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Nota di contenuto	Preliminary Material -- Introduction: Mnemonic Practices and the Products of Historical Trauma -- 1 Ideologies, Textualization, and Consumption of Chinese Red Guard Memoirs -- 2 Alternative Remembrances of the Cultural Revolution in Spider Eaters and Six Chapters of Life at a Cadre School -- 3 The Politics and Pleasures of Visualizing the Sent-down Youth in the Global Film Market -- 4 "Mirrors without Memories": History, Remembering, and Documentary Truth -- 5 In Search of Subjectivity: Memory and Inner Narrative in Gao Xingjian's One Man's Bible -- 6 Sex, Murder, and Bodily Transgression: The Cultural Revolution in Translational Mass Literature -- Coda: The Future of Remembering the Past -- Bibliography -- Index.
Sommario/riassunto	The Chinese Cultural Revolution is the single most important internal social event in contemporary Chinese history. The plethora of history, literary, and artistic representations inspired by this event are critical to our understanding of the diversified, often contested, interpretations of contemporary China. Li Li's critical examination of autobiographic,

filmic and fictional presentations in *Memory, Fluid Identity, and the Politics of Remembering: The Representations of the Chinese Cultural Revolution in English-speaking Countries* demonstrates that “memory works” not only reflect memories of those who lived through that period, but memories about their past, and, more importantly, about their identity remapping and artistic negotiation in a cross-cultural environment.

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