

1. Record Nr.	UNINA9910483518403321
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Titolo	Chinese Ibsenism : Reinventions of Women, Class and Nation // by Kwok-kan Tam
Pubbl/distr/stampa	Singapore : , : Springer Nature Singapore : , : Imprint : Springer, , 2019
ISBN	981-13-6303-X
Edizione	[1st ed. 2019.]
Descrizione fisica	1 online resource (XI, 298 p. 27 illus., 12 illus. in color.)
Disciplina	792
Soggetti	Theater Sex Culture Literature, Modern - 20th century Applied Theatre Gender Studies Sociology of Culture Twentieth-Century Literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Chapter 1 Introduction: Ibsenism and Reinventions of Chinese Culture -- Chapter 2 Modern Chinese Theatre as Public Sphere -- Chapter 3 Iconoclasm in Chinese Ibsenism -- Chapter 4 Divided Ibsenism in Divided China -- Chapter 5 Translation and the Dissemination of Ibsenism -- Chapter 6 Ibsenism as Individualism of the Self -- Chapter 7 Noraism and Class Ideology in Modern Chinese Fiction -- Chapter 8 Women and Gender in Modern Chinese Drama -- Chapter 9 Postsocialist Ibsenism Beyond Class Ideology -- Chapter 10 Reinventions of Women and Nation in Ibsen Performances -- Chapter 11 Ibsenism and Ideology in Chinese Playwriting -- Chapter 12 Conclusion: Chinese Ibsenism in the Politics of Global Literary Reception -- Chapter 13 Appendix 1: Chinese Translations and Rewritings of Ibsen's Works -- Chapter 14 Appendix 2: Chinese Stage and Film Productions of Ibsen's Plays -- Chapter 15 Bibliography.
Sommario/riassunto	This book is a study of the relation between theatre art and ideology in the Chinese experimentations with new selfhood as a result of Ibsen's

impact. It also explores Ibsenian notions of self, women and gender in China and provides an illuminating study of Chinese theatre as a public sphere in the dissemination of radical ideas. Ibsen is the major source of modern Chinese selfhood which carries notions of personal and social liberation and has exerted great impacts on Chinese revolutions since the beginning of the twentieth century. Ibsen's idea of the self as an individual has led to various experimentations in theatre, film and fiction to project new notions of selfhood, in particular women's selfhood, throughout the history of modern China. Even today, China is experimenting with Ibsen's notions of gender, power, individualism and self. Kwok-kan Tam is Chair Professor of English and Dean of Humanities and Social Science at the Hang Seng University of Hong Kong. He was Head (2012-18) and is currently a member of the International Ibsen Committee, University of Oslo. He is a Foundation Fellow of the Hong Kong Academy of the Humanities. He has held teaching, research and administrative positions in various institutions, including the East-West Center, the Chinese University of Hong Kong and the Open University of Hong Kong. He has published numerous books and articles on Ibsen, Gao Xingjian, modern drama, Chinese film, postcolonial literature, and world Englishes. His recent books include *Ibsen, Power and the Self: Postsocialist Experimentations in Stage Performance and Film* (2019), *The Englishized Subject: Postcolonial Writings in Hong Kong, Singapore and Malaysia* (2019), and a co-edited volume *Fate and Prognostication in the Chinese Literary Imagination* (2019).
