

# Lost Voices *of* Modernity

A CHINESE POPULAR FICTION  
MAGAZINE IN CONTEXT



 Denise Gimpel 

# Lost Voices Of Modernity A Chinese Popular Fiction Magazine In Context

**John Christopher Hamm**



## **Lost Voices Of Modernity A Chinese Popular Fiction Magazine In Context:**

Lost Voices of Modernity Denise Gimpel, 2001-08-31 *Lost Voices of Modernity* uncovers the story of the most popular and perhaps the most maligned modern Chinese literary journal Xiaoshuo yuebao The Short Story Magazine First published in Shanghai in 1910 Xiaoshuo yuebao boasted a circulation of ten thousand within its first three years of publication Scholars have long characterized the journal as little more than superficial popular entertainment primarily action adventure and love stories and attributed its early popularity to an urban audience s need for distraction and escape Now however Denise Gimpel s persuasive and effective study reveals a journal of serious appearance and intent By placing publication contributions and contributors within their specific cultural social and political contexts Gimpel provides an astonishingly cogent picture of a reform through fiction project created and managed by a dedicated body of writers attempting to address the concerns of the day Xiaoshuo yuebao informed the growing reading public of national and international issues science and foreign lands Read in context the stories essays plays and poems published in its pages largely in the form of the new fiction that had been hailed as the sociopolitical cure all of the early twentieth century constitute a panorama of the reforms being discussed at the time at all levels of public and private life

### **Popular Magazines and Fiction in Shanghai,**

**1914-1925** Peijie Mao, 2021-12-02 This book explores the rise of Shanghai based popular magazines produced by the Mandarin Ducks and Butterflies School in early twentieth century China It examines the national gender family and social imaginaries constructed and negotiated through a complex network of relationships between popular writers magazine editors and their intended readers which were represented in various forms of popular narratives including patriotic stories war military stories family narratives domestic fiction utopian writings and industrial business stories The author argues that the national imagination social ideals and the notions of ideal womanhood and the new family were intrinsically linked and integral to the search for cultural identity of the emerging Chinese middle society and an expression of their collective sensibilities experiences and aspirations This book suggests that the cultural imaginaries configured in these magazine stories articulated a shared quest for modernity one that emphasized sentiment quotidian experience the pursuit of the modern family and individual success strengthening of the nation and the reinvention of cultural tradition Popular magazines and fiction therefore became uniquely instrumental in catalyzing the process of Chinese modernity which emerged and developed along the symbiotic interrelations between the private and the public the traditional and the modern and the real and the imaginary

*The Chinese Translation of Russian Literature* Mark Gamsa, 2008 Focusing on the translation and translators of Boris Savinkov Mikhail Artsybashev and Leonid Andreev this book explores the processes of the translation transmission and interpretation of Russian literature in China during the first half of the 20th century

The Unworthy Scholar from Pingjiang John Christopher Hamm, 2019-08-27 Xiang Kairan who wrote under the pen name the Unworthy Scholar from Pingjiang is remembered as the father of modern Chinese martial arts fiction one of the most distinctive forms

of twentieth century Chinese culture and the inspiration for China's globally popular martial arts cinema. In this book John Christopher Hamm shows how Xiang Kairan's work and career offer a new lens on the transformations of fiction and popular culture in early twentieth century China. *The Unworthy Scholar from Pingjiang* situates Xiang Kairan's career in the larger contexts of Republican era China's publishing industry, literary debates, and political and social history. At a time when writers associated with the New Culture movement promoted an aggressively modernizing vision of literature, Xiang Kairan consciously cultivated his debt to homegrown narrative traditions. Through careful readings of Xiang Kairan's work, Hamm demonstrates that his writings far from being the formally fossilized and ideologically regressive relics their critics denounced represent a creative engagement with contemporary social and political currents and the demands and possibilities of an emerging cultural marketplace. Hamm takes martial arts fiction beyond the confines of genre studies to situate it within a broader reexamination of Chinese literary modernity. The first monograph on Xiang Kairan's fiction in any language, *The Unworthy Scholar from Pingjiang* rewrites the history of early twentieth century Chinese literature from the standpoints of genre fiction and commercial publishing. — *Revolution and Form* Jianhua Chen, 2018-07-10

In *Revolution and Form*, Jianhua Chen offers a detailed analysis of several early works by Mao Dun, focusing in particular on their engagement with themes of modernity and revolution, gender, and desire. One of the leading authors of the early twentieth century, May Fourth period, Mao Dun had a complicated relationship with both the Communist Party and the women's liberation movement, and his fictional works reflect these twin concerns with revolution and gender. Chen's study examines Mao Dun's early fiction in relationship to the biographical and historical conditions under which it was produced. Translated by Max Bohnenkamp. — Todd Foley, FU Poshek Nga, Li LAM, LI Meng, and Carlos Rojas

*Chen Hengzhe* Denise Gimpel, 2015-03-11

This book takes as its starting point the life activities and writings of Chen Hengzhe (1890–1976) in order to investigate the effects of transnational experience and, in particular, the manner in which different foreign and Chinese narratives of life were interwoven into activities and attitudes as well as literary and scholarly output at a time between orthodoxies, Jerome Grieder, and of eclectic borrowings in search of change in most areas of national life in China. Chen Hengzhe has been celebrated as China's first female professor, first professor of Western history, and first person to publish a history of the West that was not a translation into Chinese. She is moreover celebrated as one of the first to write fiction and poetry in the vernacular and to have been the first to write children's literature. In 1914 she was among the first group of women to gain a Boxer Indemnity grant to study in America. The reiteration of these many firsts has led to a rather stereotypical portrait of Chen Hengzhe in Chinese sources and, as a result, in most Western references to her. To date, we have no critical study of her work or activities in Chinese or any other language. Chen Hengzhe's life and textual production, however, deserve and reward closer scholarly attention. They are not only pertinent to analysis of developments in early twentieth century China; they speak to important questions in China today. This study, then, is not a biography of a person; it is an attempt to understand the way in which

foreign influences narratives of being organizing thinking writing seep into a person's life and work and meld with the home influences narratives of being organizing thinking writing to produce a mix that cannot be predicted by any overarching isms or theories

**The Distorting Mirror** Laikwan Pang, 2007-10-31 The *Distorting Mirror* analyzes the multiple and complex ways in which urban Chinese subjects saw themselves interacting with the new visual culture that emerged during the turbulent period between the 1880s and the 1930s. The media and visual forms examined include lithography, photography, advertising, film, and theatrical performances. Urbanites actively engaged with and enjoyed this visual culture which was largely driven by the subjective desire for the empty promises of modernity, promises comprised of such abstract and fleeting concepts as new, exciting, and fashionable. Detailing and analyzing the trajectories of development of various visual representations, Laikwan Pang emphasizes their interactions. In doing so, she demonstrates that visual modernity was not only a combination of independent cultural phenomena but also a partially coherent sociocultural discourse whose influences were seen in different and collective parts of the culture. The work begins with an overall historical account and theorization of a new lithographic pictorial culture developing at the end of the nineteenth century and an examination of modernity's obsession with the investigation of the real. Subsequent chapters treat the fascination with the image of the female body in the new visual culture, entertainment venues in which this culture unfolded and was performed, how urbanites came to terms with and interacted with the new reality, and the production and reception of images, the dynamics between these two being a theme explored throughout the book. Modernity, as the author shows, can be seen as spectacle. At the same time, she demonstrates that although the excessiveness of this spectacle captivated the modern subject, it did not completely overwhelm or immobilize those who engaged with it. After all, she argues, they participated in and performed with this ephemeral visual culture in an attempt to come to terms with their own new modern self.

**The Age of Silver** Ning Ma, 2017 The *Age of Silver* considers how commerce fueled the emergence of the novel around the globe, examining the evolution of epochal works of national literature from *Don Quixote* in 1605 to *Robinson Crusoe* in 1719.

*A Bitter Revolution* Rana Mitter, 2004-07 China is now poised to take a key role on the world stage, but in the early twentieth century the situation could not have been more different. Rana Mitter goes back to this pivotal moment in Chinese history to uncover the origins of the painful transition from a premodern past into a modern world. Mitter takes us through the resulting social turmoil and political promise, the devastating war against Japan in the 1940s, Communism, and the Cultural Revolution of the 1960s, and the new era of hope in the 1980s, ended by the Tiananmen uprising. He reveals the impetus behind the dramatic changes in Chinese culture and politics as being China's New Culture, a strain of thought which celebrated youth, individualism, and the heady mixture of strange and seductive new cultures from places as far apart as America, India, and Japan. China is now poised to take a key role on the world stage, but in the early twentieth century the situation could not have been more different. Rana Mitter goes back to this pivotal moment in Chinese history to uncover the origins of the

painful transition from a premodern past into a modern world By the 1920s the seemingly civilized world shaped over the last two thousand years by the legacy of the great philosopher Confucius was falling apart in the face of western imperialism and internal warfare Chinese cities still bore the imprints of its ancient past with narrow lanes and temples to long worshipped gods but these were starting to change with the influx of foreign traders teachers and missionaries all eager to shape China's ancient past into a modern present Mitter takes us through the resulting social turmoil and political promise the devastating war against Japan in the 1940s Communism and the Cultural Revolution of the 1960s and the new era of hope in the 1980s ended by the Tian anmen uprising He reveals the impetus behind the dramatic changes in Chinese culture and politics as being China's New Culture a strain of thought which celebrated youth individualism and the heady mixture of strange and seductive new cultures from places as far apart as America India and Japan an impressive and inventively researched book Jonathan Fenby FT Magazine

**Selling Happiness** Ellen Johnston Laing, 2004-08-31 From the early twentieth century until the Communist takeover in 1949 Shanghai commercial artists created thousands of colorful posters and black and white advertisements that formed an essential part of modern life in the city This visually appealing and richly illustrated work describes the origin and evolution of modern commercial art in China focusing on colorful advertisement calendar posters that featured distinctive feminine images It makes clear how essential commercial art and its institutional backing were to the development of modern art and even modern society in China over the past century Selling Happiness discusses not only advertising art but also the production and marketing of the calendar poster These posters like other advertisements were rendered in a Western realistic technique and were wildly and widely popular Ordinary people throughout China often acquired them to decorate their homes Laing outlines how the Chinese commercial artist who rarely attended formal Western art classes gained skills in Western representational art In the final chapter of the book she explains how the styles developed by the commercial poster artists during the 1920s and 1930s became the basis for certain types of propaganda art under the Chinese Communists in the 1950s and 1960s

**Questions of Style** Michel Hockx, 2017-06-20 Dealing with the central issue of style in literature this groundbreaking study is a must for sinologists but also for all students of comparative literature Michel Hockx takes as a point of departure the observation that most writers of the Republican period adhered to a distinctly traditional practice of gathering in literary societies while at the same time displaying a marked preference for publishing their works through the modern medium of the literary journal The first part of the book analyses different types of societies and their journals The case studies in part two convey the wider impact of literary collectives and journal publications on literary practice Convincingly breaking with the May Fourth paradigm the author proposes a radically new way of understanding the relationship between New Literature and other styles of modern Chinese writing

**Literary Societies Of Republican China** Kirk A. Denton, Michel Hockx, 1955-01-01 Literary Societies in Republican China provides a new and comprehensive perspective on the fascinating literary world of the most turbulent period in recent Chinese history

the Republican era of 1911-1949 Wedged between the fall of the Empire and the founding of the Communist state the Republican period witnessed enormous social political and cultural changes Traditionally the period is seen as one of transition from the country being partially colonized and occupied to being an independent nation state from Confucianism to socialism from writing in classical Chinese to writing in the everyday vernacular Modern scholarship however has become suspicious of such attempts to analyze history including cultural history as a journey from A to B via C Instead attention has turned to the thick description of complex historical phenomena without worrying about whether or not they fit into some neat linear scheme Inevitably such scholarship benefits from collaboration and teamwork from the juxtaposition of different insights and different materials in order to gain in overall breadth Literary Societies in Republican China represents such teamwork and such breadth The thirteen essays by eleven scholars from North America Europe and Asia present detailed discussions of particular literary groups active on the Republican era literary scene Some of these groups are familiar representatives of what used to be considered the mainstream while others represent literary styles that have hitherto been considered marginal or that have been ignored altogether Each of the essays in this volume looks in detail at literary societies both as producers of literary views and texts and as organizations with sometimes very complex social structures The result is a unique blend of literary cultural and social history unrivalled in any English language scholarship on China to date

**Belief, History and the Individual in Modern Chinese Literary Culture** Artur K. Wardega, 2009-03-26 A value system in constant change a longing for stability amid uncertainties about the future a new consciousness about the unlimited challenges and aspirations in modern life these are themes in modern Chinese literature that attract the attention of overseas readers as well as its domestic audience They also provide Chinese and foreign literary researchers with complex questions about human life and achievements that search beyond national identities for global interaction and exchange This volume presents ten outstanding essays by Chinese and European scholars who have undertaken such exchange for the purpose of examining the individual and society in modern Chinese literature

**Republican Lens** Joan Judge, 2015-07-21 The early Republican 1911-1921 Chinese public looked read and interacted in profoundly different ways from its late imperial predecessor While current scholarly has labeled the 1911 Revolution a virtual non event and the early Republic a political failure the micro historical view offered by the Chinese periodical press presents a much different perspective Reversing orthodox academic practice this book considers the realm of high politics as ephemeral and the institutions associations and practices of the reading and viewing public as the site of enduring and historical significance The book centers on a selection of extraordinary photographic portraits taken from the periodical Fun shibao one of the few journals to straddle the 1911 divide and remain in print through the early Republican period Provided by publisher

Manhua Modernity John A. Crespi, 2020-12-25 A free open access ebook is available upon publication Learn more at [www.luminosoa.org](http://www.luminosoa.org) From fashion sketches of smartly dressed Shanghai dandies in the 1920s to multipanel drawings of refugee urbanites during the war

against Japan to panoramic pictures of anti American propaganda rallies in the early 1950s the polymorphic cartoon style art known as manhua helped define China s modern experience Manhua Modernity offers a richly illustrated deeply contextualized analysis of these illustrations across the lively pages of popular pictorial magazines that entertained informed and mobilized a nation through a half century of political and cultural transformation In this compelling media history John Crespi argues that manhua must be understood in the context of the pictorial magazines that hosted them and in turn these magazines must be seen as important mediators of the modern urban experience Even as times changed from interwar era consumerism to war time mobilization to Mao style propaganda the art form adapted to stay on the cutting edge of both politics and style

Literary Societies of Republican China Michel Hockx,Kirk A. Denton,2008-01-01 Denton and Hockx present thirteen essays treating a variety of literary organizations from China s Republican era 1911 1949 Interdisciplinary in approach the essays are primarily concerned with describing and analyzing the social and cultural complexity of literary groupings and the role of these social formations in literary production of the period

*Chinese Shakespeares* Alexa Huang,2009-06-26 For close to two hundred years the ideas of Shakespeare have inspired incredible work in the literature fiction theater and cinema of China Taiwan and Hong Kong From the novels of Lao She and Lin Shu to Lu Xun s search for a Chinese Shakespeare and from Feng Xiaogang s martial arts films to labor camp memoirs Soviet Chinese theater Chinese opera in Europe and silent film Shakespeare has been put to work in unexpected places yielding a rich trove of transnational imagery and paradoxical citations in popular and political culture Chinese Shakespeares is the first book to concentrate on both Shakespearean performance and Shakespeare s appearance in Sinophone culture and their ambiguous relationship to the postcolonial question Substantiated by case studies of major cultural events and texts from the first Opium War in 1839 to our times Chinese Shakespeares theorizes competing visions of China and Shakespeare in the global cultural marketplace and challenges the logic of fidelity based criticism and the myth of cultural exclusivity In her critique of the locality and ideological investments of authenticity in nationalism modernity Marxism and personal identities Huang reveals the truly transformative power of Chinese Shakespeares

**Paper Swordsmen** John Christopher Hamm,2005-01-01 The martial arts novel is one of the most distinctive and widely read forms of modern Chinese fiction John Christopher Hamm offers the first in depth English language study of this fascinating and influential genre focusing on the work of its undisputed twentieth century master Jin Yong

**The Sword Or the Needle** Roland Altenburger,2009 Focusing on narratives about female knights errant xia along thematic lines in Chinese literacy history this text provides an overview of the narrative subgenre the literary representation of gender and the particularities of the Chinese knight errantry narrative

Beyond the Iron House Saiyin Sun,2016-07-15 Beyond the Iron House is a critical study of a crucial period of life and work of the modern Chinese writer Lu Xun Through thorough research into historical materials and archives the author demonstrates that Lu Xun was recognized in the literary field much later than has hitherto been argued Neither the appearance of Kuangren riji



Diary of a madman in 1918 nor the publication of Nahan Outcry in 1923 had catapulted the author into nationwide prominence in comparison with his contemporaries neither was his literary work as original and unique as many have claimed nor were his thoughts and ideas as popular and influential as many have believed like many other agents in the literary field Lu Xun was actively involved in power struggles over what was at stake in the field Lu Xun was later built into an iconic figure and the blind worship of him hindered a better and more authentic understanding of many other modern writers and intellectuals such as Gao Changhong and Zhou Zuoren whose complex relationships with Lu Xun are fully explored and analysed in the book

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