

Modernity with a Cold War Face



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The year 1949 witnessed China divided into multiple political and cultural entities. How did this momentous shift affect Chinese literary topography? *Modernity with a Cold War Face* examines the competing, converging, and conflicting modes of envisioning a modern nation in mid-twentieth century Chinese literature. Bridging the 1949 divide in both literary historical periodization and political demarcation, Xiaojue Wang proposes a new framework to consider Chinese literature beyond national boundaries, as something arising out of the larger global geopolitical and cultural conflict of the Cold War.

Examining a body of heretofore understudied literary and cultural production in mainland China, Taiwan, Hong Kong, and overseas during a crucial period after World War II, Wang traces how Chinese writers collected artistic fragments, blended feminist and socialist agendas, constructed ambivalent stances toward colonial modernity and an imaginary homeland, translated foreign literature to shape a new Chinese subjectivity, and revisited the classics for a new time. Reflecting historical reality in fictional terms, their work forged a path toward multiple modernities as they created alternative ways of connection, communication, and articulation to uncover and undermine Cold War dichotomous antagonism.

作者介绍:

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标签

海外中国研究

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英文原版

评论

通过研究冷战时期政治对于“中国”文学（大陆/港/台都有）的塑造来纠正一些冷战遗留思路对于文学的阐释评价，比如过度的强调大陆作家49年后的victimization，比如“台独”思路对于吴浊流文本复杂性的消除；每个case study都很平稳但也没有太大新意。“冷战”在本书的意义是政权强加的区分敌我、非好即坏的意识形态，以及多种现代化/现代性方案的历史竞逐（而相比之下作家则具有更复杂的agency）。但问题是，这两点并非必要是“冷战”的，难道它们不是贯穿了中国现代史？如果关于“中国”的争论由来有自，那么“冷战”为什么特殊？——“冷战”显得只是一个arbitrary的时间框架和蹭研究热点的一些零碎内容，无法有力地支持本书的case选择和组织框架。

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