

**Abstract:**

This project proposes to investigate a non-elitist, participatory trend of poetry in contemporary China, that is, poetic practices and discourses that acknowledge the agency of ordinary individuals – the every(wo)man – as the creator of poetry, both as the writer and as the participant in non-print based poetry performance. In the past three decades, this poetic trend has been reacting to and interplaying with China's political, economic, cultural, and technological transformations. With “participatory culture,” “postsocialism,” and “intermediality,” and “authenticity” as working analytical categories, this project studies four cases – roughly in the chronological order from 1989 to 2016 – in order to understand this trend in full perspective and depth. The poetry performance of Liao Yiwu 廖亦武(1958-) in international contexts allows a discussion of “postsocialism” and “intermediality” in his performance in relation to German and/or Russian poetries as transcultural issues. The poetics and politics of migrant workers' voices articulating their world behind the shiny global consumption call for a nuanced analysis beyond moral support. Yu Xiuhua's 余秀華 (1976-) publication history and her poems foregrounding her sick body urge an examination to account for the aspects of gender and the accelerated circulation – and consumption – of cultural products across media. The analysis of two CCTV (China Central Television) media products scrutinizes the role of classical poetry in contemporary Chinese life and to what extent non-elitist poetry as a participatory culture can be constrained and assimilated.