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Issues of Far Eastern  
Literatures



# ПРОБЛЕМЫ ЛИТЕРАТУР ДАЛЬНЕГО ВОСТОКА

XII Международная научная конференция

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远东文学研究



## ISSUES OF FAR EASTERN LITERATURES

The 12th International Conference

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# "ISSUES OF FAR EASTERN LITERATURES"

## dedicated to the 130th anniversary of outstanding Chinese man of letters Yu Dafu (1896–1945)

(St.Petersburg, June 25–27, 2026)

## TIME-TABLE

| June 24, 2026 (Wednesday)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| Arrival to St.Petersburg, accommodation at Pribaltiyskaya Hotel (Korablestroiteley Str., 14)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| June 25, 2026 (Thursday)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <p><b>09.30 Bus transfer from Pribaltiyskaya Hotel to the conference venue</b></p> <p><b>09.30-10.30 – Registration</b> (Universitetskaya emb., 7/9)</p> <p><b>10.30-12.30 – Opening ceremony &amp; plenary session</b> (Aula Magna, Main Building of SPbU)</p> <p><b>Chairman:</b> STOROZHUK ALEXANDER (SPbU)</p> <p><b>Greetings:</b></p> <ul style="list-style-type: none"> <li>• PIOTROVSKY MICHAIL. Dean, FAAS SPbU; General Director of the Hermitage Museum</li> <li>• LUO ZHANHUI, Consul General of the PRC in St.Petersburg</li> <li>• DONG XIAO. Dean, School of Literature, Nanjing University</li> </ul> <p><b>Key-note speeches:</b></p> <ul style="list-style-type: none"> <li>• RODIONOV ALEXEY (SPbU). On Translation and Study of Yu Dafu's Prose in Russia</li> <li>• ZHANG GUANGMANG (Nanjing University). Desire, Redemption, and Self-Adjustment: Yu Dafu's Novels and the Spiritual Growth of Modern Intellectuals.</li> <li>• ZIYAMUKHAMEDOV JASUR (Tashkent State University of Oriental Studies). The Study of Yu Dafu's Creative Work in Uzbekistan and the Distinctive Features of his Work "Autumn in the Ancient Capital"</li> <li>• YAMINI ANISH SHAH (Somaiya Vidyavihar University). Paradox of Decadence and Autobiography: Ya Dafu's 'Sinking' in the Context of Nationalism</li> </ul> <p><b>Language:</b> Russian, Chinese, English (with simultaneous translation)</p> |
| <b>12.30-13.30 – Lunch Break (University Canteen)</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |



| June 26, 2026 (Friday)                                                                                                                                                                                    |                                                                                                                                                                                                                                          |                                                                                                                                                                                                            |                                                                                                                                |
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| 09.30 Bus transfer from Pribaltiyaskaya Hotel to the conference venue                                                                                                                                     |                                                                                                                                                                                                                                          |                                                                                                                                                                                                            |                                                                                                                                |
| 10.00-12.30 – Panel 1 (FAAS, 1 <sup>st</sup> floor, Ho Chi Minh Cabinet), Panel 2 (FAAS, 2d floor, 217, Chinese Cabinet), Panel 3 (FAAS, 2d floor, 229), Panel 5 (FAAS, 2d floor, 223, Japanese Cabinet), |                                                                                                                                                                                                                                          |                                                                                                                                                                                                            |                                                                                                                                |
| Panel 1                                                                                                                                                                                                   | Panel 2                                                                                                                                                                                                                                  | Panel 3                                                                                                                                                                                                    | Panel 5                                                                                                                        |
| <i>"Yu Dafu and his Contribution to Chinese Literature"</i>                                                                                                                                               | <i>"New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization"</i>                                                                                                                          | <i>"The Trends in Chinese Literature of XX and XXI Centuries"</i>                                                                                                                                          | <i>"Literatures of Far East &amp; South East Asia: Past and Present"</i>                                                       |
| <b>Session N 3</b><br><b>Chair:</b><br>SHAPIRO ROMAN<br>(Moscow Institute of Physics and Technology)<br><b>Language:</b> Chinese                                                                          | <b>Session N 2</b><br><b>Chair:</b><br>ULYANOV MARK<br>(IWL RAS).<br><b>Language:</b> Russian                                                                                                                                            | <b>Session N 1</b><br><b>Chair:</b><br>RODIONOVA OXANA<br>(SPbU)<br><b>Language:</b> Russian                                                                                                               | <b>Session N 3</b><br><b>Chair:</b><br>STRIZHAK ULIANA<br>(HSE University).<br><b>Language:</b> Russian                        |
| GAO ZIWEN<br>(Nanjing University)<br><b>The Practice of Positive Drama: The Contemporary Stage Adaptation of Yu Dafu's Novels</b>                                                                         | KRAVTSOVA MARINA<br><b>Some Remarks on "Qi jian" ("Seven Remonstrances") by Dongfang Shuo (second half II—early I century BC)</b>                                                                                                        | KOROBOVA ANASTASIA (ICCA RAS).<br><b>Hunger as a Collective Trauma in Contemporary Chinese Prose</b>                                                                                                       | FEDIANINA VLADLENA (MCU)<br><b>The Worship of Prince Shōtoku as Reflected in Medieval Japanese Literature</b>                  |
| LUO ZONGYU, SHI CHUYI<br>(Hunan University)<br><b>The Influence of Yu Dafu on Shen Congwen's Early Creation</b>                                                                                           | FILONOV SERGEI (AmSU).<br><b>A Token of Allegiance to the Covenant or a Courier Delivery Service in the Otherworld: On the Semantics of "Jade and Golden dragons" in Taoist Ritualistic Texts of the Period of Division (220–589 AD)</b> | KARIMOV AKRAMDJAN (Tashkent State University of Oriental Studies).<br><b>The Novel "Big Bird" (《大鸟》) as a Tool for Shaping the Ecological and Ethical Consciousness of the Younger Generation in China</b> | KIKNADZE DIANA (SPbSU).<br><b>The Illustrated Handscroll "Tanabata" (Muromachi Period): A Chinese Legend in Japanese Style</b> |



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## **The Novel "Big Bird" (《大鸟》) as a Tool for Shaping the Ecological and Ethical Consciousness of the Younger Generation in China**

As is well known, the end of the twentieth century was marked by the rapid development of China's economy, which inevitably led to a deterioration of the environmental situation. However, in the twenty-first century China not only continued the growth of its economy and social infrastructure, but also became notable for its efforts to address environmental problems. This is reflected both in the directives of the country's leadership and in the active involvement of the literary elite in educating the younger generation to develop a careful and responsible attitude toward the environment and nature as a whole. In recent decades, science fiction and children's literature have undergone particularly dynamic development in Chinese literature. At the same time, these literary genres remain among the least studied by foreign scholars. For this reason, it is especially important to examine the perspectives of Chinese researchers and literary critics themselves on works of this kind. The present article examines the assessments offered by Chinese literary critics and scholars of the work "Big Bird" (《大鸟》) by the writer Peng Xuejun (彭学军), which has become a significant phenomenon in contemporary Chinese literature. Contemporary Chinese literature increasingly turns to the theme of nature as a reflection of the human inner world and the spiritual foundations of national culture. In Chinese artistic consciousness, nature functions not only as a background to the narrative, but also as an active participant in the artistic action, symbolizing cyclicity, harmony, and rebirth. One of the most prominent representatives of this literary trend is the writer Peng Xuejun (彭学军), whose works are distinguished by a profound philosophical understanding of the relationship between humans and the surrounding world, as well as a refined sense of language. Her novel "Big Bird" (《大鸟》) represents a vivid example of the interaction between a realistic narrative mode and a symbolic perception of nature. Through landscape descriptions and images of animals, water, sky, and earth, the author conveys the emotional states of the characters, their connection with the past and with their native land. Nature in this work is not neutral, it carries a strong emotional and semantic load, reflecting the writer's worldview and the Chinese cultural tradition of the unity between humanity and the universe. An analysis of the novel's thematic content, artistic structure, stylistic features, and genre specificity demonstrates that the work integrates ecological issues with a philosophy of coming of age, reflecting the spiritual and cultural tendencies of contemporary China.

**Keywords:** Peng Xuejun, Big Bird, Chinese Literature, Ecological Themes, Literary Criticism

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## **Taiwan as the "Orphan of Asia": Identity and Historical Trauma in Wu Zhuoliu's Novel**

The fifty-year period of Japanese colonial rule in Taiwan left a profound mark on the island and effectively contributed to distancing its inhabitants from mainland China. The policy of Japanization imposed on the Taiwanese population fostered a new type of consciousness. The historical trauma of displacement and alienation was reflected throughout Taiwanese literature and, despite attempts by first the Japanese authorities and later the Kuomintang to control the literary sphere, many writers found ways to record the emergence of a new identity — one that was neither fully Japanese nor sufficiently Chinese. Many Taiwanese who lived through Japanese colonial rule were unable to experience a postcolonial liberation that would allow them to define their place in the world. Wu Zhuoliu's novel "Orphan of Asia" can be regarded as one of the earliest works attempting to articulate Taiwanese iden-