

Politics, Ideology, and Literary Discourse in Modern China



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This collection of essays addresses the perception that our understanding of modern China will be enhanced by opening the literature of China to more rigorous theoretical and comparative study. In doing so, the book confronts the problematic and complex subject of China's literary, theoretical, and cultural responses to the experience of the modern.

With chapters by writers, scholars, and critics from mainland China, Hong Kong, and the United States, this volume explores the complexity of representing modernity within the Chinese context. Addressing the problem of finding a proper language for articulating fundamental issues in the historical experience of twentieth-century China, the authors critically re-examine notions of realism, the self/subject, and modernity and draw on perspectives from feminist criticism, ideological analysis, and postmodern theory. Among the many topics explored are subjectivity in Chinese cultural theory, Chinese gender relations, the viability of a Lacanian approach to Chinese identity, the politics of subversion in Chinese reportage, and the ambivalent status of the icon of paternity since Mao.

At the same time this book offers a probing look into the transformation that Chinese culture as well as the study of that culture is currently undergoing, it also reconfirms private discourse as an ideal site for an investigation into a real and imaginary, private and collective encounter with history.

Contributors. Liu Kang, Xiaobing Tang, Liu Zaifu, Stephen Chan, Lydia H. Liu, Wendy Larson, Theodore Hutters, David Wang, Tonglin Lu, Yingjin Zhang, Yuejin Wang, Li Tuo, Leo Ou-fan Lee.

作者介绍:

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标签

海外中国研究

文化研究

现代中国

文化理论

政治学

英文原版

社会科学人文

社会学

评论

現代人稱之為cultural critiques 和人類學當中的cultural traits不同

王德威 lyrical representation of decapitation

只讀了Wang Yuejin解釋毛時代之後中國肖像畫那篇，主要用的是羅中立寫實主義作品的例子。作者竟然可以從《歲月》那幅畫中看出一種關乎歷史認識論的不安感，也是醉了。

只讀了首尾兩篇，作為對80年代思潮的部分理解

subjectivity and modernity
的五篇文章，梳理了現代文學、毛時期文學以及后毛時期文學中關於主體和主體性的建構，以及其與現代性之間所折射出的一種互文的關係。第二部分一方面探討了在歷史視域下的現實主義，例如，在五四時期視現實主義為西方文學流派演變的頂端，同時現實主義在歐洲、日本等地呼應了社會變革運動，因此現實主義也成為了文學進化和社會發展的背書；另一方面也探索了歷史的復現和再現，王德威關於魯迅和沈從文的文章後來再他的《歷史與暴力》中重新得到了演繹。第三部分從跨文化的視角探析意識形態的影響和訓歸。李陀的抵抗寫作是對Maoist discourse一體化的抵抗，Yuejin Wang聯繫當代中國藝術，指出新時期創作在歷史轉型時期下雙重焦慮。

讀了Wang Yuejin那篇，蠻cliche，但问题是当代中国画本来就充满了cliche，好吧这是我的偏见。

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书评

