 this abridged version of The Columbia Anthology of Traditional Chinese Literature retains all the characteristics of the original In putting together

these selections Victor H Mair interprets literature very broadly to include not just literary fiction poetry and drama but folk and popular literature lyrics and arias elegies and rhapsodies biographies autobiographies and memoirs letters criticism and theory and travelogues and jokes

From May Fourth to June Fourth Ellen Widmer, Te-wei Wang, 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

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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 **Berkshire**

Dictionary of Chinese Biography Volume 4 Kerry Brown, 2015-05-01 The Berkshire Dictionary of Chinese Biography 1979 2015 provides a riveting new way to understand twenty first century China and a personal look at the changes that have taken place since the Reform and Opening Up era started in 1979 One hundred key individuals from this period were selected by an international group of experts and the stories were written by more than 70 authors in 14 countries The authors map the paths taken by these individuals some rocky some meandering some fateful and in telling their stories give contemporary Chinese history a human face The editors have included with the advice of myriad experts around the world not only the life stories of politicians and government officials who play a crucial role in the development of the country but the stories of cultural figures including film directors activists writers and entrepreneurs from the mainland China Hong Kong and also from Taiwan The Greater China that comes through in this volume has diverse ideas and identities It is often contradictory sometimes fractious and always full of creative human complexity Some of the lives rendered here are heroic Some are tragic and many are inspirational Some figures come in for trenchant criticism and others are celebrated with a sense of wonder and awe Like previous volumes of the Berkshire Dictionary of Chinese Biography this volume includes a range of appendices including a pronunciation guide a bibliography and a timeline of key events **Sources of Chinese**

Tradition Wm. Theodore De Bary, Irene Bloom, 1999-07-27 A collection of seminal primary readings on the social intellectual and religious traditions of China Sources of Chinese Tradition Volume 1 has been widely used and praised for almost forty years as an authoritative resource for scholars and students and as a thorough and engaging introduction for general readers Here at last is a completely revised and expanded edition of this classic sourcebook compiled by noted China scholars Wm Theodore de Bary and Irene Bloom Updated to reflect recent scholarly developments with extensive material on popular thought and religion social roles and women s education this edition features new translations of more than half the works from the first edition as well as many new selections Arranged chronologically this anthology is divided into four parts beginning at the dawn of literate Chinese civilization with the Oracle Bone inscriptions of the late Shang dynasty 1571 1045 B C E and continuing through the end of the Ming dynasty C E 1644 Each chapter has an introduction that provides useful historical context and offers interpretive strategies for understanding the readings The first part The Chinese Tradition in Antiquity considers the early development of Chinese civilization and includes selections from Confucius s Analects the texts of Mencius and Laozi as well as other key texts from the Confucian Daoist and Legalist schools Part 2 The Making of a Classical Culture focuses on Han China with readings from the Classic of Changes I Jing the Classic of Filiality major Han syntheses and the great historians of the Han dynasty The development of Buddhism from the earliest translations from Sanskrit to the central texts of the Chan school which became Zen in Japan is the subject of the third section of the book Titled Later Daoism and Mahayana Buddhism in China this part also covers the teachings of Wang Bi Daoist religion and texts of the major schools of Buddhist doctrine and practice The final part The Confucian Revival and Neo Confucianism

details the revival of Confucian thought in the Tang Song and Ming periods with historical documents that link philosophical thought to political social and educational developments in late imperial China With annotations a detailed chronology glossary and a new introduction by the editors Sources of Chinese Tradition will continue to be a standard resource guidebook and introduction to Chinese civilization well into the twenty first century *The Columbia Book of Chinese Poetry* Burton Watson,1984 Important poets such as T ao Y **Keeping the Nation's House** Helen M. Schneider,2011-03-01 The term home economics often conjures images of sterile classrooms where girls learn to cook dinner and swaddle dolls far removed from the seats of power Helen Schneider unsettles this assumption by revealing how Chinese women helped to build a nation one family at a time From the 1920s to the early 1950s home economists transformed the most fundamental of political spaces the home by teaching women to nurture ideal families and manage projects of social reform Although their discipline came undone after 1949 it created a legacy of gendered professionalism and reinforced the idea that leaders should shape domestic rituals of the people *New Woman in Early Twentieth-Century Chinese Fiction* Jin Feng,2004-07-30 In *The New Woman in Early Twentieth Century Chinese Fiction* Jin Feng proposes that representation of the new woman in Communist Chinese fiction of the earlier twentieth century was paradoxically one of the ways in which male writers of the era explored negotiated and laid claim to their own emerging identity as modern intellectuals Specifically 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 Feng addresses both the general and the specialized audience of fiction in early twentieth century Chinese fiction in three ways for scholars of the May Fourth period Feng redresses the emphasis on the simplistic gender neutral representation of the new women by re reading selected texts in the light of marginalized discourse and by an analysis of the evolving strategies of narrative deployment for those working in the area of feminism and literary studies Feng develops a new method of studying the representation of Chinese women through an interrogation of narrative permutations ideological discourses and gender relationships and for studies of modernity and modernization the author presents a more complex picture of the relationships of modern Chinese intellectuals to their cultural past and of women writers to a literary tradition dominated by men Violence and Mediation in Contemporary Culture Ronald Bogue,Marcel Cornis-Pope,1996-01-01 Ten essays explore violence in relation to notions of difference representation and power and the role of mediation in providing communal space in which cultural differences can interplay without conflict Among the topics are the semiotics of windows and television screens gender relations in contemporary film and the image of Mormons in popular literature The fiction of

Kafka Lu Xun Conrad Aiken Toni Morrison and Ronald Sukenick is also examined Annotation c by Book News Inc Portland Or

Modern Chinese Writers Helmut Martin, Jeffrey C. Kinkley, 2016-09-16 This volume gathers personal reflections on life and literature by 44 of China's leading authors. It aims to illustrate how Chinese society and its creative writing have supported, competed and fought with each other for the past 40 years and more. Much of what is revealed here is mundane but the pressure of bringing art to social and political causes indeed the universal pressure to survive forges this collection into a very human document. The strengths and weaknesses of these essays offer a window on those of modern Chinese literature itself. Realism was the favoured literary doctrine of the day and reflecting this most of these essays speak for themselves about war, revolution, betrayal and commitment.

The Cambridge History of Chinese Literature: From 1375 Kang-i Sun Chang, Stephen Owen, 2010 Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University. Book Jacket Japanese and Chinese Poems to Sing J. Thomas Rimer, Jonathan Chaves, 1997 This first time English translation of the Wakan roei shu includes insightful annotations after each passage and several explanatory essays.

Worlds Apart Howard Goldblatt, 2024-12-06 Thirteen selected papers from an international conference on contemporary Chinese literature held near Gunzburg Bavaria in June/July 1986 constitute both a record of literary writings from the PRC, Hong Kong and Taiwan as well as an overview of the broader international role of Chinese writing in translation.

Language Arts in Asia Christina DeCoursey, 2012-01-17 This volume is the first of a series contributing to the academic study of Language Arts as an English language teaching paradigm. Language Arts has been widely used in native English speaking countries including Australia and New Zealand. Its recent adoption into the second language teaching curriculum in Hong Kong as well as similar initiatives within secondary and tertiary education in mainland China enhances its interest to scholars studying second language teaching and learning in Asian contexts. This book offers many papers and discussions of interest to teachers, language professionals, scholars and administrators. Its chapters explore current topics in Language Arts research including trends in the rapprochement of stylistics and linguistics, teaching approaches and learning outcomes. At the same time they offer diverse theoretical and methodological approaches of interest to the practitioner and policy maker as well as the researcher. The value of this volume lies particularly in strengthening the theoretical and methodological foundations of Language Arts. The use of literature and the arts in humanist education has a long history within Europe, being traditionally appreciated for its ability to transform leaders, instill finer sensibilities and question social ills. In its postcolonial incarnations as the traditional subject areas were informed by critical and linguistic theories, language arts subject areas were less often used as they were understood to offer opportunities to analyse their functions as apology for leaders coopting the young and pacifying dissent but less often used to teach second language skills. Language Arts curricula arising since the 1980s have increasingly embraced authentic voices, styles and genres. Contemporary Language Arts curricula use literature to teach reading based and communication skills in conjunction with critical and creative thinking. The movement of English

language education beyond native English shores has placed Language Arts into a World Englishes frame and therefore its curricula have included the teaching ethics civics and intercultural sensitivity The explosion of media and digital communications of the 1990s led to the adoption of media literacy as a crucial Language Arts skill As digital innovations continue to impact the teaching of English Language Arts has adopted multiliteracies These developments are represented in the papers included in this volume **Visualising China, 1845-1965** Christian Henriot, Wen-hsin Yeh, 2012-11-09 In Visualizing China the authors launch a broad inquiry aimed at a synergistic understanding of the story of visuality in modern China The essays cluster around several nodal points including photographs advertising posters and movies from the 1840s to the 1960s

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