

## O Level Chinese Literature Past Year Paper

"A thorough overview and analysis of the literary scene in China during the 1949-1999 period, focusing primarily on fiction, poetry, drama, and prose writing"--Provided by publisher.

Singapore's success story is essentially a 'people' story. Singaporeans have good reason to celebrate the nation's golden jubilee with pride. In the short space of five decades the country has moved from Third World to First, and its real GDP has grown by 40 times! For this phenomenal progress, credit must go to its people, the Republic's primary resource. Against all odds and amidst dire predictions, Singaporeans proved that a united and resourceful community could build a nation from scratch. This book is dedicated to one segment of these Singaporeans — the Chinese community. In particular, this collection of essays focuses on the Chinese speaking members of the community whose many contributions are less familiar to those brought up on a strict diet of the English language. This celebratory book is divided into four broad categories. The first section examines the major Chinese organisations and their contributions in the past five decades. These include the Singapore Chinese Chamber of Commerce & Industry, the Singapore Federation of Chinese Clan Associations, the Chinese Development Assistance Council and the Chinese Heritage Centre. In addition, it looks at the history and work of some of the social clubs and charitable organisations in the Chinese community. The second section examines some community issues that have engaged the Chinese community in Singapore's first 50 years. Two senior journalists and two academics review the evolution of the Chinese language, the integration of new immigrants from China and the influence of Chinese religions. The five essays in the third section trace the development of Chinese visual and performing art in the Republic. The last section looks at the interactions between Singapore's Chinese community and China on the one hand, and with the regional Chinese communities on the other. The contributors of this salute to the Chinese community are/ have been directly involved or are passionate about the subjects of their essays.

Chinese Organisations: Singapore Chinese Chamber of Commerce & Industry: Inextricably Linked to Singapore's Economic Miracle (Fiona HU Ai Lan) Singapore Federation of Chinese Clan Associations: Revitalising Clan Associations (PANG Cheng Lian) The Chinese Development Assistance Council: An Enriching Journey with a Self-Help Group (Gerald SINGHAM) The Chinese Heritage Centre: Putting Singapore on the Diaspora Map (LEE Tang Ling) Chinese Philanthropy: Past and Present (CHEW Kheng Chuan) Chinese Social Clubs (AU Yue Pak) Community Issues: The Evolution of the Chinese Language (LEONG Weng Kam) New Immigrants from China: Boosting Bilateral Relations (ZHOU Zhaocheng) Chinese Religious Traditions in Singapore: Buddhism, Taoism and Christianity (HUE Guan Thye and Kenneth DEAN) Chinese Visual & Performing Arts: Towards a Nanyang Culture (CHOO Thiam Siew) The Transformation of Chinese Visual Arts in Nanyang (Bridget Tracy TAN) Chinese Calligraphy is Alive and Well in Singapore (WONG Joon Tai) The Singapore Chinese Music Soundscape (Terence HO) In Step with Nanyang Dance (Edmond WONG) Interactions with Other Chinese Communities: Singapore-China People-to-People Exchanges: A Singapore Perspective (LYE Liang Fook and John WONG) Singapore as a Centre of Southeast Asian Chinese: Some Reflections (Leo SURYADINATA)

Through in-depth textual analyses covering a variety of media, ranging from fiction, poetry, film to theoretical works as well as cultural phenomena, Xiaoping Wang explores newly emerging social and cultural fashions in contemporary China in the age of global capitalism. Different from previous researches weighted toward historical description and individual writer and work, this book establishes a general analytical system and a multi-angled methodology to examine Chinese literature.

This study makes a linguistic case for the twentieth century revolution in Chinese language and literature. It offers a history of reform and change in the Chinese language throughout the country's history, and focuses on the concept of 'baihua', a language reform movement championed by Hu Shi and other scholars which laid the foundation for the May fourth New Literature Movement, the larger New Culture Movement and which now defines modern Chinese. Examining the differences between classical and modern Chinese language systems alongside an investigation into the relevance and impact of translation in this language revolution - notably addressing the pivotal role of May Fourth leader Lu Xun - this book provides a rare insight into the evolution of the Chinese language and those who championed its development.

This edited volume examines the historical development of Chinese-medium schools from the British colonial era to recent decades of divergent development after the 1965 separation of Singapore and Malaysia. Educational institutions have been a crucial state apparatus in shaping the cultural identity and ideology of ethnic Chinese in Singapore and Malaysia. This volume applies various perspectives from education theory to heritage studies in dealing with the cultural legacy and memory of such schools as situated in larger contexts of society. The book offers comprehensive practice-based analysis and reflection about the complex relationships between language acquisition, identity construction, and state formation from socio-political-cultural perspectives. It covers a broad range of aspects from identities of culture, gender, and religion, to the roles played by the state and the community in various aspects of education such as textbooks, cultural activities, and adult education, as well as the representation of culture in Chinese schools through cultural memory and literature. The readership includes academics, students and members of the public interested in the history and society of the Chinese diaspora, especially in South East Asia. This also appeals to scholars interested in a bilingual or multilingual outlook in education as well as diasporic studies.

This book aims to demonstrate the multiplicity of configurations of the individual in modern Chinese literature through analyzing several classic texts written by Zhou Zuoren, Lu Xun, Lao She, and Mu Shiyong. It attempts to refresh our understanding of the history of modern Chinese literature and indirectly responds to the controversial issue of "individual rights" (or "human rights") in present-day China, showing that in modern Chinese literature, various configurations of the individual imply political possibilities that are not only irreconcilable with each other, but irreducible to the determination of the modern discourse of "individualism" introduced by the West. A groundbreaking work, it will give valuable context to political scientists and other scholars seeking to understand what "China" means in the 21st century.

An Outline of Chinese Literature II Routledge

Stephen Owen is James Bryant Conant Professor of Chinese at Harvard University. --Book Jacket.

One of the most creative and brilliant episodes in modern Chinese history, the cultural and literary flowering that takes the name of the May Fourth Movement, is the subject of this comprehensive and insightful book. This is the first study of modern Chinese literature that shows how China's Confucian traditions were combined with Western influences to create a literature of new values and consciousness for the Chinese people.

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.

"A veritable feast of concise, useful, reliable, and up-to-date information (all prepared by top scholars in the field), Nienhauser's now two-volume title stands alone as THE standard reference work for the study of traditional Chinese literature. Nothing like it has ever been

published." --Choice The second volume to The Indiana Companion to Traditional Chinese Literature is both a supplement and an update to the original volume. Volume II includes over 60 new entries on famous writers, works, and genres of traditional Chinese literature, followed by an extensive bibliographic update (1985-1997) of editions, translations, and studies (primarily in English, Chinese, Japanese, French, and German) for the 500+ entries of Volume I.

DIVA new supplement to courses on Chinese or World literature in translation. /div

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.

"... 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.

With its fresh translations by newer voices in the field, its broad scope, and its flowing style, this anthology places the immense riches of Chinese literature within easy reach. Ranging from the beginnings to 1919, this abridged version of The Columbia Anthology of Traditional Chinese Literature retains all the characteristics of the original. In putting together these selections Victor H. Mair interprets "literature" very broadly to include not just literary fiction, poetry, and drama, but folk and popular literature, lyrics and arias, elegies and rhapsodies, biographies, autobiographies and memoirs, letters, criticism and theory, and travelogues and jokes.

This is a powerful account of how the ruin and resurrection of Zhuangzi in modern China's literary history correspond to the rise and fall of modern Chinese individuality. Liu Jianmei highlights two central philosophical themes of Zhuangzi: the absolute spiritual freedom as presented in the chapter of "Free and Easy Wandering" and the rejection of absolute and fixed views on right and wrong as seen in the chapter of "On the Equality of Things." She argues the twentieth century reinterpretation and appropriation of these two important philosophical themes best testify to the dilemma and inner-struggle of modern Chinese intellectuals. In the cultural environment in which Chinese writers and scholars were working, the pursuit of individual freedom as well as the more tolerant and multifaceted cultural mentality has constantly been downplayed, suppressed, or criticized. By addressing a large number of modern Chinese writers, including Guo Moruo, Hu Shi, Lu Xun, Zhou Zuoren, Lin Yutang, Fei Ming, Liu Xiaofeng, Wang Zengqi, Han Shaogong, Ah Cheng, Yan Lianke, and Gao Xingjian, the author provides an insightful and engaging study of how they have embraced, rejected, and returned to ancient thought and how the spirit of Zhuangzi has illuminated their writing and thinking through the turbulent eras of modern China. This book not only explores modern Chinese writers' complicated relationship with "tradition," but also sheds light on if the freedom of independence, non-participation, and roaming and the more encompassing cultural space inspired by Zhuangzi's spirit were allowed to exist in the modern Chinese literary context. Involving the interplay between philosophy, literature, and history, Liu delineates a neglected literary tradition influenced by Zhuangzi and Daoism and traces its struggles to survive in modern and contemporary Chinese culture.

Enth.: Papers presented at the first International conference on the translation of Chinese literature held in Taipei, Nov. 19-21, 1990.

A History of Chinese Literature is THE classic introduction to Chinese literature, which has given to the world exquisite poetry and such classics as Monkey, The Analects of Confucius, the works of Chuang Tzu, and other writings over a time span of 2,500 or more years. Author, Professor Giles, a legendary scholar of Chinese, was best known for the Wade-Giles romanization system. In this book he considered all forms of Chinese literature including: prose, poetry, the novel, the short story, drama, and scientific writing. The material is organized chronologically into eight books which are in turn divided into subject chapters. The arrival of Buddhism to China, the invention of printing, and other significant events are admirably outlined. Whoever reads this excellent introduction will be hungry for more of the literary products of China. A History of Chinese Literature provides us with a capsule guide to 2,500 years of Chinese culture. Remote as ancient literature may seem to Chinese manners today, the traditional literature does in fact provide a key to modern China and to Chinese communism. This populous nation, which represents the world's oldest living civilization, is in reality still close to its own past philosophies and ideals.

The studies contained in this volume arose over the last thirty years. Originally the range of the materials I intended to include in my selection was very much wider. Publishing difficulties, however, have obliged me to curtail them to something less than half the planned content. At first I intended to include all the studies I supposed might be of interest to readers and represent contributions still of some significance for research in this domain of Oriental scholarship. When the necessity arose to limit the contents I gave preference to the standpoint of thematic completeness rather than to what would be of interest to the general reader. Thus in this volume I have confined myself to two thematic fields only-Old Chinese literature and studies dealing with mediaeval storytellers' productions-hua-pen. I have excluded the whole complex of historical studies and all studies relating to the new literature. I am now preparing, on the principal historical theme on which I was engaged already in the period of my studies in Prague under Prof. J. Bidlo, and then in 1928 till 1930, with Prof. B. Karlgren in Sweden and Prof. G. Haloun in Halle, in Germany, a more compendious study in which I hope to sum up the results of my research, and I also intend to publish a volume of selected studies dealing with the New Chinese literature at some later date.

In *Wanton Women in Late-Imperial Chinese Literature*, the essay contributors explore how from the late Ming onward images of sexually transgressive women developed across a range of genres as women and men addressed tensions between past ideals and lived worlds.

Translated from the original French publication, this book provides a comprehensive analysis of 20th century Chinese literature and examines the relationship between Chinese literary theory and modernity. The author surveys the work of leading writers including Zhang Ailing, Beidao, and Mu Dan. The author seeks to answer some fundamental questions in the study of Chinese literary history, such as: How does contemporary Chinese literature go from historical narrative to the narrative of the I, where rhythm and epic merge into writing, and where the instinctive load of the rhythm substantiates the epic? What are the steps and the forms of mediation that allow such a transition? Is the subject the only agent of the transition? What is its status? What is the role of poetic language that led to the birth of the subject and which separates it from empiricism? What are the difficulties faced by Chinese writers today? Young Chinese writers set off in search of a totally new writing to rediscover subjectivity, which is in no way

limited to literature; it also covers areas such as the law, and the expression of the I confronted to an overpowering we.

This book is a collection of nine articles on various paradoxical aspects of traditional Chinese literature. The literary works chosen for analysis range from the Tang dynasty to the late Qing. Besides providing new approaches to the well known classic authors such as Honglou Meng, Jin Ping Mei, Xixiang ji, and Liaozhai zhiyi, there are also detailed analysis of such diverse works as Liu Zongyuan's fiction, analogues of the Liu Yi story, lesser known versions of the play White Rabbit, as well as a number of late Qing fictions. Contributors to this volume include some of the most respected names in sinology today.

This book investigates and analyses critical issues in education reform and discusses possible pitfalls in the current global drive to promote excellence. Instead of documenting the successes and frustrations encountered by education reformers in specific jurisdictions, this book aims to offer directions for education reformers, and sets out to be prescriptive rather than descriptive.

While the cases covered here are focused on Hong Kong, they are no less useful in throwing light upon the direction of education reform all over the world. The first section of the volume, "Conceptual Framework", provides the theoretical underpinnings for the design and implementation of education reform. The next two sections, "Reform of Tertiary Education" and "Experiments, Dilemmas, and Risks in Secondary Schools" look at reform at the tertiary and secondary levels in greater detail. The final section, "Ideals vs. Reality: the Interplay of Diverse Interests and Diverse Perceptions", looks at the conflicting goals and perceptions of different "stakeholders", with a concluding chapter that summarizes the main lessons to be learnt. This book will be of interest to scholars, educators, parents, policymakers, politicians, and all who are concerned about our younger generation and their future.

"The editors, Lok Sang Ho, Paul Morris and Yue-ping Chung are to be congratulated on producing a volume which is both hard-hitting and insightful about education reforms in Hong Kong. The range of experiences of the contributing authors contribute to a most interesting mix of perspectives about education reform. The focus is squarely on Hong Kong, in terms of general policy and reform issues, followed by more specific chapters dealing with issues of graduate teachers, English as a medium of instruction, and the role of the media. However, the issues raised are very applicable to many countries. This book is a valuable contribution to the literature on education reform." —Professor Colin J. Marsh, Curtin University, Perth, Western Australia

Bringing together new research on Chinese literature and music by twenty-two scholars, on topics ranging from Tang poetry to women's writing and the internet, this collection pays tribute to Wilt Idema as a leading scholar in a field of tremendous scope and diversity.

Editor Howard Goldblatt explains that while most societies analyse and revere their literary trends in retrospect, post-Liberation China's literary trends tend to be announced beforehand allowing for critics to judge how close or far from the prescribed norms a piece of art is. In this volume, a collection of speeches and reports from the Fourth Congress of Writers and Artists, well-known Chinese writers (novels, poets, and dramatists alike) debate the future direction of Chinese literature for the 1980s. Originally published in 1982, the book lends a contemporary view into the state of art and literature in China during a critical era of transformation. This title is suitable for students of Literature and East Asian Studies.

The essays in this volume constitute an exceptionally broad and inclusive account of Chinese literature and performing arts since 1949. Extending beyond fiction to poetry and drama, and covering song, opera, and film as well, these essays reveal a more lively and varied cultural life than that disclosed by studies confined to fiction and literary politics. Rather than stopping at the assumption that art reflects Party or government policy, the essays uncover the traditional roots of popular literature and performing art by employing literary and artistic methods of analysis. While often lacking in appeal to Western audiences, these popular arts nonetheless have their own artistic validity and convey complex meanings to broadly based Chinese audiences. The materials and analyses presented here have social as well as cultural relevance. Variety and change rather than monolithic uniformity have characterized post-1949 cultural bureaucracies, writers, performers, and audiences. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1984.

Begins with the linguistic and intellectual foundations of Chinese literature and moves successively through verse, prose, fiction, drama, and commentary and criticism; it then closes with popular and peripheral manifestations. A special feature is the focus on such contextual subjects as the history of popular culture, the effect of religion upon literature, the role of women, and relationships with non-Sinitic languages and peoples.

Different from previous researches weighted toward historical description and individual writer and work, this book establishes a general analytical system and a multi-angled methodology to examine Chinese literature. In ancient China, there was no definite concept of pure literature. Considering both modern ideas of literature and the corresponding traditional concept, this book broadly discusses Shi and Fu poetry, Ci poems and Qu verses, novels and essays. The four chapters deal with the origins, evolutions, structures and styles of the various genres respectively, analyzing some representative works. It's worth mentioning that the book is written from an individual perspective. Based on his own appreciation as a reader, the author expresses the depth of his various related impressions on Chinese literature. In addition, it conveys many fresh points of views, which will enrich and inspire related researches. This book will appeal to scholars and students of Chinese literature and comparative literature. People who are interested in Chinese literature and Chinese culture will also benefit from this book.

A history of Chinese literature from its early beginnings through the end of the Qing dynasty, this recent work from Professor Luo Yuming of China's Fudan University seeks to provide, by adopting new theoretical perspectives and using updated research, a coherent, panoramic description of the development of Chinese literature and its major characteristics. As one of the very few English translations of such works by Chinese authors it seeks to inform the Western audience of the recent viewpoints and scholarship on the topic from a leading Chinese scholar. It may also provide some grounds of comparison and contrast with equivalent works in the West.

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.

The 20th century was an era of tremendous changes for Chinese society, and these changes shaped the development of Chinese literature as revealed in *The Ideological Transformation of 20th Century Chinese Literature*. Rulers in the late-Qing dynasty era were subjected to unwilling reforms which saw the abolition of the “eight-legged” essays and the imperial examination as these had notoriously restricted the thinking of the Chinese literati. Shortly after the fall of the Qing, leaders of the New Culture Movement started to promote vernacular literature, stressed the need for a re-examination of the ancient classics, and championed the popularization of Western values. After that, Chinese literature was taken on a completely different trajectory, not only in stylistic terms but also in ideological ones. ? *The Ideological Transformation of 20th Century Chinese Literature* is the fruit of poet and critic Xie Mian's decades-long study of contemporary Chinese literature during his earlier years as a professor at Peking University. Grouped thematically and in accordance with the periods in discussion, this collection of nearly 50 essays provides an integrated examination of the historical backdrop and ideologies that underpinned Chinese literature from the days of the New Culture Movement to the New Era beyond the Cultural Revolution through a mix of microscopic criticisms and macroscopic overviews.?? The book won the Chinese Association of Contemporary Literature Outstanding Achievement Award.

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.

*A Dictionary of Chinese Literature* provides more than 250 entries on the lengthy and remarkable literary tradition of China, from its earliest literary genres such as the 6th century gongti wenxue (palace-style literature), to contemporary forms, such as wanglu wenxue (internet literature). Covering notable writers, works, terms, trends, schools, movements, styles, and literary collections, as well as including a useful list of further reading at the end of most entries, this dictionary is a key reference point for students of Asian literature and languages, and those studying world literature in general. This book is a significant gathering of ideas on the subject of modern Chinese literature and culture of the past several years. The essays represent a wide spectrum of new approaches and new areas of subject matter that are changing the landscape of knowledge of modern and contemporary Chinese culture: women's literature, theatre (performance), film, graphic arts, popular literature, as well as literature of the Chinese diaspora. These phenomena and the approaches to them manifest interconnected trajectories for new scholarship in the field: the rewriting of literary history, the emergence of visual culture, and the quotidian apocalypse - the displacement of revolutionary romanticism and realism as central paradigms for cultural expression by the perspective of private, everyday experience.

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