

Running Wild New Chinese Writers

Running WildThe Spirit of New ChinaA New Home, and Other Stories. By Contemporary Chinese WritersThe New Chinese RevolutionChinese Literature in the Second Half of a Modern CenturyTen Thousand Miles of Clouds and MoonsNew Woman in Early Twentieth-Century Chinese FictionNew VoicesLiterary Authority and the Modern Chinese WriterPeople's ChinaTrees on the MountainModern Chinese LiteratureChina NowRenditionsAnnual Report of the Missionary Society of the Methodist Episcopal ChurchThe China Medical Missionary JournalAcademy and LiteratureThe China Review, Or, Notes and Queries on the Far EastPoole's Index to Periodical Literature: pt. 1. A-J, 1802-1881The Phoenix David Der-Wei Wang HOME. Lynn Pan Bangyuan Qi Zuo Fei Jin Feng Lan-Hsi Chang Yin Wendy Larson Qi Song Methodist Episcopal Church. Missionary Society Charles Edward Cutts Birch Appleton William Frederick Poole

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14 writers from mainland china hong kong and taiwan the united states and new zealand an intriguing introduction to the multitude of new voices in chinese literature

an important contribution to the study of recent chinese literature choice this fine scholarly survey of

chinese literature since 1949 discusses such trends as modernism nativism realism root seeking and scar literature misty poets and political feminist and societal issues in modern chinese literature library journal this volume is a survey of modern chinese literature in the second half of the twentieth century it has three goals 1 to introduce figures works movements and debates that constitute the dynamics of chinese literature from 1949 to the end of the century 2 to depict the enunciative endeavors ranging from ideological treatises to avant garde experiments that inform the polyphonic discourse of chinese cultural politics 3 to observe the historical factors that enacted the interplay of literary post modernities across the chinese communities in the mainland taiwan hong kong and overseas

ten thousand miles of clouds and moons gathers sixteen phenomenal writers of the chinese language in their english debut eight fiction writers six poets and two essayists amongst these dazzling tellings the planets are being pulled closer to the earth a treasured classical fiction holds the secrets of the universe shameful acts of urban ennui are committed over and underground a couple navigates the phantasmagoric border between life and death the classrooms of the eighties and nineties are fleetingly free ranging from cityscapes to mountain ranges ancestral lands to parallel worlds these authors exhibit a panoramic vista of contemporary chinese language writing at its most imaginative and incisive balancing intellectual power with lyrical enchantment to lend insight into a nation oscillating between tradition and modernity apocalyptic visions and pedestrian loves provocation and nostalgia reality and dreamscapes

in the new woman in early twentieth century chinese fiction 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 specifically feng argues that male writers such as lu xun yu dafu ba jin and mao dun created fictional women as mirror images of their own political inadequacy but that at the same time this was also an egocentric ploy to affirm and highlight the modernity of the male author this gender biased attitude was translated into reality when women writers emerged whereas unfair gender biased criticism all but stifled the creative output of bing xin fang yuanjun and lu yin ding ling s dogged attention to narrative strategy allowed her to maintain subjectivity and independence in her writings that is until all writers were forced to write for the collective feng addresses both the general and the specialized audience of fiction in early twentieth century chinese fiction in three ways for scholars of the may fourth period feng

redresses the emphasis on the simplistic gender neutral representation of the new women by re reading selected texts in the light of marginalized discourse and by an analysis of the evolving strategies of narrative deployment for those working in the area of feminism and literary studies feng develops a new method of studying the representation of chinese women through an interrogation of narrative permutations ideological discourses and gender relationships and for studies of modernity and modernization the author presents a more complex picture of the relationships of modern chinese intellectuals to their cultural past and of women writers to a literary tradition dominated by men

throughout the twentieth century chinese writers have confronted the problem of creating a new literary tradition that both maintains the culturally unique aspects of a rich heritage and succeeds in promoting a new modernity in the first book length treatment of the topic wendy larson examines the contradictory forms of authority at work in the autobiographical texts of modern chinese writers and scholars and the way these conflicts helped to shape and determine the manner in which writers viewed themselves their texts and their work larson focuses on the most famous writers associated with the may fourth movement a group most active in the 1920s and 1930s and their fundamental ambivalence about writing she analyzes how their writing paradoxically characterized textual labor as passive negative and inferior to material labor and the more physical political work of social progress and she describes the ways they used textual means to devalue literary labor the impact of china s increasing contact with the west particularly the ways in which western notions of individualism and democracy influenced chinese ideologies of self and work is considered larson also studies the changes in china s social structure notably those linked to the abolition in 1905 of the educational exam system which subsequently broke the link between the mastery of certain texts and the attainment of political power further denigrating the cultural role of the writer

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