BOOK REVIEWS

Li, Jikai 李继凯、Ma,Jie 马杰、Bai,Ruofan 白若凡: *An Analysis of Chinese Literary Phenomena from the Perspective of Modern Culture* (《现代文化视阈下的中国文学现象探析》), People's Publishing House (人民出版社), China, 2025. ISBN: 978-7-01-027027-2.

The generative context of modern Chinese culture presents distinct composite characteristics. It is not a linear continuation of a single cultural vein, but rather a product of the collision and integration of diverse ideological trends and schools of thought within the Chinese cultural sphere under the dual dimensions of ancient-modern evolution and Chinese-foreign interaction. From the modern transformation of traditional cultural heritage to the localized adaptation of Western ideological trends, various cultural elements have undergone creative integration through interaction and contestation, giving rise to numerous "alloy-type" cultural achievements that embody both traditional genes and modern traits, as well as native standpoints and global perspectives. These cultural achievements not only constitute the core kernel for the construction of modern and contemporary Chinese literature and culture, providing abundant ideological resources and aesthetic paradigms for literary creation and cultural research, but also exert a crucial driving and guiding role in the developmental direction of modern and contemporary Chinese literature and culture, profoundly influencing the path selection and morphological shaping of the process of Chinese cultural modernity.

To this end, the author proposes a novel theory of "cultural accommodation". As a literary and artistic outlook parallel to "modernization", "cultural accommodation" has rallied more theoretical adherents and practical practitioners for the "grand literary perspective". Within the discourse system depicting the interaction between two or more cultures—encompassing conflict, collision, confrontation, communication, and integration—the term "accommodation" serves as a highly comprehensive and interpretatively flexible vocabulary. It not only aligns perfectly with the historical identity and consistent value pursuit of Chinese culture (such as peace, equality, and shared benefits) but also relatively downplays the order manipulation inherent in the debates over "subjectivity" and "cultural standard". It leaves its mark at every turning point in the evolution of human history, resonates in every track of cultural exchange, and reflects the various predicaments, sufferings, hopes, and aspirations of real society. The author argues that cultural accommodation first and foremost emphasizes the "composite" orientation of the goals and practical demands of diverse or heterogeneous cultures. It aims to realize an ideal society characterized by pluralistic coexistence, mutual benefit and symbiosis, complementary advantages, and flourishing diversity, thus embodying profound historical self-reflection and distinct practical guiding significance.

Starting from the cultural origin of "Guoxue" (traditional Chinese learning) and tracing its creative transformation and inheritance into "Neo-Guoxue", Chinese culture has explored more historical origins of cultural integration and accumulated more theoretical evidence for civilizational expansion during its long process of accommodation. The book consists of five chapters. The first four chapters proceed from the "external dimension" of accommodation, systematically expounding the "origins and development" of "cultural accommodation" in historical contexts from ancient times to the present, through macro perspectives including the construction logic of the "cultural accommodation" theoretical system, the paradigm evolution of literary and artistic concepts, the interpretive framework of the "grand modern" Chinese literary perspective, and the spatial representation of literary geography. The fifth chapter focuses on the "internal dimension" of accommodation, taking four

"individual portraits"—Lu Xun the "national soul", Lin Yutang the "cultural wanderer", Ding Ling the "revolutionary writer", and Wu Xinghua the "genius poet"—and one "collective scene" of "Yan'an literature and art" as its objects of study. It examines the differences and commonalities of the influence exerted by multiple cultures on "modern people", while exploring a modern-oriented principle of accommodation: the direction and intensity of "grinding" and the mode and effect of "integration" are not only related to the choice of individual life paths but also affect the development of social progress. The chapters form an interconstructive relationship of theoretical guidance and practical feedback, rendering the concept of cultural accommodation more coherent and well-structured.

The author further emphasizes that the perspective of "cultural accommodation" is open-ended. It can not only sustain the research on "grand modern" Chinese literature but also expand into academic fields such as comparative literature, comparative culture, humanities studies, and futurology. In summary, this book features a distinct problem awareness, rich historical materials and arguments, in-depth theoretical interpretation, and rigorous close reading of texts. It demonstrates remarkable qualities, including profound exposition and a cutting-edge perspective, and stands as a major breakthrough in current research on Chinese literature and culture.

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