

## Modern Chinese Stories And Novellas 1919 1949

Modern Chinese Stories and Novellas, 1919-1949 Columbia University Press

This wide-ranging Companion provides a vital overview of modern Chinese literature in different geopolitical areas, from the 1840s to now. It reviews major accomplishments of Chinese literary scholarship published in Chinese and English and brings attention to previously neglected, important areas. Offers the most thorough and concise coverage of modern Chinese literature to date, drawing attention to previously neglected areas such as late Qing, Sinophone, and ethnic minority literature. Several chapters explore literature in relation to Sinophone geopolitics, regional culture, urban culture, visual culture, print media, and new media. The introduction and two chapters furnish overviews of the institutional development of modern Chinese literature in Chinese and English scholarship since the mid-twentieth century. Contributions from leading literary scholars in mainland China and Hong Kong add their voices to international scholarship. Centered around the figures of Hu Feng, a leftist literary theorist who promoted "subjectivism," and his disciple Lu Ling, known for his psychological fiction, this study explores theoretical and fictional responses to the problematic of self at the heart of the experience of modernity in 20th-century China.

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.

Sweeping, humorous, and moving tales from one of contemporary China's greatest writers. The bestselling and award-winning author of novels satirizing contemporary China, Liu Zhenyun is also renowned for his short stories. Remembering 1942 showcases six of his best, featuring a diverse cast of ordinary people struggling against the obstacles—bureaucratic, economic, and personal—that life presents. The six exquisite stories that comprise this collection range from an exploration of office politics unmoored by an unexpected gift to the tale of a young soldier attempting to acclimate to his new life as a student and the story of a couple struggling to manage the demands of a young child. Another, about petty functionaries trying to solve a mystery of office intrigue, reads like a survival manual for Chinese bureaucracy. The masterful title story explores the legacy of the drought and famine that struck Henan Province in 1942, tracing its echoes in one man's personal journey through war and revolution and into the present. Each story is rich in wit, insight, and empathy, and together they bring into focus the realities of China's past and present, evoking clearly and mordantly the often Kafkaesque circumstances of contemporary life in the world's most populous nation. Skyhorse Publishing, as well as our Arcade, Yucca, and Good Books imprints, are proud to publish a broad range of books for readers interested in fiction—novels, novellas, political and medical thrillers, comedy, satire, historical fiction, romance, erotic and love stories, mystery, classic literature, folklore and mythology, literary classics including Shakespeare, Dumas, Wilde, Cather, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

The first English translation of work by Wang Xiaobo, one of the most important writers of twentieth-century China.

The Columbia Companion to Modern Chinese Literature features more than fifty short essays on specific writers and literary trends from the Qing period (1895–1911) to the present. The volume opens with thematic essays on the politics and ethics of writing literary history, the formation of the canon, the relationship between language and form, the role of literary institutions and communities, the effects of censorship, the representation of the Chinese diaspora, the rise and meaning of Sinophone literature, and the role of different media in the development of literature. Subsequent essays focus on authors, their works, and the schools with which they were aligned, featuring key names, titles, and terms in English and in Chinese characters. Woven throughout are pieces on late Qing fiction, popular entertainment fiction, martial arts fiction, experimental theater, post-Mao avant-garde poetry, post-martial law fiction from Taiwan, contemporary genre fiction from China, and recent Internet literature. The volume includes essays on such authors as Liang Qichao, Lu Xun, Shen Congwen, Eileen Chang, Jin Yong, Mo Yan, Wang Anyi, Gao Xingjian, and Yan Lianke. Both a teaching tool and a go-to research companion, this volume is a one-of-a-kind resource for mastering modern literature in the Chinese-speaking world.

Stories by Nobel Prize winner Mo Yan, Booker Prize winner Su Tong, and more: "Takes readers into worlds the Chinese government has long tried to hide."—The Washington Post Book World "In contrast to the utopian official literature of Communist China, the stories in this wide-ranging collection marshal wry humor, entangled sex, urban alienation, nasty village politics and frequent violence... 'The Brothers Shu,' by Su Tong (Raise the Red Lantern), is an urban tale of young lust and sibling rivalry in a sordid neighborhood around the ironically named Fragrant Cedar Street. That story's earthiness is matched by Wang Xiangfu's folksy 'Fritter Hollow Chronicles,' about peasants' vendettas and local politics, and by 'The Cure,' by Mo Yan (Red Sorghum; The Garlic Ballads), which details the fringe benefits of an execution. Personal alienation and disaffection are as likely to appear in stories with rural settings (Li Rui's 'Sham Marriage') as they are to poison the lives of urban characters (Chen Cun's 'Footsteps on the Roof'). Comedy takes an elegant and elaborate form in 'A String of Choices,' Wang Meng's tale of a toothache cure, and it assumes the burlesque of small-town propaganda fodder in Li Xiao's 'Grass on the Rooftop.'"—Publishers Weekly "Fiction that reflects the turmoil brought about by Tiananmen and the money-making ethic found in China today."—Library Journal Includes contributions by Shi Tiesheng, Hong Ying, Su Tong, Wang Meng, Li Rui, Duo Duo, Chen Ran, Li Xiao, Yu Hua, Mo Yan, Ai Bei, Cao Naiqian, Can Xue, Bi Feiyu, Yang Zhengguang, Ge Fei, Chen Cun, Chi Li, Kong Jiesheng, Wang Xiangfu. DIVA new supplement to courses on Chinese or World literature in translation. /div

Covering modern China, not just Chinese culture from an historical perspective, this important new book fills a sizeable gap in the literature. 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.

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.

*Writing Women in Modern China* is the first major anthology in English to highlight the contributions of women to modern literary culture with respect to the heated gender debates of early twentieth-century China. Featuring examples of fiction, drama, autobiography, essays, and poetry by eighteen writers, many of whom have been neglected by mainstream literary history, this collection demonstrates the creative diversity in modern women's writing. The editors' introduction charts key developments in the study of gender, literature, and women's writing in modern China and provides an overview of the relevant historical events of this century's first three decades. From Qiu Jin's experimental narrative *Stones of the Kingwei Bird*, one of the earliest fictional representations of women's liberation from the traditional Confucian family, to Bing Xin's "Our Mistress's Parlor," which presents a satire of an intellectual salon in 1930s Shanghai, *Writing Women in Modern China* offers an unrivaled opportunity to explore an important body of imaginative work.

The brutal realities of the dark places Su Tong depicts in this collection of novellas set in 1930s provincial China -- worlds of prostitution, poverty, and drug addiction -- belie his prose of stunning and simple beauty. The title novella, "Raise the Red Lantern," which became a critically acclaimed film, tells the story of Lotus, a young woman whose father's suicide forces her to become the concubine of a wealthy merchant. Crushed by loneliness, despair, and cruel treatment, Lotus finds her descent into insanity both a weapon and a refuge. "Nineteen Thirty-Four Escapes" is an account of a family's struggles during one momentous year; plagued by disease, death, and the shady promise of life in a larger town, the family slowly disintegrates. Finally, "Opium Family" details the last years of a landowning clan whose demise is brought about by corruption, lust, and treachery -- fruits of the insidious crop they harvest.

In the years since the death of Mao Zedong, interest in Chinese writers and Chinese literature has risen significantly in the West. In 2000, Gao Xingjian became the first Chinese writer to receive the Nobel Prize for Literature followed by Mo Yan in 2012, and writers such as Ha Jin and Da Sijie have also become well known in the West. Despite this progress, the vast majority of Chinese writers remain largely unknown outside of China. This book introduces the lives and works of eighty contemporary Chinese writers, and focuses on writers from the "Rightist" generation (Bai Hua, Gao Xiaosheng, Liu Shaotang), writers of the Red Guard generation (Li Rui, Wang Anyi), Post-Cultural Revolution Writers, as well as others. Unlike earlier works, it provides detailed, often first-hand, biographical information on this wide range of writers, including their career trajectories, major themes and artistic characteristics. In addition to this, each entry includes a critical presentation and evaluation of the writer's major works, a selected bibliography of publications that includes works in Chinese, works translated into English, and critical articles and books available in English. Offering a valuable contribution to the field of contemporary Chinese literature by making detailed information about Chinese writers more accessible, this book will be of interest to students and scholars Chinese Literature, Contemporary Literature and Chinese Studies.

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.

This book's pluralistic, non-dogmatic, and committed investigation of the values of ecological sustainability, economic justice, and human dignity provides balanced analysis of environmental problems and their potential solutions.

Presents an anthology of translated Chinese stories from 1919-1949 chosen for their literary interest and representative importance.

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.

An anthology of Chinese fiction, poetry, and essays written during the twentieth and twenty-first centuries.

"... 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.

The novella, as the editors of this volume explain, is in many ways the "native habitat" of modern Chinese literary production—the ideal fictional form for revealing the various facets of contemporary Chinese culture. The seven novellas collected here resoundingly support their claim. Featuring works by award winners and rising stars, women and men, *By the River* presents a confluence of some of the most compelling voices in China today. Together, their narratives reflect the rich diversity of Chinese experience in the modern era. These novellas are stories of coming of age in the countryside, of romance in the shadow of an electrical power station or in the watery landscape of a lost love, of a daughter's epic journey to find her estranged mother. Whether telling of love or loss, of work or play along the river of experience, the narratives are replete with details that bring literary depth to the everyday—the mark of the novella. These details and the novellas into which they are woven defy simple answers to moral and political questions about modern life, leaving readers with the feeling that their world has been made larger, that they have seen through different eyes for a moment, if not forever. Reflecting modern Chinese life in the city and in the country, and among diverse regional cultures, *By the River* showcases the best of contemporary Chinese long-form fiction.

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*.

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.

A panoramic vision of the Chinese literary landscape across the twentieth century. Award-winning literary scholar and

poet Yunte Huang here gathers together an intimate and authoritative selection of significant works, in outstanding translations, from nearly fifty Chinese writers, that together express a search for the soul of modern China. From the 1912 overthrow of a millennia-long monarchy to the Cultural Revolution, to China's rise as a global military and economic superpower, the Chinese literary imagination has encompassed an astonishing array of moods and styles—from sublime lyricism to witty surrealism, poignant documentary to the ironic, the transgressive, and the defiant. Huang provides the requisite context for these revelatory works of fiction, poetry, essays, letters, and speeches in helpful headnotes, chronologies, and brief introductions to the Republican, Revolutionary, and Post-Mao Eras. From Lu Xun's *Call to Arms* (1923) to Gao Xinjiang's Nobel Prize-winning *Soul Mountain* (1990), this remarkable anthology features writers both known and unknown in its celebration of the versatility of writing. From belles lettres to literary propaganda, from poetic revolution to pulp fiction, *The Big Red Book of Modern Chinese Literature* is an eye-opening, mesmerizing, and indispensable portrait of China in the tumultuous twentieth century.

In five richly imaginative novellas and a short story, Zhu Wen depicts the violence, chaos, and dark comedy of China in the post-Mao era. A frank reflection of the seamier side of his nation's increasingly capitalist society, Zhu Wen's fiction offers an audaciously plainspoken account of the often hedonistic individualism that is feverishly taking root. Set against the mundane landscapes of contemporary China—a worn Yangtze River vessel, cheap diners, a failing factory, a for-profit hospital operating by dated socialist norms—Zhu Wen's stories zoom in on the often tragicomic minutiae of everyday life in this fast-changing country. With subjects ranging from provincial mafiosi to nightmarish families and oppressed factory workers, his claustrophobic narratives depict a spiritually bankrupt society, periodically rocked by spasms of uncontrolled violence. For example, *I Love Dollars*, a story about casual sex in a provincial city whose caustic portrayal of numb disillusionment and cynicism, caused an immediate sensation in the Chinese literary establishment when it was first published. The novella's loose, colloquial voice and sharp focus on the indignity and iniquity of a society trapped between communism and capitalism showcase Zhu Wen's exceptional ability to make literary sense of the bizarre, ideologically confused amalgam that is contemporary China. Julia Lovell's fluent translation deftly reproduces Zhu Wen's wry sense of humor and powerful command of detail and atmosphere. The first book-length publication of Zhu Wen's fiction in English, *I Love Dollars and Other Stories of China* offers readers access to a trailblazing author and marks a major contribution to Chinese literature in English.

Although Freud makes only occasional, brief references to China and Chinese culture in his works, for almost a hundred years many leading Chinese intellectuals have studied and appropriated various Freudian theories. However, whilst some features of Freud's views have been warmly embraced from the start and appreciated for their various explanatory and therapeutic values, other aspects have been vigorously criticized as implausible or inapplicable to the Chinese context. This book explores the history, reception, and use of Freud and his theories in China, and makes an original and substantial contribution to our understanding of the Chinese people and their culture as well as to our appreciation of western attempts to understand the people and culture of China. The essays are organised around three key areas of research. First, it examines the historical background concerning the China-Freud connection in the 20th century, before going on to use reconstructed Freudian theories in order to provide a modernist critique of Chinese culture. Finally, the book deploys traditional Chinese thought in order to challenge various aspects of the Freudian project. Both Freudianism's universal appeal and its cultural particularity are in full display throughout the book. At the same time, the allure of Chinese cultural and literary expressions, both in terms of their commonality with other cultures and their distinctive characteristics, are also scrutinized. This collection of essays will be welcomed by those interested in early modern and contemporary China, as well as the work and influence of Freud. It will also be of great interest to students and scholars of psychology, psychoanalysis, literature, philosophy, religion, and cultural studies more generally.

A modernist icon, an object of forbidden desire, a symbol of loss and suffering, and an incorrigible survivor - the mother takes all of these forms in Chinese literature from the 1920s and 1930s. In an innovative analysis, Sally Taylor Lieberman explores the meanings the maternal figure acquired at a particular place and time and then engages those meanings in a feminist rereading of the master narratives of modern Chinese intellectual and literary history. Drawing on feminist literary criticism and the theories of Julia Kristeva, Melanie Klein, and Sigmund Freud, Lieberman breaks traditional analytical boundaries as she explores the place of the mother in the ideological struggles through which the modern Chinese canon attained its present shape.

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.

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.

*Broken Stars*, edited by multi award-winning writer Ken Liu--translator of the bestselling and Hugo Award-winning novel

The Three Body Problem by acclaimed Chinese author Cixin Liu-- is his second thought-provoking anthology of Chinese short speculative fiction. Some of the included authors are already familiar to readers in the West (Liu Cixin and Hao Jingfang, both Hugo winners); some are publishing in English for the first time. Because of the growing interest in newer SFF from China, virtually every story here was first published in Chinese in the 2010s. The stories span the range from short-shorts to novellas, and evoke every hue on the emotional spectrum. Besides stories firmly entrenched in subgenres familiar to Western SFF readers such as hard SF, cyberpunk, science fantasy, and space opera, the anthology also includes stories that showcase deeper ties to Chinese culture: alternate Chinese history, chuanyue time travel, satire with historical and contemporary allusions that are likely unknown to the average Western reader. While the anthology makes no claim or attempt to be "representative" or "comprehensive," it demonstrates the vibrancy and diversity of science fiction being written in China at this moment. In addition, three essays at the end of the book explore the history of Chinese science fiction publishing, the state of contemporary Chinese fandom, and how the growing interest in science fiction in China has impacted writers who had long labored in obscurity. Stories include: "Goodnight, Melancholy" by Xia Jia "The Snow of Jinyang" by Zhang Ran "Broken Stars" by Tang Fei "Submarines" by Han Song "Salinger and the Koreans" by Han Song "Under a Dangling Sky" by Cheng Jingbo "What Has Passed Shall in Kinder Light Appear" by Baoshu "The New Year Train" by Hao Jingfang "The Robot Who Liked to Tell Tall Tales" by Fei Dao "Moonlight" by Liu Cixin "The Restaurant at the End of the Universe: Laba Porridge" by Anna Wu "The First Emperor's Games" by Ma Boyong "Reflection" by Gu Shi "The Brain Box" by Regina Kanyu Wang "Coming of the Light" by Chen Qiufan "A History of Future Illnesses" by Chen Qiufan Essays: "A Brief Introduction to Chinese Science Fiction and Fandom," by Regina Kanyu Wang, "A New Continent for China Scholars: Chinese Science Fiction Studies" by Mingwei Song "Science Fiction: Embarrassing No More" by Fei Dao For more Chinese SF in translation, check out Invisible Planets. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

In this ground-breaking book, Bonnie S. McDougall and Kam Louie present the first comprehensive, integrated survey of twentieth-century Chinese literature. *The Literature of China in the Twentieth Century* traces the development of Chinese literature from the Boxer Rebellion, when the strains of Western influence first emerged, to the Tiananmen Massacre, when dissident poets, such as Bei Dao, earned international acclaim and indefinite exile from the mainland. Each of the book's three chronological sections contains individual chapters examining the poetry, drama, and fiction of the period and includes an introduction outlining the historical and social context of the individual writers and their works. By analyzing this captivating literary tradition in terms of subject, theme, language, structure, style, intended audience, and cultural impact, the authors present a vivid picture of this important literature and a unique window on twentieth-century Chinese society.

This volume of nine examples of modern fiction is one of the few devoted to the art of the novella. Able to go into more detailed storytelling beyond the short story, but shorter than full novels, these talented and award-winning writers give a full and accurate description of life in China today, where the society has many contradictions. These stories illuminate some of the problems and opportunities for the Chinese people. The stories cover a lot of ground: small, rural areas and their issues (Nuo Masks, Far Away, Kongse Forest Bathhouse), sex, love, and romance (Vertigo, Night of Beasts, Past in the Wind), aging (Father), old and new traditions (Terra Flavausta), and work, luxury, and social obligations (The Accident).

Masterful short works about passion, family, and human relationships by one of the greatest writers of 20th century China. A New York Review Books Original "[A] giant of modern Chinese literature" –The New York Times "With language as sharp as a knife edge, Eileen Chang cut open a huge divide in Chinese culture, between the classical patriarchy and our troubled modernity. She was one of the very few able truly to connect that divide, just as her heroines often disappeared inside it. She is the fallen angel of Chinese literature, and now, with these excellent new translations, English readers can discover why she is so revered by Chinese readers everywhere." –Ang Lee Eileen Chang is one of the great writers of twentieth-century China, where she enjoys a passionate following both on the mainland and in Taiwan. At the heart of Chang's achievement is her short fiction—tales of love, longing, and the shifting and endlessly treacherous shoals of family life. Written when Chang was still in her twenties, these extraordinary stories combine an unsettled, probing, utterly contemporary sensibility, keenly alert to sexual politics and psychological ambiguity, with an intense lyricism that echoes the classics of Chinese literature. *Love in a Fallen City*, the first collection in English of this dazzling body of work, introduces American readers to the stark and glamorous vision of a modern master.

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. These two searingly funny and unsettling portraits of teenagers beyond the control and largely beneath the notice of adults in 1980s Taiwan are the first English translations of works by Taiwan's most famous and best-selling literary cult figure. Chang Ta-chun's intricate narrative and keen, ironic sense of humor poignantly and piercingly convey the disillusionment and cynicism of modern Taiwanese youth. Interweaving the events between the birth of the narrator's younger sister and her abortion at the age of nineteen, the first novel, *My Kid Sister*, evokes the complex emotional impressions of youth and the often bizarre social dilemmas of adolescence. Combining discussions of fate, existentialism, sexual awakening, and everyday "absurdities" in a typically dysfunctional household, it documents the loss of innocence and the deconstruction of a family. In *Wild Child*, fourteen-year-old Hou Shichun drops out of school, runs away from home, and descends into the Taiwanese underworld, where he encounters an oddball assortment of similarly lost adolescents in desperate circumstances. This novel will inevitably invite comparisons with the classic *The Catcher in the Rye*, but unlike Holden Caulfield, Hou isn't given any second chances. With characteristic frankness and irony, Chang's teenagers bear witness to a new form of cultural and spiritual bankruptcy.

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, ide

The essays in this volume consider the state of current writing of the world's best Chinese women writers. All the contributors

relate their authors to the life and work of other contemporary Chinese women writers, and compare work coming from PRC, Taiwan and overseas Chinese. The essays make a contribution to the fields of Modern Chinese literature and women's studies, and although they are primarily intended to bear witness to the quality of women's writing, they also attempt to elucidate the complex issues of Chinese women's lives in the contemporary world.

Xu Xu (1908-1980) was one of the most widely read Chinese authors of the 1930s to 1960s. His popular urban gothic tales, his exotic spy fiction, and his quasi-existentialist love stories full of nostalgia and melancholy offer today's readers an unusual glimpse into China's turbulent twentieth century. These translations--spanning a period of some thirty years, from 1937 until 1965--bring to life some of Xu Xu's most representative short fictions from prewar Shanghai and postwar Hong Kong and Taiwan. The Afterword illustrates that Xu Xu's idealistic tendencies in defiance of the politicization of art exemplify his affinity with European romanticism and link his work to a global literary modernity.

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