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Special Issue

Campaigns, Patronage, Censorship, and Multimedia: The Chinese Literary Scene, 1930-1942

The period following the May Fourth Movement (1919) saw extensive literary activity in China. Previous scholarship has paid much attention to the creative output resulting from that activity, probing the extent to which the literature from this period lived up to its self-proclaimed aims of being “new,” “modern” or “revolutionary.” Besides literary writing, however, the entire literary practice also went through significant changes. New types of interaction between literary writers and their professional environment led to the increasing public visibility of the “literary scene” or *wentan*. *Wentan* was a metaphorical reference to the “stage” (*tan*) for those who wanted to perform their talent in literary writing (*wen*). It was also a concrete living environment within which literature was produced and writers had to survive. Such an environment affected the direction of literary creation and the success of each writer or artist. The *wentan* displayed unprecedented growth during the first two decades of the present century, taking shape as a relatively independent compartment of modern society. In the 1930s, a second generation of modern writers, for whom this independence was self-evident, entered the stage. At the same time, however, writers were increasingly demanded to relinquish their independence, in favor of lending support to political action, and to the war effort against Japan. The four papers included here present an overview of the workings of the literary scene in the 1930s, from four different perspectives. The studies of patronage, state censorship, cultural campaigns and multimedia constitute a comprehensive approach, leading to a practical understanding of Chinese literature from this period and moving beyond the established modes of textual interpretation, biographical investigation and discourse analysis.

專號

運動、資助、審查以及多媒界 ——1930至1942年的中國文壇

五四運動(1919年) 隨後的一段時期，文藝活動在中國相當蓬勃。從前的學術界極其重視該時期的創作，並探索它們是否達到作者所宣稱的“新”、“現代”或“革命”的目的。但文學寫作以外，一切文藝的實踐已有明顯的轉變。由於從事文學寫作的人跟這個行業的環境有新的互動，大眾對“文藝境況”或“文壇”的認識因而也增加了。“文壇”意指作家想一顯文學寫作(文)本領的場所(壇)，它也是讓文學得以生產和作家得以生存的具體環境；它影響文藝創作的方向，以及每一位作家或藝術家的成就。本世紀初的二十年，文壇的迅速發展，史無前例，並漸漸成為現代社會獨立的一個部分。在三十年代，第二代的現代作家進入這個場所，他們瞭解創作的獨立性，但為求支援政治行動和抗日力量，卻又不斷需要放棄這種獨立性。本輯四篇文章，擺脫了本文闡釋、生平考據和話語分析等因襲模式，作者分別從各自的觀點，審視三十年代文壇的運作，從關於資助、國家審查、各類文化運動，以及多媒界的研究，展現出一個深宏的方向，並重新理解該時期的中國文學。