Modern Chinese Literature in the May Fourth Era

edited by
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The Oxford Handbook of Modern Chinese Literatures—Associate Professor of Chinese Cultural Studies Carlos Rojas 2014-06-25 With over forty original essays, The Oxford Handbook of Modern Chinese Literatures offers an in-depth engagement with the current analytical methodologies and critical practices that are shaping the field in the twenty-first century. This volume is a comprehensive resource that carefully moves across approaches, genres, and forms to address a rich range of topics that include popular culture in Late Qing and early Republican China, Huang Gaoqing’s journeys to the West in cartoons, writings of Southeast Asian migrants in the present day, the Chinese Apocalyptic Novel, and depictions of HIV/AIDS in Chu T'ien-chen's Notes of a Desolate Man.

The Red Book of Modern Chinese Literature: Writings from the Mainland in the Long Twentieth Century—Yunte Huang 2016-05-21 A panoramic view of the Chinese literary landscape across the twentieth century, Award-winning literary scholar and post-World War II Huang here portrays another innovative and authoritative selection of pivotal works from the first fifty years of this century, that together express a search for the soul of modern China. From the 1920s overture of a millennium-long monarchy to the Cultural Revolution, to China as a global military and economic superpower, the Chinese literary imagination has encompassed an astonishing array of modes and styles—from sublime lyricism to written surrealism, poignant documentation to the ironic, the transgressive, and the defiant. Huang provides the requisite context for these literary works, and in discussions of the major figures and trends in literature and film, offers an introduction to the changing social, cultural, and political landscape.

From May Fourth to June Fourth—Ellen Wilmer 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 (1919–1930)? 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 processes of aesthetic orthodoxy, to satirize and challenge the new orthodoxy, and to reflect on the nation’s revolutionary transformation. Although these consistencies seem readily apparent, with a sharper focus the distinguished contributors to this volume reveal a complex web of ways in which Cultural Revolution literature and film illuminates the same concerns of 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 criticism, these contributors demonstrate how these dialogues between literature and film and how film has become integral to contemporary critical discourse. They reach to Eurocentric traditions, but their ultimate concern is literature and its role in the ongoing struggle of China for social, political, and cultural freedom. This book, with its critical use of theory—particularly by younger China scholars whose enthusiasm for critical theory coincides with the current-innovative and authoritative selection of pivotal works from the first fifty years of this century, that together express a search for the soul of modern China. From the 1920s overture of a millennium-long monarchy to the Cultural Revolution, to China as a global military and economic superpower, the Chinese literary imagination has encompassed an astonishing array of modes and styles—from sublime lyricism to written surrealism, poignant documentation to the ironic, the transgressive, and the defiant. Huang provides the requisite context for these literary works, and in discussions of the major figures and trends in literature and film, offers an introduction to the changing social, cultural, and political landscape.

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