

COMPARATIVE PERSPECTIVES ON MODERN ASIA

THE  
SUBVERSIVE SELF  
IN  
MODERN CHINESE  
LITERATURE

THE CREATION SOCIETY'S REINVENTION  
OF THE JAPANESE SHISHÔSETSU



CHRISTOPHER T. KEAVENEY



# Subversive Self In Modern Chinese Literature

**Artur K. Wardega**



## **Subversive Self In Modern 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 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 *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

**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 rmanticism and mdernist asthetics 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, 2004-08-13 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      **Contemporary Chinese Fiction by Su Tong and Yu Hua** Hua Li,2011-02-18 The focus of this study is coming of age in troubled Cultural Revolutionary times as portrayed in contemporary Chinese Bildungsroman fiction by Su Tong and Yu Hua along with a comprehensive overview of the Bildungsroman in China and the west      **Belief, History and the Individual in Modern Chinese Literary Culture** Artur K. Wardega,2009-03-26 A value system in constant change a longing for stability amid uncertainties about the future a new consciousness about the unlimited challenges and aspirations in modern life these are themes in modern Chinese literature that attract the attention of overseas readers as well as its domestic audience They also provide Chinese and foreign literary researchers with complex questions about human life and achievements that search beyond national identities for global interaction and exchange This volume presents ten outstanding essays by Chinese and European scholars who have undertaken such exchange for the purpose of examining the individual and society in modern Chinese literature      The Translatability of Revolution Pu Wang,2020-10-20 The first comprehensive study of the lifework of Guo Moruo 1892 1978 in English this book explores the dynamics of translation revolution and historical imagination in twentieth century Chinese culture Guo was a romantic writer who eventually became Mao Zedong s last poetic interlocutor a Marxist historian who evolved into the inaugural president of China s Academy of Sciences and a leftist politician who devoted almost three decades to translating Goethe s Faust His career embedded in China s revolutionary century has generated more controversy than admiration Recent scholarship has scarcely treated his oeuvre as a whole much less touched upon his role as a translator Leaping between different genres of Guo s works and engaging many other writers texts The Translatability of Revolution confronts two issues of revolutionary cultural politics translation and historical interpretation Part 1 focuses on the translingual making of China s revolutionary culture especially Guo s translation of Faust as a development of Zeitgeist Part 2 deals with Guo s rewritings of antiquity in lyrical dramatic and historiographical paleographical forms including his vernacular translation of classical Chinese poetry Interrogating the relationship between translation and historical imagination within revolutionary cultural practice this book finds a transcoding of different historical conjunctures into now time saturated with possibilities and tensions      *The Avant-Garde and the Popular in Modern China* Liang Luo,2014-07-15 Provides a new perspective on the Chinese avant garde through the figure of artist and activist Tian Han      Transcultural Lyricism Jane Qian Liu,2017-01-05 In Transcultural Lyricism Translation Intertextuality and the Rise of Emotion in Modern Chinese Love Fiction 1899 1925 Jane Qian Liu examines the profound transformation of emotional expression in Chinese fiction between the years 1899 and 1925 While modern Chinese literature is known to have absorbed narrative modes of Western literatures it also learned radically new ways to convey emotions Drawn from an interdisciplinary mixture of literary cultural and translation studies Jane Qian Liu brings fresh insights into the study of

intercultural literary interpretation and influence She convincingly proves that Chinese writer translators in early twentieth century were able to find new channels and modes to express emotional content through new combinations of traditional Chinese and Western techniques **Figures of the World** Christopher Laing Hill, 2020-07-15 **Figures of the World** The Naturalist Novel and Transnational Form overturns Eurocentric genealogies and globalizing generalizations about world literature by examining the complex contradictory history of naturalist fiction Christopher Laing Hill follows naturalism's emergence in France and circulation around the world from North and South America to East Asia His analysis shows that transnational literary studies must operate on multiple scales combine distant reading with close analysis and investigate how literary forms develop on the move The book begins by tracing the history of naturalist fiction from the 1860s into the twentieth century and the reasons it spread around the world Hill explores the development of three naturalist figures the degenerate body the self-liberated woman and the social milieu through close readings of fiction from France Japan and the United States Rather than genealogies of European influence or the domination of cultural peripheries by the center novels by Émile Zola Tayama Katai Frank Norris and other writers reveal conspicuous departures from metropolitan models as writers revised naturalist methods to address new social conditions Hill offers a new approach to studying culture on a large scale for readers interested in literature the arts and the history of ideas **Beyond Brushtalk** Christopher T.

Keaveney, 2008-11-01 **Beyond Brushtalk** explores interactions between Japanese and Chinese writers during the golden age of such exchange 1919 to 1937 During this period there were unprecedented opportunities for exchange between writers which was made possible by the ease of travel between Japan and China during these years and the educational background of Chinese writers as students in Japan Although the salubrious interaction that developed during that period was destined not to last it nevertheless was significant as a courageous essay at cultural interaction This book will appeal not only to those interested in Sino-Japanese studies an increasingly important field of study in its own right but will also appeal to scholars of both Japanese literature and Chinese literature and researchers whose areas of interest correspond to the major writers included in this work such as Lu Xun and Zhou Zuoren on the Chinese side and Tanizaki Jun'ichirō and Hayashi Fumiko on the Japanese side The relations and resulting literary works involving these major writers are often relatively neglected aspects of their total output and will draw interest from scholars of their work This book will be accessible to both Sinologists and Japanologists with little background in the corresponding field and to the generalist possessing an interest in literary exchange **Sino-Japanese Transculturation** Richard King, Cody Poulton, Katsuhiko Endo, 2012-01-01 This is a multi-

author work which examines the cultural dimensions of the relations between East Asia's two great powers China and Japan in a period of change and turmoil from the late nineteenth century to the end of the Second World War This period saw Japanese invasion of China the occupation of China's North-east Manchuria and Taiwan and war between the two nations from 1937-1945 the scars of that war are still evident in relations between the two countries today In their quest for

modernity the rulers and leading thinkers of China and Japan defined themselves in contradistinction to the other influenced both by traditional bonds of classical culture and by the influx of new Western ideas that flowed through Japan to China The experiences of intellectual and cultural awakening in the two countries were inextricably linked as our studies of poetry fiction philosophy theatre and popular culture demonstrate The chapters explore this process of transculturation the sharing and exchange of ideas and artistic expression not only in Japan and China but in the larger region which Joshua Fogel has called the Sinosphere an area including Korea and parts of Southeast Asia with a shared heritage of Confucian statecraft and values underpinned by the classical Chinese language The authors of the chapters who include established senior academics and younger scholars and employ a range of disciplines and methodologies were selected by the editors for their expertise in particular aspects of this rich and complex cultural relationship As for the editors Richard King and Cody Poulton are scholars and translators of Chinese literature and Japanese theatre respectively each taking a historical and comparative perspective to the study of their subject Katsuhiko Endo is an intellectual historian dealing with both Japan and China

**Performing "Nation"** Doris Croissant, Catherine Vance Yeh, Joshua Scott Mostow, 2008 Uniquely covering literary visual and performative expressions of culture this volume aims to correlate the conjunctions of nation building gender and representation in late 19th and early 20th century China and Japan Focusing on gender formation the chapters explore the changing constructs of masculinities and femininities in China and Japan from the early modern up to the 1930s Chapters focus on the dynamism that links the remodeling of traditional arts and media to the political and cultural power relations between China Japan and the Western world A true tribute to multidisciplinary studies **Empire of Texts in Motion** Karen Laura Thornber, 2020-10-26 By the turn of the twentieth century Japan's military and economic successes made it the dominant power in East Asia drawing hundreds of thousands of Chinese Korean and Taiwanese students to the metropole and sending thousands of Japanese to other parts of East Asia The constant movement of peoples ideas and texts in the Japanese empire created numerous literary contact nebulae fluid spaces of diminished hierarchies where writers grapple with and transculturate one another's creative output Drawing extensively on vernacular sources in Japanese Chinese and Korean this book analyzes the most active of these contact nebulae semicolonial Chinese occupied Manchurian and colonial Korean and Taiwanese transculturations of Japanese literature It explores how colonial and semicolonial writers discussed adapted translated and recast thousands of Japanese creative works both affirming and challenging Japan's cultural authority Such efforts not only blurred distinctions among resistance acquiescence and collaboration but also shattered cultural and national barriers central to the discourse of empire In this context twentieth century East Asian literatures can no longer be understood in isolation from one another linked only by their encounters with the West but instead must be seen in constant interaction throughout the Japanese empire and beyond *The Subject in Crisis in Contemporary Chinese Literature* Rong Cai, 2004-05-31 Post Mao China produced two parallel discourses on the human subject in the New Era 1976 1989 One was

an autonomous Enlightenment humanist self aimed at replacing the revolutionary paragon that had dominated under Mao. The other was a more problematic subject suffering from either a symbolic physical deformity or some kind of spiritual paralysis that undermines its apparent normalcy. How do we explain the stubborn presence in the literature of the 1980s and 1990s of this crippled agent who fails to realize the humanist autonomy envisioned by post Mao theorists? What are the anxieties and tensions embedded in this incongruity and what do they reveal? This illuminating and original critical study of the crippled subject in post Mao literature offers a detailed textual analysis of the work of five well known contemporary writers: Han Shaogong, Can Xue, Yu Hua, Mo Yan, and Jia Pingwa. The author investigates not only the literary characters within the texts but also their creators' real subjects in history: Chinese writers whose own agency was being tested and established in the search for a new subjectivity. She argues that reenacting the Maoist legacy, the literary search failed to provide a viable model for a postrevolutionary China. In addition, the deficiency and inadequacy of the subject cannot always be contained in the Communist past; a history to be transcended in the design of modernity after Mao. The representation of the problematic subject thus punctured post Mao optimism and foreshadowed the eventual abandonment of the move to rethink subjectivity in the 1990s. By diving beneath the euphoria of the 1980s and the confusion and frustration of the 1990s, these critical readings offer a unique perspective with which to gauge the complexity of China's quest for modernity and a fuller understanding of the self's multifaceted experience in the post Mao era. *Scents of China* Xuelei Huang, 2023-08-10. A pioneering cultural history of smell in China from the High Qing to the Mao period.

**The Cultural Evolution of Postwar Japan** Christopher Keaveney, 2013-12-05. Yamamoto Sanehiko's 1885-1952 achievements as a publisher, writer, and politician in the interwar period served as both a catalyst and a template for developments after the wars. While exploring the accomplishments of this compelling figure, this study sheds new light on the social, cultural, and political changes that occurred in postwar Japan. *Western Rock Artists, Madame Butterfly, and the Allure of Japan* Christopher T. Keaveney, 2020-08-06. Using the framework of Edward Said's *Orientalism*, this work examines how Western rock and pop artists, particularly during the age of album rock from the 1970s through the 1990s, perpetuated long-held stereotypes of Japan in their direct encounters with the country and in songs and music videos with Japanese content.

**Contemporary Chinese Literature** Y. Huang, 2007-11-26. This book offers a case study of four of the most influential contemporary Chinese writers and cultural bastards: Duoduo, an underground, misty poet; Wang Shuo, a hooligan writer; Zhang Chengzhi, an old Red Guard and new cultural heretic; and Wang Xiaobo, a chronicler of Rabelaisian modern history.

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