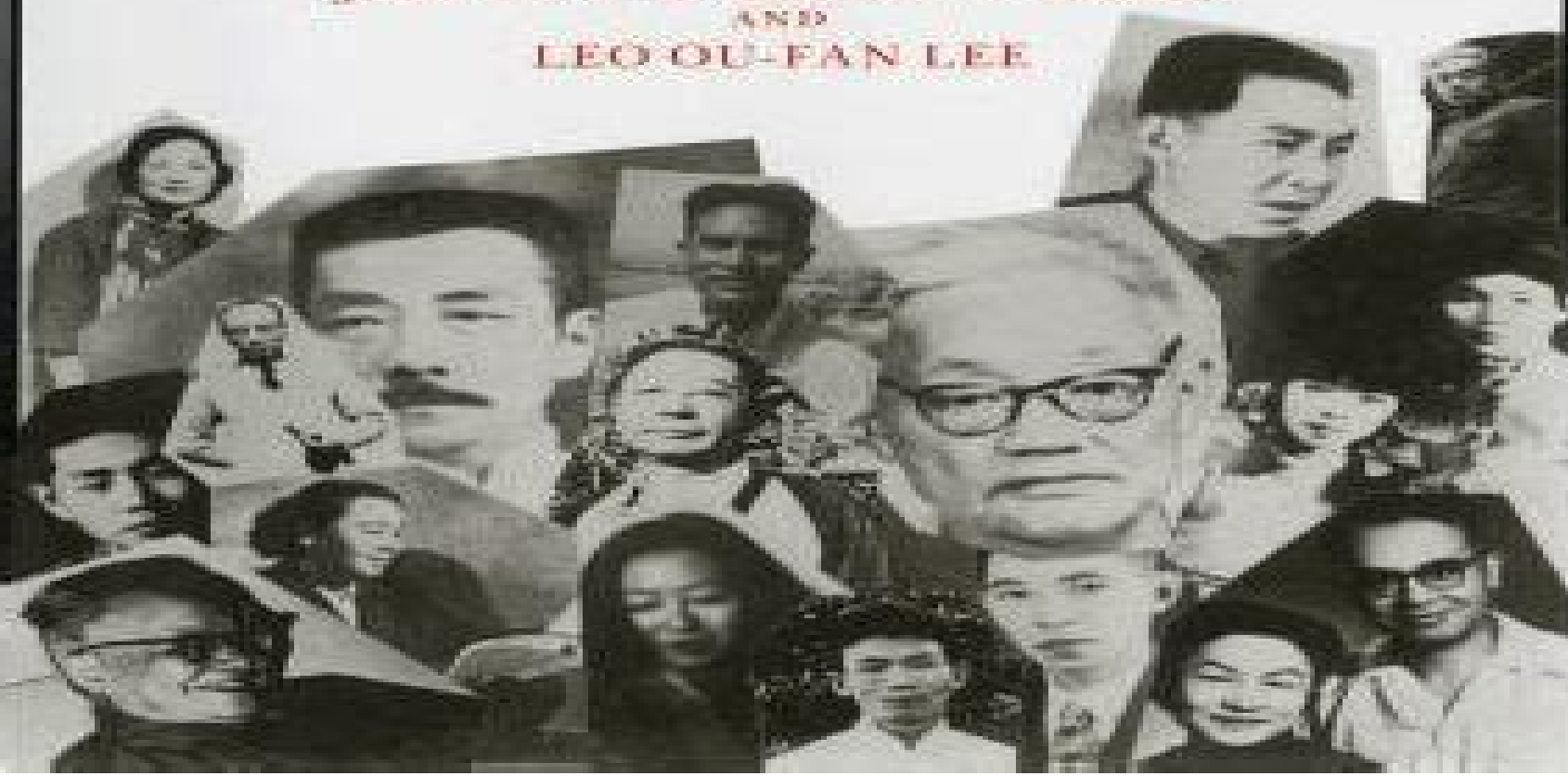


MODERN CHINESE STORIES AND NOVELLAS *1919-1949*

EDITED BY
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AND
LEO OU-FAN LEE



Modern Chinese Stories And Novellas 1919 1949

**Peter H. Lee, William Theodore De
Bary, Wm. Theodore De Bary**



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Modern Chinese Stories and Novellas, 1919-1949 Joseph S. M. Lau, Chih-ting Hsia, Leo Ou-fan Lee, 1981 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, 2021-11-15 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 This second edition of *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 400 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

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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 *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 Routledge Handbook of Modern Chinese Literature Ming Dong Gu, 2018-09-03 The Routledge Handbook of Modern Chinese Literature presents a comprehensive overview of Chinese literature from the 1910s to the present day Featuring detailed studies of selected masterpieces it adopts a thematic comparative approach By developing an innovative conceptual framework predicated on a new theory of periodization it thus situates Chinese literature in the context of world literature and the forces of globalization Each section consists of a series of contributions examining the major literary genres including fiction poetry essay drama and film Offering an exciting account of the century long process of literary modernization in China the handbook's themes include Modernization of people and writing Realism romanticism and modernist aesthetics Chinese literature on the stage and screen Patriotism war and revolution Feminism liberalism and socialism Literature of reform reflection and experimentation Literature of Taiwan Hong Kong and new media This handbook provides an integration of biographical narrative with textual analysis maintaining a subtle balance between comprehensive overview and in depth examination As such it is an essential reference guide for all students and scholars of Chinese literature **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 *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 *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 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 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 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

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

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 *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

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 **Visualising China, 1845-1965** , 2012-11-09 How does China project its image in the world Why and how has the world come to form certain impressions of the Chinese and their way of life These are issues that preoccupy Chinese citizens in the globalizing 21st century as they travel overseas riding on the capacity of the country s newly acquired economic power In Visualizing China the authors join forces to launch a broader inquiry aimed at a synergistic understanding of the larger story of visibility in modern China The essays cluster around several nodal points including photographs advertising posters and movies spanning from the 1840s to the 1960s and devote special attention to modern Chinese practices in the visualization of things Chinese **Sources of Korean Tradition: From the sixteenth to the twentieth centuries** Peter H. Lee, William Theodore De Bary, Wm. Theodore De Bary, 1997 This collection of seminal primary readings in the social intellectual and religious traditions of Korea from the sixteenth century to the present day lays the groundwork for understanding Korean civilization and demonstrates how leading intellectuals and public figures in Korea have looked at life the traditions of their ancestors and the world they lived in

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