

Secondary scholarship report

by C S

Submission date: 18-Jan-2018 03:00PM (UTC-0500)

Submission ID: 904084248

File name: Secondary_scholarship_report.docx (19.36K)

Word count: 739

Character count: 4407

Chinese Theories of Fiction: A Non-Western Narrative

Name

Course

Tutor

Date

¹ Chinese Theories of Fiction: A Non-Western Narrative

Fictional literature study is a subject of international inquiry and research. Traditionally, the theory of fiction has been greatly limited ² to European or Western fiction theory. Fiction theory has been studied and understood through the lens of Western concepts such as mimesis, realism, and postmodernism. However, there is need to understand fiction theory beyond the limited scope of European fiction theory and appreciate different international theories of fiction such as the Chinese theories of fiction.

Chinese theories of fiction should be treated on its own terms and uniquely as traditional Chinese fiction. Chinese theories of fiction should not be weighed against the Western fiction theory as a yardstick of fiction theory proper, as this ² implicitly views characteristic features of Chinese fiction as anomalies. Chinese fiction or *xiaoshuo* was produced in a very traditional way different from the Western fictional theory grounded on mimesis and realism. The generic nature and macrocosm of Chinese fiction, the art of Chinese formative works and the theoretical data in Chinese fictional commentaries all buttress the fact Chinese fictional theory has a lot to advance in the international realm of fiction theory (Gu, 2006).

Most importantly, the author delves into the need for an indigenous Chinese literature and seeks to create indigenous Chinese theories of fiction independent from the Western fiction theory scope. Unfortunately, studies on Chinese fiction are relatively few, and most of them do not appreciate the ² systematic view of Chinese fiction theory that needs to be treated on its own terms. The ² lack of an indigenous Chinese fiction theory not only hinders the study of Chinese fiction but also clouds the important understanding that fiction is a literary genre that globally cuts across all cultures (Hsun, 2012).

Overall Approach

The author brings out salient features of ³ classical Chinese fiction as an independent narrative of both modern Chinese fiction theory and Western fiction theory. The author compares Chinese and Western traditions with regards to prose fiction particularly novels. By discussing the historical and cultural contexts of fictional literature before the advent of realism in Europe, a proper foundation of the importance and growth of Chinese fictional theory can be easily tracked and appreciated. Besides, the author approaches Chinese fictional theory by introducing an indigenous Chinese perspective to fictional theory, traditional ¹ Chinese notions to fiction, the nature of Chinese fiction and the art of Chinese poetic fiction. The author breaks down different traditional Chinese fictional terms such as *jin ping mei* in order to understand the arguments advanced in the text.

Critique of Chinese theories of fiction

Even though indigenous Chinese fictional theory is important to the study of literature, the Western fictional theory is still crucial to the understanding of Chinese fictional theory. It is very difficult for one to fully appreciate, understand and critique Chinese fictional theory without an initial understanding of Western fiction theory. Even though the two theories of fictional literature differ, they do share a commonality that can be better understood by understanding both theories. In essence, an indigenous Chinese theory of fiction entirely independent of the Western theory of fiction is cumbersome to achieve.

Times have changed, and the understanding of fictional theory by the Chinese themselves has evolved. Fiction, just like other literary genres, evolves from time to time with changes in society and culture (Hsun, 2012). Literature reflects the present circumstances facing a

population hence classical Chinese fictional theory does not represent the present Chinese views on fictional literature. To this end, modern Chinese fictional theory has come up in China, and it reflects the current Chinese views on fictional literature (Chan, 2014). This modern Chinese fictional theory borrows from other cultural fictional theories around the world to improve its content. Classical Chinese literature also borrowed some aspects of it from its neighbors such as the Mongols hence it is not 'pure' and fictional theory per se. Ultimately, Chinese fiction theory offers a lot to the realm of literature and an in-depth understanding of the Chinese people. It enriches the study of fictional theory and elevates fiction theory to an international inquiry that it is.

References

- Chan, L. T. H. (2014). *Readers, reading and reception of translated fiction in Chinese: Novel encounters*. Routledge.
- Gu, M. D. (2006). Theory of fiction: A non-Western narrative tradition. *Narrative*, 14(3), 311-338.
- Hsun, L. (2012). *A brief history of Chinese fiction*. Olympia Press.

Secondary scholarship report

ORIGINALITY REPORT

16%

SIMILARITY INDEX

0%

INTERNET SOURCES

16%

PUBLICATIONS

8%

STUDENT PAPERS

PRIMARY SOURCES

- 1 Liang Shi. "Chinese Theories of Fiction: A Non-Western Narrative System. By Ming Dong Gu. pp. 286. Albany, State University of New York Press, 2006.", Journal of the Royal Asiatic Society, 2008

Publication

7%
- 2 Gu, Ming Dong. "Theory of fiction: a non-Western narrative tradition.", Narrative, Oct 2006 Issue

Publication

6%
- 3 Submitted to Chaminade College Prep High School

Student Paper

2%
- 4 Submitted to University College London

Student Paper

1%

Exclude quotes Off

Exclude matches Off

Exclude bibliography On