

Modern Chinese Stories And Novellas 1919 1949

Li-Hua Ying

Modern Chinese Stories and Novellas, 1919-1949 Joseph S. M. Lau, Chih-tsing Hsia, Leo Ou-fan Lee, 1981 Brings together some of the best and most historically significant works of short fiction written in China in this century -including such important figures in the development of Chinese modernism as Lu Hsün, Mao Tun, Ting Ling, and Shen Ts' ung-wen. The companion volume to the highly acclaimed (Columbia, 1978), 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. The stories range in setting from the late Ch'ing dynasty through the Sino-Japanese War and the early Communist years, and range in length from brief tales to substantial short novels. Though a large number of the writers represented are leftists, works of all political viewpoints have been included to provide the full literary panorama of one of the most fertile periods of Chinese creative activity.

C.T. Hsia on Chinese Literature Chih-tsing Hsia, 2004 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 T'ang 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.

From the Old Country Lihe Zhong, 2014-02-25 Though he lived most of his life in rural South Taiwan, Zhong Lihe spent

several years in Manchuria and Peking, moving among an eclectic mix of ethnicities, social classes, and cultures. His fictional portraits unfold on Japanese battlefields and in Peking slums, as well as in the remote, impoverished hill-country villages and farms of his native Hakka districts. His scenic descriptions are deft and atmospheric, and his psychological explorations are acute. The first anthology to present his work in English, this volume features two novellas, ten short stories, and four short prose works.

A Selective Guide to Chinese Literature 1900-1949 Zbigniew Slupski, 2023-11-27

Reading the Modern Chinese Short Story Theodore Hutters, 2016-09-16 Translations of six stories accompany seven papers from a workshop on critical approaches to modern Chinese short stories held at the U. of Hawaii in December 1982. With one exception, the essays analyze the stories presented, looking at such factors as the psychological structure, the narrator, etc.

Fortress Besieged (New Directions Classic) Qian Zhongshu, 2004-02-17 The greatest Chinese novel of the twentieth century, *Fortress Besieged* is a classic of world literature, a masterpiece of parodic fiction that plays with Western literary traditions, philosophy, and middle-class Chinese society in the Republican era. Set on the eve of the Sino-Japanese War, our hapless hero Fang Hung-chien (à la Emma Bovary), with no particular goal in life and with a bogus degree from a fake American university in hand, returns home to Shanghai. On the French liner home, he meets two Chinese beauties, Miss Su and Miss Pao. Qian writes, With Miss Pao it wasn't a matter of heart or soul. She hadn't any change of heart, since she didn't have a heart. In a sort of painful comedy, Fang obtains a teaching post at a newly established university where the effete pseudo-intellectuals he encounters in academia become the butt of Qian's merciless satire. Soon Fang is trapped into a marriage of Nabokovian proportions of distress and absurdity. Recalling Fielding's *Tom Jones* in its farcical litany of misadventures and Flaubert's style indirect libre, *Fortress Besieged* is its own unique feast of delights.

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 T'ang 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.

The A to Z of Modern Chinese Literature Li-Hua Ying, 2010 *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 Columbia Anthology of Modern Chinese Literature Joseph S. M. Lau, Howard Goldblatt, 2007 An anthology of Chinese fiction, poetry, and essays written during the twentieth and twenty-first centuries.

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

Imperfect Paradise Congwen Shen, 1995-10-01 The most comprehensive and authoritative representation in English of the remarkable Shen Congwen canon, ranging from the polished stories that made him a serious contender for the Nobel literary prize in the 1980s to lesser known, extravagant experimental pieces.

Writing Women in Modern China Amy D. Dooling, Kristina M. Torgeson, 1998 The past few years have seen a burgeoning effort to rethink questions of women, writing, and gender in modern China. Here 22 works of fiction, drama, autobiography, essays, and poetry, each prefaced by the author's photograph and a short biographical sketch, introduce women whose literary careers coincided with an era of tremendous social, political, and cultural turbulence. 18 illustrations.

The Oxford Handbook of Modern Chinese Literatures Carlos Rojas, Andrea Bachner, 2016-07-28 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. Divided into three sections--Structure, Taxonomy, and Methodology--the volume carefully moves across approaches, genres, and forms to

address a rich range topics that include popular culture in Late Qing China, Zhang Guangyu's Journey to the West in Cartoons, writings of Southeast Asian migrants in Taiwan, the Chinese Anglophone Novel, and depictions of HIV/AIDS in Chu T'ien-wen's Notes of a Desolate Man.

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.

Bamboo Shoots After the Rain Ann C. Carver, Sung-Sheng Yvonne Chang, 1993-01-01 A short story collection hailed as a “welcome and valuable addition to our growing knowledge about the inner lives and literary talents of Chinese women” (Amy Ling, author of *Between Worlds: Women Writers of Chinese Ancestry*). This remarkable anthology introduces the short fiction of fourteen writers, major figures in the literary movements of three generations, who represent a range of class, ethnic, and political perspectives. It is filled with unexpected gems such as Lin Hai-yin’s story of a woman suffering under the feudal

system of Old China, and Chiang Hsiao-yun's optimistic solutions to problems of the elderly in rapidly changing 1980s Taiwan. And in between, a dozen rich stories of aristocrats, comrades, wives, concubines, children, mothers, sexuality, female initiation, rape, and the tensions between traditional and modern life. "This is not western feminism with an Asian accent", says Bloomsbury Review, "but a description of one culture's reality. . . . The woman protagonists survive both despite and because of their existence in a changing Taiwan."

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 Execution of Mayor Yin and Other Stories from the Great Proletarian Cultural Revolution, Revised Edition Ruoxi Chen, 2004-07-21 Annotation A classic of modern world literature, this collection of stories provides a vivid eyewitness view of everyday life in China during the Cultural Revolution. For this edition, the text has been thoroughly revised and updated to Pinyin romanization. A new introduction reflects on the book's significance in the post-Tianamen era.

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 Shorter Columbia Anthology of Traditional Chinese Literature Victor H. Mair, 2000 This shorter anthology retains the characteristics of the original in that it is arranged according to genre rather than chronology and 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. It also contains fresh translations by newer voices in the field.

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structure function 1 stores material within the cell 2

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