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Theory and History of Asian and African Literature

Dissertation Outline

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The Sinitic Nexus:

Becoming Asian in the Chinese-language Literature of Manchuria under Japanese Rule

Sinitický nexus:

Asianizace v čínskojazyčné literatuře Mandžuska pod japonskou nadvládou

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1 Introduction

This dissertation analyzes modern Chinese-language literature produced in Manchuria under Japanese rule during the 1930s and 1940s. The protagonists in this literature identify not only with Manchuria, China, and Japan but also with East Asia. In my readings, a sense of belonging to China or East Asia, but more often to the latter, is one of the main sources for the cultural identities of the Manchurian Chinese writers' protagonists. In this study, I conceptualize the process of identification represented in the Chinese-language literature of Manchuria as a complex combination of entangled identities that I call the "Sinitic nexus." I argue that the "Asian" element of this nexus of identities is constructed by Asianism, or the pan-national discourse of "Asia." While thus far, the significance of "Asian" identities in the Chinese-language literature of Manchuria has been overlooked both in scholarship on this literature and in the intellectual history of Asianism, I focus on it to reveal the complexity of this literature from a fresh perspective that goes beyond naturalized categories such as nation and the dichotomy of the colonizer and the colonized, and also to show how Asianist thought was creatively reproduced in literature through narratives of "Asia."

In this study, I examine the work of three Chinese-language writers who were active in the semicolonial setting of Manchukuo (Ch. *Manzhouguo* 滿洲國, Jpn. *Manshūkoku* 滿洲国), a satellite state of the Japanese empire that existed between 1932 and 1945 in Northeast China with the capital city of Xinjing 新京 (Jpn. *Shinkyō*), and argue that their short stories and novels represent diverse configurations of the Sinitic nexus. Xiao Song's protagonists seek to deny their Chinese identity in favor of an Asian identity. Some of Gu Ding's protagonists have no national identity at all and identify only with East Asia. Jue Qing, by contrast, portrays protagonists whose Chinese identity is reinforced through their essentialized understanding of "Asia." I argue that the narratives of "Asia" in the Chinese-language literature of Manchukuo resonated with the official ideology of the satellite state in various ways. By analyzing the identification process in this literature and setting the stories in question in their sociohistorical context in its full complexity, I offer new interpretations of these works as political acts that in some cases legitimized the state but in others subverted the official ideology. In this dissertation, I engage in dialogue primarily with studies on

colonial modernity in East Asian literature. By emphasizing the sophisticated and ambiguous role of Asianism in the Chinese-language literature of Manchukuo, I explore colonial modernity in East Asian literature from a new perspective. My findings also seek to contribute to a reassessment of writers who produced complex and intriguing works that have been marginalized in scholarship for political reasons.

2 Literature Review

How the works of Chinese-language Manchukuo literature represented East Asian identities and contributed to the debate on Asian solidarity has not yet been explored. However, as the topic of Asianism has been gaining prominence within the field of intellectual history in recent years, I had the opportunity to examine Asianist thought in other regions than Manchuria. As the titles of these studies indicate, in the initial phase of interest in this topic, scholars focused predominantly on Japanese Asianism. However, recently they began to reflect on the significance of this thought in other Asian countries, too, especially in China and India: Eri Hotta's *Pan-Asianism and Japan's War 1931–1945* (2007), *Pan-Asianism in Modern Japanese History: Colonialism, Regionalism and Borders* edited by Sven Saaler and J. Victor Koschmann (2007), Torsten Weber's *Embracing 'Asia' in China and Japan: Asianism Discourse and the Contest for Hegemony, 1912–1933* (2018), Craig A. Smith's *Chinese Asianism, 1894–1945* (2021), and *Beyond Pan-Asianism: Connecting China and India, 1840s-1960s*, edited by Tansen Sen and Brian Tsui (2021). These studies allowed me to explore different conceptualizations of Asianism and the basic threads of Asianist thought, and since they primarily analyze historical sources, they left room for me to investigate how Asianist ideas resonated with belles-lettres.

As for understanding Manchuria itself, I could rely on a number of historical studies and works of literary history. Most historical works, especially those published earlier, approach Manchuria from the perspective of a single nation or ethnic group. For example, Louise Young's *Japan's Total Empire: Manchuria and the Culture of Wartime Imperialism* (1998) and Yamamuro Shin'ichi's *Manchuria under Japanese Domination* (2006) treat Manchukuo as an informal Japanese colony, Rana Mitter's *The Manchurian Myth: Nationalism, Resistance, and Collaboration in Modern China* (2000) and Xie Xueshi's *Wei Manzhouguo shi xin bian 偽滿洲國史新編* [New History of Manchukuo Puppet Regime] (2015) as an informal Japanese colony from the Chinese perspective, and Shao Dan's *Remote Homeland, Recovered Borderland: Manchus, Manchoukuo, and Manchuria, 1907–1985* (2011) from the viewpoint of the Manchurian ethnic group.

Most of the studies of literary history I have drawn on also investigate Chinese-language Manchukuo literature from the perspective of a single, hence Chinese, nation. These include, for example, Okada Hideki's *Bungaku ni miru "Manshūkoku" no isō* 文学にみる「満洲国」の位相 [The "Manchukuo" Period in Literature] (2000), Norman Smith's *Resisting Manchukuo: Chinese Women Writers and the Japanese Occupation* (2007), Zhang Quan's *Zhimin tuo jiang yu wenxue lisan* 殖民拓疆與文學離散 [Colonial Expansion and Literary Diaspora] (2017), and Ōkubō Akio's *Wei Manzhouguo de Hanyu zuojia he Hanyu wenxue* 偽滿洲國的漢語作家和漢語文學 [Chinese-language Writers and Chinese-language Literature of the Manchukuo Puppet Regime] (2017). All of the history and literary history studies mentioned above have been invaluable in helping me navigate the significance of Manchukuo to the various nations of East Asia and how Japanese domination of Manchukuo was inscribed in the local writers' Chinese national consciousness. Moreover, given the multiethnic nature of Manchukuo that these studies addressed in one way or another, they have also provided me with a number of insights into other peoples' perspectives.

In the new millennium, an increasing number of studies have begun to appear that disrupt the single national perspective on Manchukuo history and literature. Among historical works, this is most notably the *Sovereignty and Authenticity: Manchukuo and the East Asian Modern* (2003), in which Prasenjit Duara analyzes how Manchukuo was constructed as a modern nation-state and touches on the function of Asianist thought in legitimizing this state by conceptualizing its historical context as "East Asian modern."¹ Most recently, an important contribution to the study of Manchukuo literature has appeared, the 2019 collective monography *Manchukuo Perspectives: Transnational Approaches to Literary Production*, edited by Annika A. Culver and Norman Smith, which has provided the contrasting experiences in Manchukuo of not only Chinese and Japanese writers but also Korean and Russian ones. This publication includes a number of chapters on Chinese-language Manchukuo literature by scholars from China, Japan, and the West and indicates the field's current state. Since this publication includes chapters that address linguistic hybridity, transnational connectivity, identity transformation, acculturation, and even Asianism² (albeit

¹ Prasenjit Duara, *Sovereignty and Authenticity: Manchukuo and the East Asian* (Oxford: Rowman & Littlefield 2003).

² Ying Xiong, "Utopianism Unrealized: Ōuichi Takao's Literary Translation in Manchukuo," in Annika A. Culver and Norman Smith, eds., *Manchukuo Perspectives: Transnational Approaches to Literary Production* (Hong Kong: Hong Kong University Press, 2019), 64–79.

only its Japanese version as reflected in the Japanese-language literature of Manchukuo), this publication has been a major source of my insight into the ways literature in Manchukuo represented identities constructed by Manchurian hybrid culture. These studies of history and literature demonstrate different approaches to grasp colonial modernity in East Asia in all its complexity. However, none of them addresses how the hybrid identity of Manchukuo's colonized Chinese-language writers and protagonists was formed in the space *inbetween* cultures, races, and above all nations and pan-nations. My dissertation strives to fill this gap.

3 Material of the Thesis

In this dissertation, I am particularly concerned with the works of prominent Manchukuo writers Jue Qing 爵青 (1916–62), Xiao Song 小松 (1912–?), and Gu Ding 古丁 (1914/16–64), in whose essayistic work and fiction identification with East Asia was particularly pronounced. Although we might expect to find an “obsession with China” in the Chinese-language literature of the 1930s,³ the stories of these authors are more indicative of an obsession with East Asia, although they also touch upon identification with China. In my readings, a sense of belonging to China or East Asia, but more often to the latter, is one of the main sources for the cultural identities of the protagonists in these tales. Some identify with China and Asia at the same time, and see both entities as virtuous counterparts to the corrupt West. Others seek to deny their Chinese identity in favor of an Asian identity, or, conversely, to protect their Chinese identity from being too dominated by Asianization.

I have selected the prominent writers of Manchukuo, Jue Qing, Xiao Song, and Gu Ding, because their works feature strong narratives of “Asia,” and they are representative of the Chinese-language literary scene in this informal colony as a whole. I have collected the primary sources of Manchukuo’s Chinese-language literature during my research stays in China, Taiwan, and the United States. These sources comprise mainly of essays, short stories, and novels. Some of these works have not yet been examined, and some of the essays and short stories studied here were not even known to exist.⁴

³ Chih-tsing Hsia, “Obsession with China: The Moral Burden of Modern Chinese Literature,” in *A History of Modern Chinese Fiction* (Bloomington: Indiana University Press, 1999), 533–54.

⁴ I deduce that these works were not known from the fact that they were not listed in current bibliographies of the writers in question, and no scholar has mentioned their existence.

4 The Aims and Methodology of the Thesis

The aim of this thesis is to understand the complexity of the identity-formation process in the Chinese-language literature of Manchukuo to interpret this satellite state's literature from a fresh perspective beyond the dichotomies of colonizer vs. colonized and collaboration vs. resistance.

Annika A. Culver has referred to Japanese wartime literary works that disseminated Japan's official ideology, which encompassed, among other things, the ideas of Asian solidarity, as *unofficial propaganda*. Culver has argued that Japanese writers active in Manchukuo "fought an ideological soft war of suasion in support of Japan's imperialist expansion in, and development of, Asia."⁵ However, my analysis of Manchukuo's Chinese-language works includes writers who may have been at one point considered unofficial propagandists but at other times did not fit that description. I argue that Manchukuo writers not only parroted but also parodied, inverted, or ridiculed the narratives of "Asia" in their works. Thus, by analysing the nexus of identities in this literature, I seek to demonstrate that the literary works in question that have been marginalized in scholarship for political reasons were in fact much more complex than most scholars thought. Furthermore, I aim to show that in general, fictional works, in which these narratives are told and which have so far received only limited attention in an intellectual history of Asianism, were an ideal medium for the creative treatment of Asianist imaginations.

Modern identity

Building on Stuart Hall's theory of cultural identity,⁶ I assume, as is commonly accepted in contemporary scholarship, that the modern conception of the individual subject and its identity, which emerged with the advent of modern age and individualism, is always

⁵ Annika A. Culver, *Glorify the Empire: Japanese Avant-Garde Propaganda in Manchukuo* (Vancouver: UBC Press, 2013), 10.

⁶ Stuart Hall, "The Question of Cultural Identity," in Stuart Hall, David Held, and Anthony G. McGrew, eds., *Modernity and Its Futures* (Cambridge: Polity Press, 1992), 273–316.

incomplete and “decentralized,” and we can therefore hardly understand the opposition of such a subject to an object simply in binary terms. Stuart Hall has listed five modern decentralizations indicating that modern identity is always contradictory and fragmented: Karl Marx’s (1818–83) rejection of the universal essence of man, Sigmund Freud’s (1856–1939) “discovery” of the unconscious, Ferdinand de Saussure’s (1857–1913) insistence that the individual is not the master of the language he speaks, Michel Foucault’s (1926–84) insight that the modern subject is “individualized” by disciplinary power, and various accents of feminist critique, such as the rejection of the separation between the “personal” and the “political.”⁷ On this basis, Hall has noted:

Thus, rather than speaking of identity as a finished thing, we should speak of identification, and see it as an on-going process. Identity arises, not so much from the fullness of identity which is already inside us as individuals, but from a lack of wholeness which is “filled” from outside us, by the ways we imagine ourselves to be seen by others.⁸

National cultural identity

According to Hall, an individual in the modern world is born into a nation-state with an imagined national culture, which is the source of meanings for national identity. In other words, national culture is the discourse that produces the “nation” with which the individual identifies.⁹

“Asian” cultural identity

“Asian” cultural identity is constructed in the discourse of “Asia,” or *Asianism* (or pan-Asianism). In this dissertation, my conception of Asianism is based on studies by Craig A. Smith and Torsten Weber, who have recently made significant contributions to our

⁷ Ibid., 281–91.

⁸ Ibid., 287.

⁹ Ibid., 291–3.

understanding of this discourse.¹⁰ Craig A. Smith, who has primarily explored how Chinese nationalism developed hand-in-hand with the Chinese version of Asianism, has loosely defined Asianism as “a call of the countries of East Asia to unite in the face of Western imperialism.”¹¹ Torsten Weber, who has focused above all on Japanese Asianism, has pointed out that when Asianism emerged, it was based on the dichotomy of the monolithic “East” and the monolithic “West,” and it established a counterdiscourse to Western Orientalism, as defined by Edward Said,¹² by “essentializing” Asia and “othering” non-Asia, especially the West.¹³

As for the “Asian” cultural identity, which is constructed in the Asianist discourse, Craig A. Smith has called it a “metanational identity related to key concepts of race, civilization, Confucian tradition, and a strong connection to geographic region.”¹⁴ In this dissertation, I understand Asianism as pan-nationalism and I refer to Asian identity as pan-national. Following Louise L. Snyder, who views pan-nationalisms as forms of enlarged nationalisms,¹⁵ I understand Asian identity as an extension of national identity as defined by Hall. In this sense, constructions of national and pan-national identities are analogical in their temporal anchoring in the mythic past and in other aspects of the narratives that represents them but pan-national identity relates to a broader geographical formation, and at its center does not stand the idea of an ethnically pure nation but of a pure population of an entire region, in our case East Asians or Asians.

Colonial cultural identity

One of the main studies on which I base my understanding of the colonial dimension of identities represented in Manchukuo literature is Franz Fanon’s *Black Skin, White Masks*. In

¹⁰ Craig A. Smith, *Chinese Asianism, 1894–1945* (Cambridge, MA: Harvard University Asia Center, 2021); Torsten Weber, *Embracing ‘Asia’ in China and Japan. Asianism Discourse and the Contest for Hegemony, 1912–1933* (Cham: Palgrave Macmillan, 2018).

¹¹ Craig A. Smith, *Chinese Asianism*, 1.

¹² Edward W. Said, *Orientalism* (New York: Pantheon Books, 1978), 1–28.

¹³ Torsten Weber, *Embracing ‘Asia’ in China and Japan*, 1–12.

¹⁴ Craig A. Smith, *Chinese Asianism*, 2.

¹⁵ Louis L. Snyder, *Macro-Nationalisms: A History of the Pan-Movements* (Westport: Greenwood Press, 1984), 4.

this study, Fanon bases his discussion on the various effects of hybrid colonial culture on the colonized subject on the theory of psychoanalysis. The fragmentation of identity represented in Manchukuo's literature is illuminated above all by Fanon's analyses of colonial neurosis, which he portrays as the result of colonial educated elites' inferiority complex to the "white civilization,"¹⁶ and their desire to gain equal status with the white members of French society. The impossibility of achieving an equal position because of their "black skin" leads such intellectuals, whose identity is situated somewhere *inbetween* the colonizer and the colonized, to pathological behavior.

Sinitic nexus

This dissertation analyzes modern Chinese-language literature produced in Manchuria under Japanese rule during the 1930s and 1940s to shed light on the combination of East Asian cultural identities that I call the "Sinitic nexus." I borrow the word *Sinitic* from contemporary scholar of Korean language and culture Ross King, who has emphasized the supranational significance of the East Asian cultural formation, which has for centuries centered around Literary Sinitic (or Classical Chinese, Ch. *wenyan* 文言, Jpn. *kanbun*, Kor. *hanmun*),¹⁷ to highlight how substantial the imagined cultural heritage of East Asians is in constructing this nexus of identities. I use the word *nexus* to suggest that it is a specific form of hybridity, a complex merging of several unfinished identities that form entangled relationships. In this dissertation I primarily focus on the interplay of "Chinese" (national) and "Asian" (pan-national) identities in different cases of the Sinitic nexus represented in the literature of Manchukuo.

To address the impact of semicolonialism in Manchukuo on the decentralization of identity, which is often represented in Manchukuo literature as a hybrid identity torn by loyalties to the subject's own nation or pan-nation and colonizer, I reflect on the concept of colonial cultural identity as discussed by authors of postcolonial studies. These scholars start from the assumption that colonial environment forms a hybrid culture, which is the source of hybrid identity. The main studies on which I base my understanding of the colonial dimension

¹⁶ Frantz Fanon, *Black Skin, White Masks* (London: Pluto, 1986), 4–5.

¹⁷ For a definition of Literary Sinitic, see Victor H. Mair, "Buddhism and the Rise of the Written Vernacular in East Asia: The Making of National Languages," *The Journal of Asian Studies* 53, no. 3 (August 1994): 707–51. For Ross King's argument, see his "Introduction: Koh Jongsok's Infected Language," in Koh, Jongsok and Ross King, eds., *Infected Korean Language, Purity Versus Hybridity* (Amherst: Cambria Press, 2014), 2.

of Manchukuo literature and the Sinitic nexus are Franz Fanon's *Black Skin, White Masks* and Homi Bhabha's *The Location of Culture*.¹⁸

Literature as a political allegory

To address the political meanings of the specific cases of the Sinitic nexus as represented in the Chinese-language literature of Manchukuo, I build on Fredric Jameson's theory on the interpretation of literature written in countries that have suffered the experience of colonialism. Following Jameson, I understand writers in Manchukuo as intellectuals who, in an environment dominated by semicolonialism (be it Western or Japanese), had no choice but to assume the role of *political* intellectuals. Their texts, in turn, were always *political* acts, which, unlike the texts written by intellectuals living in Western capitalist countries, could have serious consequences for the lives of these intellectuals.¹⁹

Moreover, Jameson argues that all texts written in countries with colonial experience are to be read as *national allegories* aimed at removing the cause of oppression: "the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society."²⁰ Jameson has himself pointed out the simplification of this hypothesis, which has been criticized by scholars. I do not accept this statement literally either. I rather assume that the colonizer can be resisted through various discourses, such as the discourses of culture, race, nation, or pan-nation, and I thus find allegorical readings in Manchukuo literature that are not necessarily defined in terms of nation. Moreover, some of these allegories are hybrid because the texts under review may represent identities constructed by a combination of discourses. In general terms, however, I draw on Jameson's justification for reading the literature of colonized intellectuals allegorically as a socially symbolic act, and I find his assumption that underlying the allegories is the writer's attempt to remove the cause of collective oppression to be illuminating.

¹⁸ Homi K. Bhabha, *The Location of Culture* (London; New York: Routledge, 1994), 38.

¹⁹ Fredric Jameson, "Third-World Literature in the Era of Multinational Capitalism, *Social Text*, no. 15 (Autumn, 1986): 74–6.

²⁰ *Ibid.*, 69.

5 Outline of the Thesis

Chapter 2: Chinese or Japanese “Asia”? Reimagining a Region in Terms of Nation, Pan-Nation, and Race, 1839–1945

This dissertation consists of five chapters, including the Introduction (Chapter 1). In Chapter 2, I discuss the reimagining of East Asia as a region from 1839 to 1945 to shed light on the evolution of the main identities that compose the Sinitic nexus, and thus provide the background for the following literary analyses. Specifically, I review the redefinitions of the political concepts of *kōdō* 皇道 (imperial way, Ch. *huangdao*) and *wangdao* 王道 (kingly way, Jpn. *ōdō*) within the changing nationalist, pan-nationalist (Asianist), and racialist debates. Within this discussion, I focus on the main proponents of Asianism in Japan and China and trace the development of the main threads of Asianist thought. I particularly emphasize the transformation of ideas of Asian solidarity in the early 1930s, when they became part of the ideology of Manchukuo and the Japanese empire. Finally, I highlight the function of these ideas after 1937, when they began to serve to disguise the Japanization of East Asia.

Chapter 3: Opposing Western and Japanese colonialism with Asianism: Jue Qing

In Chapter 3, I analyze the literary work of Jue Qing, one of the most talented writers in Manchukuo, who remains somewhat mysterious to this day. First, by discussing Jue Qing’s essays, I demonstrate his strong intellectual links to Asianist thought. Next, I argue that his short stories “Ha’erbin” 哈爾濱 (Harbin) and “E’mo” 惡魔 (Devil) can be seen as his specific contributions to the debate on Asian solidarity, and I provide innovative readings of these tales, including analysis of their protagonists’ different forms of the Sinitic nexus of identities. In turn, I interpret the short story “Harbin” as an Asianist critique of Western colonialism. As for the short story “Devil,” I read it as a complicated literary work that contains, in addition to a reading critical of the West, a condemnation of Japanese colonialism. I argue that in “Devil” Jue Qing subtly opposes not only Western but also Japanese colonialism with the idea of a specific non-imperialist Asian alliance.

Chapter 4: Becoming a Loyal Asian Fellow But not Japanese: Xiao Song

Chapter 4 studies how the literary works of another prominent Manchukuo writer, Xiao Song, who began to express his Asianist sentiments shortly after the Mukden Incident, shed light on what I call “idealistic Asianism” and on a different form of a hybrid identity combination than the one represented in Jue Qing’s works. Specifically, through an analysis of five of Xiao Song’s relatively short tales, which have thus far been almost wholly neglected, I demonstrate that unlike Jue Qing’s protagonists, who were inclined toward a Sinocentric Asianist worldview in the early Manchukuo period, Xiao Song’s protagonists were gradually “becoming Asian” by suppressing their Chinese identity and embracing the Asian one instead. However, I also use the case of Xiao Song to demonstrate that notions of Asian solidarity were used not only as unofficial propaganda but also to criticize the semicolonial regime in a disguised way.

Chapter 5: Substituting Communism with Japanocentric Asianism: Gu Ding

In the last chapter, I discuss the representation of the Sinitic nexus in the literary works of Gu Ding, the leading figure of the Chinese-language literary scene of Manchukuo. First, I analyze Gu Ding’s early essayistic and fictional work to discuss his conversion from communism to Japanocentric Asianism, to which he remained faithful until the last days of the war. Next, I examine Gu Ding’s novel *Xinsheng* 新生 (New Life) and the short story “Shanghai waijing” 山海經 (Outer Canon of Mountains and Seas) to demonstrate how he embedded ideas of Japanocentric Asianism and radical anti-Westernism into these works. Specifically, in his works of unofficial propaganda, I explore his protagonists’ specific East Asian identity, which I understand as a juxtaposition to the imagined West. I argue that Gu Ding’s works contributed to the discrediting of Asianism in Manchuria and China towards the end of the Pacific war.

Conclusion

In my Conclusion, I briefly discuss how after the war, narratives of “Asia” were pushed into oblivion together with literature of Manchukuo. Subsequently, I summarize what I have found about the representation of the discourse of “Asia” in Manchukuo literature and the

combinations of identities it constructed. Finally, I suggest further potential directions for future research.

As for my findings, I have concluded that I have shown the fragmentation of identities in the Chinese-language literature of Manchukuo in a novel way. While in existing research, the combinations of these identities have been either completely overlooked or understood, for the most part, in very simple terms as unified Chinese national or ethnic identities, I have drawn attention to the hybridity of these identities and paid attention to the “Asian” element. In turn, by reading protagonists with these identity nexuses as political allegories, I have proposed fresh interpretations of the short stories under study, mostly suggesting their resonance with one of the various forms of narratives of “Asia.”

Thus, I have argued that in the Chinese-language literature of Manchukuo, narratives of “Asia,” which were based on the Asianist thought, often functioned as political acts but were told in a variety of ways. Many of the works under discussion did not serve as propaganda, but they may have indirectly confirmed the legitimacy of the semicolonial Manchukuo regime. In some cases, though, the role of the analyzed stories as unofficial propaganda for the semicolonial regime is beyond doubt. Nevertheless, the Chinese-language literature of Manchukuo sometimes also subverted and unexpectedly transformed the narratives of “Asia.”

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7 List of Publications and Conference Papers

Publications

- 2022 “Vyslanci civilizace, nebo násilní pijani? Ztvárnění ruského etnika v jazykově rozmanité literatuře imperiálně rasistického Mandžukua” [Envoys of Civilization, or Violent Drinkers? Representation of the Russian Ethnic Group in the Linguistically Diverse Literature of the Imperially Racist Manchukuo]. *Nový Orient* 75/2020, 47–55.
- 2022 “Hayama Yoshiki’s ‘The Prostitute’ in Taiwanese and Manchukuo Proletarian Literature”. *Acta Universitatis Carolinae Philologica* 3/2021, 47–60.
- 2021 “Obrození krásného ostrova. Poznámky k současné tchajwanské literatuře” [Beautiful Island’s Revival. Notes on Contemporary Taiwanese Literature]. *Plav* 9.
- 2021 “A Uyghur Concubine and a French Juggler Resisting Japanese Imperialism: Jue Qing’s Aesopian Language in Manchukuo’s Official Literature”. *Journal of the European Association for Chinese Studies* 1/1: 89–127.
- 2020 Zheng, Egoyan 伊格言 [Translation Martin Blahota]. *Epicentrum* [GroundZero 零地點]. Jablonné v Podještědí: Mi:Lu Publishing.
- 2020 “Smutek v Chang’anu, nebo Xinjingu? Jue Qingova historická povídka z roku 1942” [Melancholy in Chang’an, or Xinjing? Jue Qing’s 1942 Historical Short Story]. *Svět literatury* 30/61: 161–175.
- 2019 “Review of Filip Jirouš and Karina Kapounová (editors, 2019.): *Tanec mezi hroby: antologie moderní čínské povídky* [Dancing among Graves: Anthology of Modern Chinese Short Story]. Charles University: Prague.” *Nový Orient* 74/2: 71–73.
- 2019 “Ideologically Conformist Characters, but Also the Beginnings of Individualism: Gao Xingjian’s Early Novellas ‘Stars on a Cold Night’ and ‘A Pigeon Called Red Beak’”. *Studia Orientalia Slovaca* 18/2: 41–67.
- 2019 Yang Mu 楊牧 [Translation Martin Blahota]. “Kdysi dávno jsem se vydal na cestu” [Long Ago When We Started 昔我往矣]. In Yang Mu (2019). *Vzpomínky na horu Čchi-laj* [Memories of Mount Qilai 奇萊前書]. Jablonné v Podještědí: Mi:Lu Publishing, 221–321.

Conference Papers

- August 25, 2021 “Limits of Freedom of Speech Before and After ‘Liberation’: Social Criticism in Chinese Literature of the Northeast Around 1945.” Paper presented at ICAS 12 Conference, Kyoto (online).
- August 25, 2021 “More than Western and anti-Western: Akutagawa’s Devils in Fiction of East Asian Colonial Subjects.” Paper presented at EACS 2021 Conference, Leipzig (online).
- September 2, 2020 “From a ‘Modern Girl’ to a Teenage Thief: Representation of Women in Jue Qing’s Fiction.” Paper presented at AAS-in-Asia 2020 Conference, Kobe (online). Panel organizer.
- May 27, 2020 “‘The Prostitute’ in Manchukuo’s Proletarian Literature.” Paper presented at Global Chinese Literature Research seminar, Center for Chinese Studies, Taipei.
- November 23, 2019 Perspektivy čínských, japonských, korejských a ruských spisovatelů v Mandžukuu [Perspectives of Chinese, Japanese, Korean, and Russian Writers in Manchukuo]. Paper presented at The 13th Annual Czech and Slovak Sinological Conference, Olomouc.
- September 22, 2019 “殖民地文化审查制度作为创新的启示：伪满洲国作家爵青对西方文学作品的引用为例” [Colonial Censorship as an Inspiration for Innovation: Manchukuo Writer Jue Qing’s References to Western Literary Works as an Example]. Paper presented at International Symposium on East Asian Colonialism, Changchun, China.
- April 26, 2019 “Vzdor vůči japonské nadvládě v Jue Qingově historické próze” [Resistance Against Japanese Rule in Jue Qing’s Historical Fiction]. Paper presented at the *Orientalia Antiqua Nova* colloquium, Plzeň.
- March 9, 2019 “The Modernist Writer and Censor Jue Qing’s Art of Escaping Censorship: Symbols, Allusions, Parody and Perfect Lies”. Paper presented at the international workshop “Censorship and Self-Censorship – China and Chinese Studies,” organized by European Association for Chinese Studies, Prague.
- February 2, 2019 “Ztvárnění Číny, Japonska a Mandžuska v díle spisovatele Jue Qinga a otázka identity” [Representation of China, Japan, and Manchuria in Jue Qing’s Fiction and The Question of Identity]. Paper presented at The 1st Orientalist Student Conference, Prague.

November 24, 2018 “Representation of Manchukuo in Early Work of The Modernist Writer Jue Qing”. Paper presented at The 12th Annual Czech and Slovak Sinological Conference, Prague.

November 24, 2017 “Ideologický konformismus raných novel Gao Xingjiana” [Ideological Conformism in Gao Xingjian’s Early Novellas]. Paper presented at The 11th Annual Czech and Slovak Sinological Conference, Bratislava.

8 Pedagogical Activities

- Summer 2021 Lecture “Orientaismus po Saidovi” [Orientalism beyond Said] (2 of 12 weeks).
Institute of Asian Studies, Charles University.
- Winter 2019 Seminar “Moderní čínská literatura” [Modern Chinese Literature] (4 of 12 weeks).
Department of Sinology, Charles University.