

THE GENESIS OF MODERN CHINESE LITERARY CRITICISM (1917–1930)

Marián Gálik

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The Genesis Of Modern Chinese Literary Criticism 1917 1930

Lloyd Haft



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The Genesis of Modern Chinese Literary Criticism (1917-1930) Marián Gálík, 2022-05-18 This book first published in 1980 is a history of modern Chinese literary criticism between the years 1917 and 1930 It examines its development within the overall frame of reference of Chinese national literature from the beginnings of the Chinese literary revolution in 1917 until the end of the first efforts at a revolutionary proletarian literature in 1930 Chinese literary criticism is also analysed within the framework of world literature of world literary thought especially of the impact of the progressive literary criticism

The A to Z of Modern Chinese Literature Li-hua Ying, 2010-04-01 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 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

Historical Dictionary of Modern Chinese Literature Li-hua Ying, 2009-12-22 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

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Casting Off the Shackles of Family Shuei-may Chang, 2004 Nora a character from Henrik Ibsen's play *A Doll House* was a model for liberal thinking Chinese women during the May Fourth Era of the 1920s and 1930s Nora like figures appeared often in modern Chinese literature to illustrate the issue of women's emancipation *Casting Off the Shackles of Family* explores the reception and transformation of the Nora theme in the works of Lu Hsiang-shan Mao Tun Ting Ling and other

May Fourth writers In particular it uses female heroic journey theories to trace women s pursuit of independence and freedom in modern China *Pien Chih-Lin* Lloyd Haft,2011-07-19 No detailed description available for Pien Chih Lin

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 Subversive Self in Modern Chinese Literature C. Keaveney,2004-07-15 An examination of whether Chinese writers of the Creation Society a Chinese literary coterie successfully appropriated shishosetsu a quintessentially Japanese form of autobiographical narrative into a form to be exploited for their own ends especially political ends *Politics and Literature in Shanghai* Wang-chi Wong,1991 *The Columbia History of Chinese Literature* Victor H. Mair,2010-02-22 Comprehensive yet portable this account of the development of Chinese literature from the very beginning up to the present brings the riches of this august literary tradition into focus for the general reader Organized chronologically with thematic chapters interspersed the fifty five original chapters by leading specialists cover all genres and periods of poetry prose fiction and drama with a special focus on such subjects as popular culture the impact of religion upon literature the role of women and relationships with non Sinitic languages and peoples The Russian Hero in Modern Chinese Fiction Mau-sang Ng,1988-08-04 The Russian influence took root in the Chinese intellectual tradition that evolved after the Literary Revolution of 1917 When the Chinese communists turned to Russia for their inspiration they also accepted the Russian version of the novel s form and function in society However they did not accept it uncritically Chinese understanding of the arts goes back for thousands of years and thus Chinese intellectuals brought their own kinds of tradition and intelligence to these new arts and political solutions In this lucid study the author demonstrates how Chinese writers guided by Russian authors such as Chekhov Turgenev and Andreyev created works of art that are both original and Chinese However he also shows that the familiar heroes of such famous novelists as Lu Xun Yu Dafu Mao Dun and Ba Jin have a strong Russian flavor linked to prototypes in the Russian literary tradition The author depicts the fortune of Soviet literature and the fate of the intellectual

hero in the People's Republic of China He believes that the humanistic May Fourth intellectual tradition which inspired enthusiasm for classical Russian literature has been revived with the publication of works like Dai Houying's *Man ah Man* and Zhao Zhenkai's *Waves*

Failure, Nationalism, and Literature Jing Tsu, 2005 How often do we think of cultural humiliation and failure as strengths Against prevailing views on what it means to enjoy power as individuals cultures or nations this provocative book looks at the making of cultural and national identities in modern China as building success on failure It reveals the exercise of sovereign power where we least expect it and shows how this is crucial to our understanding of a modern world of conflict violence passionate suffering and cultural difference

Woman and Chinese Modernity Rey Chow, We live in an era in which the critique of the West has become not only possible but mandatory Where does this critique leave those peoples whose entry into culture is precisely because of the history of Western imperialism already Westernized This is the primary question Rey Chow addresses in *Woman and Chinese Modernity* Book cover

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

The Chinese Text Yingxiong Zhou, 1986 The collection opens with Harry Levin's What is Literature if Not COmparative read in the Second Hong Kong Comparative Literature Conference 1982 and used here to highlight the significance of a comparative outlook in literary studies It is followed by five constellations of Chinese Western comparative studies some of which were read in the same conference and others specifically solicited The areas studied include classical Chinese drama Chinese narrative Chinese influence in modern American literature Chinese aesthetics and contemporary Chinese literature P 4 of cover

Comparative Criticism: Volume 22, East and West: Comparative Perspectives E. S. Shaffer, Elinor S. Shaffer, 2000-11-30 *Comparative Criticism* first published in 2000 addresses itself to the questions of literary theory and criticism to comparative studies in terms of theme genre movement and influence and to interdisciplinary perspectives Articles include Afloat on the Sea of Stories World tales English Literature and geopolitical aesthetics Classics and the comparison of adjacent literatures some Pakistani perspectives Performance Literature the traditional Japanese theatre as model Am I in that name Women's writing as cultural translation in early modern China stabat mater reflections on a theme in German Jewish and Palestinian Arab poetry The winning entries in the 1999 BCLA BCLT translation competition are also published

Marxist Philosophy in China : From Qu Qiubai to Mao Zedong, 1923-1945 Nick Knight, 2006-01-01 This book recounts the history of Marxist philosophy in China between 1923 and 1945 through the writings and activities of four philosophers Qu Qiubai Ai Siqi Li Da and Mao Zedong Two of these philosophers Qu and Mao were also political activists and leaders but their contribution to this history is as important if not more so than the contribution of Ai and Li who were predominantly philosophers and scholars The inclusion of Qu and Mao underlines the intimate connection between

philosophy and politics in the revolutionary movement in China It is not possible to speak credibly of Marxist philosophy in China without considering the political context within which its introduction elaboration and dissemination proceeded Indeed each of the philosophers considered in this book repudiated the notion that the study of philosophy was a scholastic intellectual exercise devoid of political significance Each of these philosophers regarded himself as a revolutionary and considered philosophy to be useful precisely because it could facilitate a comprehension of the world and so accelerate efforts to change it By the same token each of these philosophers took philosophy seriously each bent his mind to the daunting task of mastering the arcane and labyrinthian philosophical system of dialectical materialism Philosophy might well be political they believed but this was no excuse for philosophical dilettantism Chinese Literature James L. Claren, 2002 Chinese literature one of the world's oldest and richest and consisting originally of poetry and later of drama and fiction may be divided into three major historical periods that roughly correspond to those of Western literary history the classical period from the 6th century BC to the 2nd century AD the medieval period from the third century to the late 12th century and the modern period from the 13th century to the present This book presents an overview of Chinese literature as well as a comprehensive bibliography primarily of English language sources accessed by subject author and title indexes **A**

History of Chinese Civilization Jacques Gernet, 1996-05-31 When published in 1982 this translation of Professor Jacques Gernet's masterly survey of the history and culture of China was immediately welcomed by critics and readers This revised and updated edition makes it more useful for students and for the general reader concerned with the broad sweep of China's past *The New Woman in Early Twentieth-century Chinese Fiction* Jin Feng, 2004 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 At Home in Many Worlds Raoul David Findeisen, 2009 This volume is dedicated to one of the founding figures of Israeli Chinese studies Professor Irene Eber of The Hebrew University of Jerusalem It assembles more than two dozen essays by colleagues from all over the world that reflect not only the wide range of her scholarly interests but above all the fields of research which would not have been established without her and where her contributions will remain Accordingly the section Philosophy in China and Intellectual History discusses the thorny and complex process of organizing the heritage from the earliest constructed traditions in Han times around the beginning of our era up to the debates on modernization in present day China After an excursion in Chinese Literature much space is devoted to Translating the Bible in China a topic on which her numerous studies have proved seminal and that deals with Chinese perceptions As its complement perceptions of China in systematic and historical perspective are at the core of the section devoted to Jewish Life and Letters in the World The contributions share their approach of paying particular attention to the translation processes strictly speaking and to the hermeneutical process of understanding across time and space more generally A comprehensive list of publications by Irene

Eber concludes the volume

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