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Title : *Chuanyue*, Time-Travel Fiction in Chinese Internet literature: creation, transgression and canonization in the digital age

XU Shuang
Université Paris Diderot- Paris Cité /CRCAO, France

During the last decade, the web literature underwent a spectacular development in China. Such a literature shows new multiple fictional writings, which shake conventions and institutions.

In the present study, we focus on one genre of these writings, entitled *Chuanyue* (Time-Travel), known in the Western world for over two centuries, and which is "revisited" in China and presented under different aspects.

Most of committed writers are born after the 1980s', a generation which grew up in a widely open China and which fully benefits from world globalization and cultural transformation inside an ongoing consumer society. Why do these writers make the choice to express themselves in a virtual space through the "Time-Travel" writing? How does this genre move and evolve in Chinese Internet literature? What are its aesthetic features? How does this genre go beyond the conventional boundaries and call a new methodological approach to literary criticism? To answer these questions, we will rely on a corpus edited by known Chinese websites and will propose the following three approaches.

First, we will address different types of *Chuanyue* and analyze them in their relationship with the Western model and the Chinese tradition.

Through the embryonic period of *Chuanyue* fiction, Time-Travel was only one of the story element, mostly the characters go back to a real history, express their curiosity and imagination towards the ancient era. In the forming period, although the characters still arrive to a particular historical dynasty, they manifest a kind of the desire to change the historical details with their own strength and modern wisdom. After that, *Chuanyue jiakong* novels appear, that is, modern people travel through to a virtual simulation of the history or an imaginary world, where the established history disappears. Throughout the development of *Chuanyue* fiction, the history is an important feature of writing. In recent years, through the combination of other types, derived out a variety of new themes, in particular the introduction of science fiction and digital themes, follow closely the new state of modern society.

Chuanyue fiction mentions time tunnels, parallel spaces, etc., which makes one think of Time Travel science fiction originated in the UK's, but the elements of science in the novel is more of a way to conceive the plot, the novel focuses on the fantasy reorganization of social facts and historical data to provide for the reader emotional substitution, role-playing, climax of fantasy experience.

The motif of passing through time and space is also inherited from Chinese classical novels. For instance, the narrative of the passage into another time and space due to accidental factors evokes that of *The Peach Blossom Spring* of Tao Yuanming, or that of fantasy novels in

classical literature. However, unlike classical novels, through the *Chuanyue* novels, the hero's soul retains the modern spirit: in the same time and space identity presents duality.

Secondly, we will analyze the specificity of themes offered by these writings in order to study how the new esthetics of *Chuanyue* writing defy and deconstruct classical and ideological traditions.

In the *Chuanyue* novels, the narrative often uses a first person or inner perspective, highlights the wandering of consciousness and the fission of identity that people perceive in singular events. In a sense, people face their own side and describe how to face this spirit crisis. This reflects the anxiety and dilemma of modern people.

When *Chuanyue* fiction is created by female writer, from the point of view of character, one can observe a clear female writing characteristics. Women are the absolute center of the novel. Men are on the edge, playing a supporting role. In addition, male gender temperament also has feminine tendencies ; in the subgenres as *Nüzun* ou *Danmei*, appears a re - imagination of human sexual relations. Narratives change the gender stereotypes of patriarchal society and create a non - male centered society. Through the story, life and death, past and present, the soul and the body are mixed together; natural classification and logical classification are disrupted. Subject to new media and high technology, the body also comes and goes between the "real" world and "digital" world, challenges "real" and "virtual" boundaries. A paradoxical aesthetics leads the reader to "experience the imaginary boundaries of reason" (Irène Bessièrè), defies the traditional cognitive field.

Finally, we will discuss its diffusion and the process of canonization under the influence of digital technologies.

The literary websites publish the rankings, introduce the classics and promote the diffusion through the special readers' voting and reward systems.

The state carries out standardized judgments through the rewards and punishments : on the one hand, through the review systems and political measures to control ; on the other hand, through the establishment of official literature awards and the integration of web-writers as members of China Writers' Association (*zuoxie*) to impose a normalizing canon.

Under the pressure of the state's power, the websites and the web-writers also have some self-censorship measures.

In the new social and cultural environment, new features emerge between the process of canonization and the freedom of creation.