Abstract

Wu Zuxiang was a renowned Chinese scholar-author of the 20th century. He contributed greatly to the writing of modern fiction and he was also a good scholar of classical fiction. There has been much research and studies into the works of Wu Zuxiang and these had been published in China, Japan and even in the United States. The literatures of Wu Zuxiang have also been translated into many other languages. Thus, his contributions towards the modern Chinese literature have been much ascertained.

The primary aim of this dissertation is to evaluate in depth the works of Wu Zuxiang's fiction, which he first started writing in 1925 and eventually, stopped in 1943. After that he concentrated on the study of classical works. His research and study of classical fiction will not be covered in this study.

The dissertation is divided into nine chapters. The first will cover the research and studies on his works carried out by other scholars native and foreign to China, between the 1930s and the 1990s.

The Second Chapter examines Wu Zuxiang's education and upbringing, providing a biography of him and his work.

Chapter Three is to study his thoughts beginning from the time of the WuSi or May fourth New Culture Movement and influences on him by Western literary work and thinking, such as Marxism and those of other cultures.

Realism in Wu Zuxiang's fictions is examined in Chapter Four, the harsh realities of life in the corresponding periods being important aspects of his novels.

Whereas in Chapter Five, discussions are carried out on how his works reflect and analyze the social conditions and mindsets of the respective period.

In Chapter Six, I discuss two fictional works written during wartime, promoting visions of infectious nationalism; reflecting the anguish, fear and patriotism experienced during the conflict.
Psychological analysis of the "Luzhu shanfang" from a Freudian theoretical point of view is carried out in Chapter Seven.

In Chapter Eight, we will decipher and examine in-depth Wu Zuxiang's techniques and skills in the structuring and creation of his works, as an art form.

Finally, Chapter Nine concludes the entire dissertation.