

Modern Chinese Stories And Novellas 1919 1949

Modern Chinese Stories and Novellas, 1919-1949 C. T. Hsia on Chinese Literature Chinese Grammatology The Reading of Russian Literature in China Literary Representations of Christianity in Late Qing and Republican China From May Fourth to June Fourth China's Literary Cosmopolitans Protestant Bible Translation and Mandarin as the National Language of China Becoming Chinese Born of the Same Roots Journal of Asian Culture English Journal Alienation and the Motif of the Unlived Life in Contemporary Chinese Literature The Reader's Adviser America's Wars in Asia The Emotive Self in Change and Exchange Chinese Literature, Essays, Articles, Reviews Choice Chinese Reportage The Pen and the Sword Joseph S. M. Lau C. T. Hsia Yurou Zhong M. Gamsa John T. P. Lai Ellen Widmer Christopher Rea George Kam Wah Mak Wen-hsin Yeh Vivian Ling Birgit Linder Philip West Lin Zou Charles A. Laughlin Innes Herdan

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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 hsün 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 chinse modernism this new volume present

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

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-tsan* 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*

today Chinese characters are described as a national treasure the core of the nation's civilizational identity yet for nearly half of the twentieth century reformers waged war on the Chinese script they declared it an archaic hindrance to modernization portraying the ancient system of writing as a roadblock to literacy and therefore science and democracy movements spanning the political spectrum proposed abandonment of characters and alphabetization of Chinese writing although in the end the Communist Party opted for character simplification Chinese Grammatology traces the origins, transmutations, and containment of this script revolution to provide a groundbreaking account of its formative effects on Chinese literature and culture and lasting implications for the encounter between the alphabetic and nonalphabetic worlds *Yurou Zhong* explores the growth of competing romanization and latinization movements aligned with the clashing nationalists and communists she finds surprising affinities between alphabetic reform and modern Chinese literary movements and examines the politics of literacy programs and mass education

against the backdrop of war and revolution zhong places the chinese script revolution in the global context of a phonocentric dominance that privileges phonetic writing contending that the eventual retention of characters constituted an anti ethnocentric anti imperial critique that coincided with postwar decolonization movements and predated the emergence of deconstructionism by revealing the consequences of one of the biggest linguistic experiments in history chinese grammatology provides an ambitious rethinking of the origins of chinese literary modernity and the politics of the science of writing

this book traces the profound influence that russian literature which was tied inseparably to the political victory of the russian revolution had on china during a period that saw the collapse of imperial rule and the rise of the communist party

literary representations of christianity in late qing and republican china contributes to the literary turn in the study of chinese christianity by foregrounding the importance of literary texts including the major genres of chinese christian literature novels drama and poetry of the late qing and republican periods these multifarious types of texts demonstrated the multiple representations and dynamic scenes of christianity where christian imageries and symbolism were transformed by linguistic manipulation into new contextualized forms which nurtured distinctive new fruits of literature and modernized the literary landscape of chinese literature the study of the composition and poetics of chinese christian literary works helps us rediscover the concerns priorities textual strategies of the christian writers the cross cultural challenges involved and the reception of the bible

what do chinese literature and film inspired by the cultural revolution 1966 1976 have in common with media of the may fourth movement 1918 1930 this book demonstrates several shared aims to liberate narrative arts from aesthetic orthodoxies to draw on foreign sources for inspiration and to free individuals from social conformity

china s literary cosmopolitans offers a comprehensive introduction to the literary oeuvres of qian zhongshu 1910 98 and yang jiang b 1911 it assesses their novels essays stories poetry plays translations and criticism and discusses their reception as two of the most important chinese scholar writers of the twentieth century in addition to re evaluating this married couple s intertwined literary careers the book also explains why they have come to represent such influential models of

chinese literary cosmopolitanism uncommonly well versed in western languages and literatures qian and yang chose to live in china and write in chinese china s literary cosmopolitans argues for their artistic importance while analyzing their works against the modern cultural imperative that chinese literature be worldly christopher rea ph d columbia is associate professor of asian studies at the university of british columbia he is the author of the age of irreverence a new history of laughter in china california 2015 co editor of the business of culture cultural entrepreneurs in china and southeast asia 1900 65 ubc press 2015 and editor of humans beasts and ghosts stories and essays by qian zhongshu columbia 2011

this book represents the first monograph length study of the relationship between protestant bible translation and the development of mandarin from a lingua franca into the national language of china drawing on both published and unpublished sources this book looks into the translation publication circulation and use of the mandarin bible in late qing and republican china and sets out how the mandarin bible contributed to the standardization and enrichment of mandarin it also illustrates that the mandarin union version published in 1919 was involved in promoting mandarin as not only the standard medium of communication but also a marker of national identity among the chinese people thus playing a role in the nation building of modern china

this volume evaluates the dual roles of war and modernity in the transformation of twentieth century chinese identity the contributors all leading researchers argue that war no less than revolution deserves attention as a major force in the making of twentieth century chinese history further they show that modernity in material culture and changes in intellectual consciousness should serve as twin foci of a new wave of scholarly analysis examining in particular the rise of modern chinese cities and the making of the chinese nation state the contributors to this interdisciplinary volume of cultural history provide new ways of thinking about china s modern transformation up to the 1950s taken together the essays demonstrate that the combined effect of a modernizing state and an industrializing economy weakened the chinese bourgeoisie and undercut the individual s quest for autonomy drawing upon new archival sources these theoretically informed thoroughly revisionist essays focus on topics such as western inspired modernity urban cosmopolitanism consumer culture gender relationships interchanges between city and countryside and the growing impact of the state on the lives of individuals the volume makes an important contribution toward a postsocialist understanding of twentieth century china this volume evaluates the dual roles of war and modernity in the transformation of twentieth century chinese identity the contributors all

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even though the cultural approach concerns itself with the local and the particular rather than with the abstract and universal it is inherently comparative moreover it also relocates each war in the historical and cultural experiences of asian countries themselves rather than seeing the war as merely a conflict between the united states and asian nations

explores the origins of chinese reportage journalism in the 1930s 40s and 50s and develops an understanding of the aesthetics that governed the creation of this literature

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Introduction

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