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ONLINE-Gastvortrag einladen zu dürfen:



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May Fourth Legacies in the Cultural Revolution Model Works: Jiang Qing and 1930s Modern Drama Reforms

Jiang Qing, known for her promotion of model operas during the Cultural Revolution, inherited and drew from the modern drama theories and practices that emerged during China's May Fourth period. Her training as an actress took place at three modern drama schools or organizations during the late 1920s through the 1930s. There she encountered China's most prominent modern drama practitioners and participated in their modern drama experiments. Jiang's opportunities to develop as an actress and to participate in the public sphere were embedded in the experimental nature of the field of modern spoken drama. This talk relies on archival documents, print media, and oral histories gathered from over 40 archives, private collections, and libraries in China, Hong Kong, and the United States. It explores how the Cultural Revolution model operas are indebted to modern drama's May Fourth era legacies; it also rethinks Jiang Qing's role in the institutionalization of certain aesthetic and organizational reforms within the sung model works and society at large. Lastly, it connects the experiences of left-wing dramatists during the Cultural Revolution to post-Mao scholarly interpretations of the model works and what I call the dominant narrative of Jiang Qing in China and abroad.

Mei Li Inouye is an assistant professor of Chinese at Centre College. She received her Ph.D. in Chinese Literature from Stanford University. Mei Li's research interests include transnational exchange, gender politics, performance, memory, and transmedia studies in modern Chinese literature, theater, and visual culture. Her book project, "Performing Jiang Qing (1914-1991): Gender, Performance, and Power in Modern China," examines Jiang Qing as a cultural formation, an artistic figure, and an intermedial method to understand the interplay of gender, performance and power in the worlds she inhabited and the scholarship that has tried to understand those worlds. Her scholarship has been supported by a CLIR-Mellon Fellowship and a Stanford Humanities Center Geballe Dissertation Prize Fellowship. Her article on Sino-Soviet dramatic theory exchanges is forthcoming in *Frontiers of Literary Studies in China*.

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