

1. Record Nr.	UNINA9910792145003321
Autore	FitzGerald Carolyn
Titolo	Fragmenting modernisms [[electronic resource]] : Chinese wartime literature, art, and film, 1937-49 // by Carolyn FitzGerald
Pubbl/distr/stampa	Leiden ; ; Boston, : Brill, 2013
ISBN	90-04-25099-9
Descrizione fisica	1 online resource (362 p.)
Collana	China studies ; ; v. 24
Disciplina	895.1/09005
Soggetti	Chinese literature - 20th century - History and criticism Sino-Japanese War, 1937-1945 - Literature and the war Sino-Japanese War, 1937-1945 Motion pictures - China - History - 20th century Art, Chinese - 20th century Modernism (Literature) - China Modernism (Art) - China China History Civil War, 1945-1949 Literature and the war China History Civil War, 1945-1949 Art and the war
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preliminary Material -- Introduction Out of the Ashes: Towards a Wartime Aesthetics of Dissolution -- Chapter One A Sonnet in an Air-Raid Shelter: Mu Dan and the New Lyricism -- Chapter Two Intersections between Cartoon and National Art: Ye Qianyu's Search for the Sinicized Cartoon -- Chapter Three Wang Zengqi's Collection of Chance Encounters: The Shifting Essence of the Wartime Short Story -- Chapter Four Between Forgetting and the Repetitions of Memory: Fei Mu's Aesthetics of Desolation in Spring in a Small Town -- Chapter Five Fei Ming's After Mr. Neverwas Rides a Plane: Wartime Autobiography as History -- Epilogue Searching for Roots: Modernist Echoes in the Post-Mao Era -- Bibliography -- Index -- Plate Section.
Sommario/riassunto	In <i>Fragmenting Modernisms</i> , Carolyn FitzGerald traces the evolution of Chinese modernism during the War of Resistance against Japan (1937-45) and Chinese Civil War (1945-49) through a series of close readings

of works of fiction, poetry, film, and visual art, produced in various locations throughout wartime China. Showing that the culture of this period was characterized by a high degree of formal looseness, she argues that such aesthetic fluidity was created in response to historical conditions of violence and widespread displacement. Moreover, she illustrates how the innovative formal experiments of uprooted writers and artists expanded the geographic and aesthetic boundaries of Chinese modernism far beyond the coastal cities of Shanghai and Beijing.
