

On the Collision of Old and New Cultures in Eileen Chang's Solitary Island Period--Taking *Love in a Fallen City* as an Example

Wenxin Jiang*

ESchool of Art, Soochow University, Suzhou, Jiangsu Province, 215000, China

Abstract. In the late 1930s and early 1940s, the special characteristics of the Shanghai Concession during the war led to it becoming a unique solitary island. In an isolated island, old and new cultures collide violently. These collisions not only influenced the lifestyles within the tenements, but also had a deeply effect on literature. As a shanghai literary genre writer who grew up in the rented world, Eileen Chang has many traces of the collision of old and new cultures in her works. Understanding the causes of formation behind these traces is of great significance to the literary study of Eileen Chang's isolated island literature. Taking *Love in a Fallen City* as an example, this paper will utilize the method of combining textual close reading and cultural criticism to systematically sort out the performance mechanism of cultural collision within the isolated island literature in *Love in a Fallen City* from the change of material life to the penetration of culture and spirit, aiming to reveal the deep logic of cultural transformation under special historical context from the perspective of literary interiority, and to provide a new dimension of interpretation for the study.

1 Introduction

Eileen Chang wrote in "In the End It's the Shanghainese" that "Shanghainese is the traditional Chinese plus the modern high-pressure life of the grind, which is the exchange of all kinds of monstrous products of the old and the new culture, and the result may not be healthy, but there is a kind of wondrous wisdom here [1]." The special period that Shanghai experienced in modern times, the solitary island period, was the peak season of the exchange of all kinds of old and new cultural products. The pluralistic culture was shut into an extremely narrow space and this space makes all kinds of cultures face the conflict that couldn't avoid. Under these circumstances, various cultures had intense collisions, and the products of cultural exchanges permeated every aspect of society. Literarily this period also saw the formation of a unique isolated island literature. As a shanghai literary genre writer who grew up in the rented world of Shanghai, Eileen Chang was largely influenced by a similar cultural collision, which was particularly prominent in the period of the isolated island. After the insular period, Eileen Chang moved to Hong Kong. During the period after 1943, when she was at her highest level of creativity, many of her works were colored by the cultural collision of the

* Corresponding author: 2205402016@stu.suda.edu.cn

Shanghai solitary island period. These influences also had a great impact on the characterization, detailing, and plotting of her works. The existing studies on Eileen Chang's isolated island literature mostly focus on the literature itself, or the literary periodicals of the solitary island period, but the cultural collision behind the isolated island literature that helped form and characterize Eileen Chang's isolated island literary style is rarely mentioned, or is used as a background for the study. However, the cultural penetration of this period in a sense provided valuable materials and values for the creation of her isolated island literature, and they provided great help in shaping Eileen Chang's literary style to form her unique characteristics.

Therefore, it is necessary to study this phenomenon, which can help to understand and study Eileen Chang's literature in the solitary island period. The critical reason for selecting Eileen Chang's *Love in a Fallen City* as a case for analysis concerns the cultural similarities between the two cities of Shanghai and Hong Kong. The intertwining of Shanghai's tenant culture and Hong Kong's colonial background both form a unique cultural atmosphere arising from the collision of Western and local cultures, and this similarity provides a profound background for the spatial setting of the novel. Eileen Chang utilizes this cultural similarity to transplant Shanghai's cultural space to Hong Kong's Repulse Bay, subtly projecting the memory of Shanghai's Concession to Hong Kong, so that this text is more representative of the background of cultural collision, and the study of this text can also be a clearer understanding of the collision between colonial culture and local culture. In this paper, the author will start from the historical period when the cultural collision occurred, the cultural background, and analyze the cultural collision between the old and the new during the period of Eileen Chang's solitary island period from the specific portrayal of the details of her life in the text to the change of spiritual and cultural level.

2 The contemporary and cultural background of the fall of Shanghai

From the fall of the Chinese section of Shanghai in 1937 to the outbreak of the Pacific War in late 1941, the Central and Western sections of the Public Concession on the southeastern bank of Suzhou Creek, plus the French Concession, became an isolated island in the wartime fallout zone. During the three-month-long Battle of Songhu in the summer of 1937, a large number of urban areas outside the Shanghai Concession were destroyed, and about one million people fled into the foreign-protected Concession to seek refuge. The population of the Concession increased steeply from the original 1.7 million to 3 million. With the defeat of Shanghai, the war shifted to the west, residents of the neighboring cities also flocked to Shanghai for refuge, and the population of the Concession increased to 4 million by 1940.

This has led to dramatic population structure changes in the Concession. Shanghai, as a typical immigrant city, has its own residents mostly from domestic coastal areas and international immigrants. However, in the Concession, international immigrants dominated, mainly from Britain, the United States, Japan and other countries. The original population of foreign nationals in the Concession also changed during the period of the fall. By 1942, the number of foreigners in Shanghai exceeded 150,000, with 57,351 in the Public Concession and 29,038 in the French Concession [2]. In addition to foreign immigrants, the largest group of refugees who came to Shanghai during the fall was domestic refugees. "The Concession Area has always been a place of refuge during wartime, especially during the "August 13th" Battle of Songhu, when refugees from the southern city of Zhabei and its suburbs moved into the Concession Area, resulting in a sudden increase in population [3]." The demographic structure of Shanghai has been altered by the influx of foreigners and immigrants [4]. The complexity of the population structure in the Concession during the Fallen Period was due to the huge influx of people from different cultural regions and backgrounds. In the same way,

the richness and diversity of culture in the Concession was a result of the unique cultural backgrounds of the different individuals.

During this period, Shanghai's increasing labor led to the economy booming and industry recovered rapidly. The port circulation function of the Concession was greatly enhanced during this period, and its cargo volume was recovered so that it was sufficient to support the basic needs of the people living in the Concession. At the same time, because of war factors, factories in the fallen zones were transferred materials into the Concession and new factories were also open in large numbers in the Concession, which employed the lower class laborers. "By the end of 1938, the number of workers in the Shanghai Concession had rebounded to 237,000, and then surged to a peak of 350,000 two years later [5]." "At this time, there were more than 100,000 workers in the export industry alone [6]." Economic prosperity drives cultural development.

The economic prosperity and demographic specificities of the period led to a collision of cultures within the Concession as it developed. On the one hand, the foreign culture brought by foreigners in the Concession collided with China's inherent local culture. On the other hand, there was a cultural clash between the traditional Chinese culture that had come with the inhabitants of Shanghai's neighboring cities and the innovations of the overseas intellectuals in the Concession.

One of the most intense cultural collisions is represented by the returnee Chinese. They have a certain cultural identity with both Chinese and Western cultures, but this identity can change over time and space. The cultures in the tenements, due to their large number and dispersion, are unable to form an "identity with the core fundamental values of the region, which are the result of living together in the region over a long period of time [7]". They have a certain longing for Western culture, but at the same time, they have a sense of belonging to traditional Chinese culture. What is paradoxical is that they also have a certain prejudice against traditional culture, which makes them neither fully identify with traditional culture nor fully engage in the Western cultural atmosphere.

3 New cultural trends and the continuation of traditional culture in Shanghai's "solitary island" period

Literarily, there was a translation boom in the Concession during this period. There were two reasons for the boom in translations, one of which was related to the harsh censorship of culture under the oppressive Japanese military rule. "At the beginning of the fall of Shanghai, the Japanese government cracked down on and intimidated the progressive writers by arresting, detaining, and torturing them; and strictly eliminated the cultural publications and audio-visual communications, so that ideological surveillance penetrated all corners of their lives [8]." Besides strictly censoring and controlling the literary activities of Shanghai literati, the Japanese also spread their own ideology [9]. This series of movements forced the writers of this period to abandon their creative work and turn to the field of translation, using Western texts as a means of implicitly expressing their own ideas. On the other hand, as a result of the rise of citizens' culture, the combination of commercialization and nationalization in literature has led to an increase in citizens' demand for cultural consumption. Moreover, the curiosity of the urban class about Western culture in the Concession and their quest for modernity spawned a market for literary translations. But the very essence of this literary translation was a container of the national ideology of the period, and the events as well as the content described in the text itself were subjectively weakened. "In spite of all these superficial similarities with European modernism, the metropolitan products of Chinese modernity are at the same time influenced by the individuality of the Chinese language in terms of time and space [10]." The narratives from the original cultural background are

skillfully projected onto the events in the East, so that foreign cultures are attached to local meanings, in this case prompting the further fusion of Chinese and foreign cultures.

The same situation of giving new meanings to the original text occurs in novels that utilize historical and mythological stories of the country. The author combines the original story with the ideas of the post-New Culture Movement and the spirit of wartime national adversity, weakening or depriving the original story text of its content meaning, and endowing it with the values and spiritual needs of the era. "A large number of novels in the style of "new stories" of the fallen areas of Shanghai were inspired by Lu Xun's historical novels, but the focus was not on the 'stories' but on the life of the present. Historical novels such as *The Monkey King and the Green Lion Monster* (Ping Laiya), *The Torch of Chu*, and *The Story of Returning to the Countryside* (Tan Zhengbi) not only provided a graphic social portrait of the fallen life with twists and turns, but also relieved readers at the time with powerful irony, which was profoundly meaningful in the context of the control of the Japanese and the puppet speech [11]." This behavior actively combines traditional cultural symbols with new culture to form a new image that fits the society at that time which promotes the mixing of old and new culture.

As a result of the translation boom, things from the West that were characteristic of modernity also hit the civic class violently. The first to go is consumerism. When translating the contents of Western newspapers "in spite of the large number of pages devoted to reviews of literature, theater, and film, the magazine's decorative design reflects New York City's "chic but worldly" spirit of vitality, and the magazine's dazzling array of clothing, water, jewelry, restaurants, and automobiles are the mythic commodities that make up the modern imagery of Shanghai's affluent city, which seeks to hunt down the best of the best in the world. The rich city of Shanghai seeks to hunt for [10]." These merchandise and entertainment activities brought about by consumerism had a great impact on the lives of the citizens and greatly influenced the urban culture of the Shanghai Concession. In the city of Shanghai during the insular period, there were department stores, movie theaters, coffeeshops, dance halls, and other Western-style buildings. This type of architecture is very modern and represents the penetration of Western consumerism into the lives of the citizens, and such fashionable things as theaters and movies have become indispensable in the culture of the citizens. The popularity of such new things born of consumerism also greatly influenced the writing of writers during this period, especially in the novels of the insular period, which mainly depicted the lives of the common people. Usually, the daily habits of the citizens will shape the writers' portrayal of such characters, and the writers' portrayal of such characters reflects the state of life at that time side by side. In this period, apart from the Western architecture, there were also traditional Chinese restaurants and teahouses in the Concession. These things come together, and the cultures behind them intertwine to form a unique style in this crowded area of the Concession.

4 A close textual reading and critique of *Love in a Fallen City*

4.1 The collision of old and new cultures at the material level

The most notable cultural collision carrier in *Love in a Fallen City* is the fashionable foreign goods. The popularity of foreign goods in the Concession was an extension of Western civilization and the material aspects of colonial power, as well as a symbol of modernity actively chosen by the citizens under the influence of consumerism. "Object biographies can be used to record the life history of an object, as well as how foreign objects are culturally redefined and put to use during cultural contact [12]." The circulation of these things clearly

illustrates the influences brought about by the domestic and foreign cultures of this period, which were reflected in the material life of the civic class, forming new habits of lifestyle. These non-cultural materials that were mixed into the lives of the citizens were the result of cultural collisions during this period. As a result, Shanghai's urban culture during the "isolated island" period was extremely rich, with not only modern styles, but also traditional Chinese styles such as teahouses [13]. A mixture of old and new things was scattered throughout the city and appeared frequently in the lives of the citizens.

Whether it is glass, stockings, whisky; or dance halls, theaters, cafes, all of these are integrated into the lives of the citizens. While these material lives did not exist in the native culture, they are now everywhere. The first meeting with Fan Liuyuan, as described by the characters of Third Grandma and Jin Zhi and Jin Chan, describes how Third Grandma and her group sat in the movie theater for hours for nothing. Then Third Grandma complained that she didn't know which hotel in Shanghai had a dancing hall and which didn't. Fan Liu Yuan, as an overseas Chinese, is himself a representative of a foreign culture, so he is familiar with these new forms of entertainment. What we need to emphasize is that the Bai family, as representatives of the traditional patriarchal system in this book, is extremely old-fashioned in their way of life. In this case, these emerging foreign entertainment cultures are not new to them either. These speak well of cultural cohesion.

Looking deeper into the reasons for the integration of foreign goods into the daily life and culture of the citizens, we will find that it is the result of the material chain of the colonial economy. Fan Liu Yuan, as an overseas Chinese, was a follower and representative of this colonial trading system. It is mentioned in the text that Fan Liu Yuan once gave Bai Liusu Indian silks. Indian silks, a prime example of the colonial economic chain, represent the textile industry that served as the blood vessel of Britain's global trade. "Shanghai's import of Indian raw silk in 1937 increased by 47% compared to the pre-war period [14]." China, a traditional exporter of silk fabrics, produced silk fabrics that were not chosen by Fan Liuyuan, who, as a representative of Western culture, chose Indian silks. This largely reflects the influence of consumerism brought in by the colonial economy. Consumerism constructed a high-end image for Indian silk fabrics, so that the consumerist-influenced citizen class actively chose Indian silk over native silk, even though native silk was not less favorable. "Indian silks, as symbols of 'imperial fashion', penetrated the Chinese market through the trading network constructed by British-owned firms such as Jardine Matheson [10]." There are many other similar examples, such as the Hong Kong sugar industry behind the desserts, the British and American tobaccos popularized in the tenements and the plantation economy behind them. These are all examples of the deep-seated penetration of consumerism.

In contrast to fashionable foreign goods, old traditional items are often portrayed negatively as "damaged" in the text. One of the most representative parts of the text is the broken enamel autoharp placed in the White House. "The acceptance of Western learning actually began with the Western material civilization represented by the autoharp [15]." After the self-timing clock was first introduced into China in the Wanli period, it gradually integrated into the local culture and life of China in the following hundred years, completing the integration with the traditional culture. However, in the process of integration, the time scale of the self-timing clock is different from the traditional one, and some changes have been made to the local concept of time. "The traditional Chinese timekeeping system is hour and quarter; while the autoharp is minute, minute and second, and the time is calculated more finely [15]." The White Mansion, as a physical representation of a backward culture, has a different concept of time than in the tenement. The fact that they slowed down all the clocks in the public house by one hour represents their disconnect from the current times. Also representing the Western notion of modernity is the realization that the enamel autoharmonium clock is broken inside the White Mansion, but is kept in a glass enclosure. The autoharp is stripped of its functionality, leaving only the decorative aspect of being

placed on a traditional table, blending it with tradition. Behind it represents a backward agrarian civilization that has been squeezed out of existence by industrial civilization, out of touch with the current era but in the midst of the historical trend.

During this period in Shanghai, Chinese and foreign goods were set side by side in the showcase, and traditional families learned from the new wave of culture, with both cultures placed in the same area. This area is too small, so cultures collide in a way that in as much as they combine, there is also confrontation. In a conflict, the culture of the weaker side usually gives in, but giving in does not mean the complete defeat of one side. The culture clash embodied in Eileen Chang's writing is not merely a one-way oppression by the colonial culture. On the material level, Western commodities took the initiative to occupy the living space in the tenements as a dominant culture, and their encroachment was intense, rapid, and comprehensive. They forced the traditional things to make concessions, but in such an abnormally small space of the concession, the traditional culture could not retreat, and the traditional culture had to live in symbiosis with the foreign culture. As a local culture, traditional culture has a great advantage on the spiritual level. These two cultures have their respective advantages on the material and spiritual levels, in which case the cultural collision has gradually shifted from the material level to the spiritual and conceptual levels.

4.2 Culture clash at the conceptual level

At the conceptual level, the period embodies an incomplete modernity due to the intense clash of cultures. Both sides of culture also experienced a progressive relationship from confrontation to penetration to aberration and finally symbiosis. In *Love in a Fallen City*, it starts with personalization and projects the recursive relationship between cultures to the familial as well as societal level.

The cultural conflict insinuated in the characters' personalities comes first from the collision between the traditional cultural template of the female personality and the emerging Western individualism. The dilemma that Bai Liusu faces in the early part of the novel stems from the traditional patriarchal ethics represented by the Bai family's constraints on remarried women and Bai Liusu's stimulation of the emergence of self-consciousness. In the traditional patriarchal ethic, the human being serves entirely as a part of the family. Bai Liusu needs to be confined to the script of the widow's role that her family has framed for her, and everything she says and does is prioritized by the family. But this situation ignores Bai individual will. Unlike the Bai family, Fan Liuyuan is the ultimate Western individualist. He pretends to label the relationship between him and Bai Liusu as a modern love myth, but in fact, by gazing at Bai Liusu, he projects his personal need for an ideal onto another object, forcing the other to transform the identification that symbolizes the Other into his own quest. Therefore, Bai Liusu did not gain an independent self in Fan Liuyuan, and was also forced to accept the discipline of other people's desires, similar to the "The subject's desire is the desire of the Other [16]." This process itself was also the dilemma of the returnee intellectuals themselves, represented by Fan Liuyuan under the colonial culture. The Western liberalism they boasted of was merely a reflection of what was projected onto them under the gaze of colonial modernization, just as it was projected onto Bai Liusu. Rather than a clash of cultures, there is a violent confrontation between two cultures. The collective violence of ritualistic discipline and the individual violence of the colonial stars work together to make the Bai Liusu a confluence of contradictions. Therefore, Bai Liusu embodies both the traditional culture of personality building, which is solidified like a specimen, and the colonial modern self, which is like a colonial mirror image.

When cultural collisions become more profound and cultures penetrate each other, a misplaced grafting of cultural symbols occurs. This grafting has a certain degree of influence on the authority of both cultures. The verse "The Difference Between Life and Death" from

"The Book of Songs - Name Wind - Striking Drums" quoted by Fan Liuyuan is originally a phrase that has been reinterpreted and given meaning by traditional Confucianism.

Confucian culture has disassimilate the bond of life and death, originally used between comrades in arms, into a paradigm of conjugal ethics to emphasize the eternity of the responsibilities of marriage in the traditional patriarchal system. However, Fan Liuyuan stripped the verse of the ethical nature that Confucianism gave it, and used it only as a vehicle to express the private feelings of men and women. Reinterpreting the verses in terms of Western individualism and emphasizing that "you can't make up your own mind" denies the permanence of the responsibilities of marriage in the traditional patriarchal system. This is an act of grafting Western culture onto traditional culture in which the "only the Western world, as a subject, has the right to speak, while the Eastern world becomes a complete object and is not given a voice. As an 'imagined East', its essential kernel remains Western, as a product presented by a 'simulation' of Western thought [17]." This is a disguised colonial cultural invasion of Confucian ethical symbols, by misinterpreting and overwriting the native classics and thus reducing the authority of the native culture. Cultural penetration, on the other hand, is a two-way street, "As the Third World learns and mimics advanced Western civilization, this authority gained by advancement is also being shared by the colonies [17]." This dissolves the absolute authority of the colonial culture itself. Fan Liu Yuan's pursuit of "soul-matching" marriage, which is centered on Western individualism, is challenged by Bai Liusu's use of formal marriage, and although Fan Liu Yuan himself has doubts about the credibility of this romantic pursuit, he finally compromises with the formal marriage due to the factors of the war. This reflects the fact that the public's admiration for Western culture is only at the shallowest level, and they have never been able to identify with the culture. The soil of the local culture profoundly influences the foreign culture that grows on the land and eventually incorporates it into its own sphere. Just like Eileen Chang herself, "In the process of Chinese writers creating their own modern imagination, their enthusiastic embrace of Western exoticism has displaced Western culture itself as the 'other' [10]."

"Tradition and modernity are never juxtaposed with each other in Eileen Chang's 'intellectual background' [10]." It is also the end result of the cultural collision of the period, the symbiosis and integration of both cultures. However, this integration is characterized by compromise and instability, as it is the product of forced conditions under various extreme conditions. After the authority of both cultures has been deconstructed, the various subjects of culture can only compromise with each other to survive. Bai Liusu and Fan Liuyuan's originally opposing views on love are compromised by the violent collision of war, but their new view of love is not entirely traditional nor thoroughly modern. Fan Liu Yuan finally accepts Bai Liusu's formal marriage, and also stops flaunting the image of a gentleman and chooses to integrate into the patriarchal position of the traditional patriarchy. At the same time, Bai Liusu accepts a marriage relationship centered on Western individualism and talks about love with Fan Liyuan outside of a formal marriage. The war destroyed the colonial space physically and dismantled the authority and superiority of the colonial culture spiritually. At the same time, the simultaneous failure of the patriarchal concepts of traditional culture and the individualism of the West during the war led to a fragile balance in the integration of cultures, with both being forced to join together, having lost their own authoritative status.

This symbiotic fusion wraps Western culture outside of traditional culture, which is still traditional in nature, and they will ultimately turn to it. The reason for this is that there is no cultural basis for people to identify with Western culture. Take Fan Liu Yuan as an example, although he has been deconstructing traditional culture, in essence he does not identify with western culture, so he is quickly assimilated into traditional culture. He is a person who packages himself with Western culture and imported goods.

5 Conclusion

With Eileen Chang, for example, the trend of consumerism has allowed literary creators to add new elements to characterization and plotting. These elements are strongly contemporary and have helped greatly in shaping the literary character of the period. Fashionable elements rare in traditional societies, Western consumer goods of all kinds, emerging entertainment, and different lifestyles are all interspersed throughout the novel. This phenomenon is not only due to the changes in the lives of the citizens of today, but equally because of the spiritual needs of the public. Due to the complexity of the demographics, not all citizens enjoy a fashionable lifestyle, and readers have a deep curiosity about foreign cultures in collision. These novels provide useful assistance in integrating foreign townspeople into city life. This need in turn influenced the habits of literary creation during this period, leading to an increase in the number of sections depicting the new things in life and the collision of cultures, and contributing to the literary character of the period.

Ideologically, the changes in living habits caused by the cultural collision shifted the cultural identity of the residents of the Concession, especially among the intellectuals and overseas Chinese returnees. The identification with Western culture permeated every aspect of literary creation during this period, and authors were accustomed to criticizing Western culture as the antithesis of traditional culture in their creations. But paradoxically, they are also characterized by their identification with local culture and ethnicity. They are accustomed to arranging Chinese endings within the framework of Western-style stories, or reacting to larger issues through the stories of minor characters. Eileen Chang's *Love in a Fallen City* is undoubtedly strong evidence of this viewpoint, borrowing from the westernized Fan Liu Yuan to refute the traditional culture for Chinese women's personality shaping, yet using the background of the colonial war to expand the perspective from small family love to the tragedy of the times, and criticizing the colonial war. This is the unique style that the intense cultural collision brought to the literary creation of this period.

References

1. E. Chang, *Rumors*. Guangzhou: Flower City Publishing House (1997).
2. Y. ZHAO, H. FAN, The socio-spatial process and shaping mechanism of Shanghai's expatriate population. *J. East China Normal Univ. (Philos. Soc. Sci. Ed.)* 56, 108-116+179-180 (2024).
3. Z. Mou, A spatio-temporal digital analysis of the population of Shanghai during 1945-1949. *J. Nanjing Univ. (Philos.-Humanit.-Soc. Sci.)* 57, 107-119 (2020).
4. J. Zhai, Urban population expansion and changes in local agriculture in modern Shanghai. *Res. Chin. Econ. Hist.* (04), 124-134 (2022).
5. G. Lanning, S. Couling, (translated by X. Zhang, Y. Li, X. Xu) *The History of Shanghai All 2 Volumes*. Shanghai: Shanghai Academy of Social Sciences Press (2023).
6. J. Zhang, Demographic and economic changes in the Shanghai Concession. *Soc. Sci.* (06), 68-72 (2001).
7. X. Guo, Research on cross-cultural communication under the perspective of cultural identity [D]. Shanghai International Studies University (2012).
8. Q. Zhang, On Heterogeneous Space and Literary Nationalization--Literary Revelations during the Fall of Shanghai. *Chin. Lit. Res.* (02), 88-91 (2014).
9. H. Zhao, On the Literary Activities of Zhang Ailing during the Fall of Shanghai [D]. Hunan Normal University (2021).

10. L.O. LEE, Shanghai Modern. Harvard University Press (1999).
11. Q. Zhang, On Heterogeneous Space and Literary Ethnicization--Literary Revelations during the Fall of Shanghai. *Chin. Lit. Res.* (02), 88-91 (2014).
12. Y. Shu, Biography of the Life of Things--Reading the Social Life of Things: Commodities in Cultural Perspective. *Sociol. Res.* (06), 223-234 (2007).
13. L. Hu, D. Yu, The Obscured Soundscape: Movie Music and Shanghai Urban Culture in the "Island" Period. *Lit. Rev.* (01), 119-128 (2024).
14. W. YH, Shanghai Splendor. University of California Press (2007)
15. W. He, Western Ware to the East--Ming and Qing Notes and Western Clocks and Watches. *Knowl. Lit. Hist.* (06), 90-95 (2023).
16. J. Lacan, J.A. Miller, The Four Fundamental Concepts of Psycho-Analysis. Taylor and Francis (2018).
17. Y. Xin, A study on the postcolonial "simulation" strategy of Homi Bhabha. Southwest University (2024).