Re-Constructing Revolutionary Masculinity in Jiang Guangci's "Des Sans-culottes"

Li Yilu

***Abstract*—Jiang Guangci's "Des Sans-culottes" is a a example study of revolutionary masculinity. Compared with "A Week," by Yury Liebedinsky , the stories show the intersection of masculinity, gender, revolution, and modernization. The study was based on the two stories to analyze the process of revolutions, and it presents shared ideology and gender identity.**

***Index Terms*—Masculinity, revolution stories, the male alliance.**

I. Introduction

In the years following the Opium War, in like manner as Chinese national territory was under the threat of invasion, so also the identity and masculinity of Chinese men were perceived to be threatened. In the words of one scholar, as a result of the collapse of the tributary system in the late nineteenth century, "Chinese men were seen as ineffectual and incapable of defending their country" [1]. Viewed as abject and impotent and effeminized by their country's colonizers, Chinese men of the time seem often to have felt anxiety regarding their gender role and a lack of control over their lives, a situation that observers of the time associated with national decline.

From this perspective, revolution, as both an action and a process, depends on masculinity. As a set of actions, revolution implies the existence of subjects and subjectivity and, therefore, can serve as an arena for the reconstruction of masculinity. Ideally, with the success of revolution against a colonizing power, a new, uncolonized, and desirable masculinity comes into being. The masculinity immanent in this form of revolution embodies not only the desire to combat colonization but also the modernization effort such that "Masculinity and nationalism seem stamped from the same mould—a mould which has shaped important aspects of the structure and culture of the nations and states in the modern state system" [2]. The regaining of masculinity, therefore, is a complex undertaking with multiple goals.

Here, I analyse Jiang Guangci's "Des Sans-culottes" (duankudang, 短裤党, 1927), as a case study of revolutionary masculinity—that is, the masculinity established through and as a result of revolution—in China. Jiang (1901-1931) was among the most popular of the Chinese writers of the 1920s whose stories served to mobilize young people to join the revolution. Thus, for example, Jiang's "Moon Out of the Dark Clouds," a story about a young woman's revolutionary adventure, was re-printed six times in the year it was published [3]. Likewise, a leader in the Chinese Communist Part, Hu Yaobang, "recalled that Jiang's novel inspired him to join the revolution in his youth" [4].

Despite the positive impact of his work in promoting the revolution at the time, however, Jiang has largely been forgotten by both literary scholars and readers. The few studies of his writing have been narrowly focused, whether on developing a theory of "revolutionary literature" [5] publishing and piracy [6], or traditional xia (侠) culture [7]. While these studies have provided insights into Jiang's work, among the significant issues that remain unexplored is the representation of gender at the beginning of the revolutionary period in China.

The lack of scholarship on this issue is felt particularly keenly because Jiang's novels and short stories often explore the complexity of the intersection of masculinity, gender, revolution, and modernization. To begin with, the revolutionary battlefields in his narratives are a predominantly male domain. The characters in "Des Sans-culottes" are workers, most of them men, who are willing to shed blood to ensure the success of the revolution. This focus on male characters, I argue, is connected with such concepts as survival, national identity, and subjectivity. However, their masculinity is not presented as a fixed concept but rather changes depending on the time and place and across communities. My interest here, then, is in the intersection of and interactions among the characters' masculinity, conceptions of revolution, and individual identities, which are also, in turn, connected with class, ideology, and modernity.

The motivations that Jiang attributes to his characters in "Des Sans-culottes" for becoming revolutionaries are complex. Some are dissatisfied with their status, lack of identity, loss of promised benefits, and so on. By contributing to the success of the revolution, they have the opportunity to reassert their male identity and restore their self-image and social status. At the same time, the characters assist the revolutionary effort in various ways, offering their physical strength, intelligence and literary skills, and ability to forge alliances with other men. In the following discussion, I consider each of these aspects of masculinity from the perspectives of the characters who embody them and offer a comparison with a piece of contemporary Soviet literature.

II. Masculinity through Physical Strength: Li

Li Jinggui is an example of a character who regains his masculinity and furthers the goals of the revolution mainly through force. Constantly reminded of the pain suffered by Chinese workers and the viciousness of the capitalists who exploit them, he is ready to use violence to overturn society. Li is driven by multiple motivations: his father died because

Manuscript received October 9, 2021; revised December 28, 2021.

The author is with Central China Normal University, China (e-mail: 1248419234@qq.com).

he was too poor to consult a doctor about a treatable illness; his teenage sister drowns herself after being raped by the factory foreman; and this same foreman has also spat in Li's face while shouting insults at him. Above all, he wants revenge against his enemies (248) [8].

Li's male identity is a source of his self-doubt in that, while traditional notions of masculinity focus on the duty to raise children and provide for one's parents, he has been unable to support his parents financially, including the medical care that could have saved his father's life. He has thus been unable to fill the role of breadwinner for the family. Similarly, Li is unable to fill the role of brother by protecting his sister. At this time in China, women's bodies were, in effect, the property of their families. However, after the foreman takes advantage of Li's sister, thereby devaluing the family's property, Li has no way to recoup the loss. Jiang meant his readers to view this incapacity as dereliction of duty as well as justification to participate in revolutionary activity. Framing the patriarchal imagination as a political tool, Jiang here appeals to the revolutionary call to champion the oppressed.

Beyond his identity within the context of the family, Li is positioned at the bottom of the social hierarchy and must endure personal insults from the more highly ranked foreman. The latter is, in fact, only a low-level manager whom the capitalists are using to control the workers. His supervisory authority makes him more powerful than Li, contributing to the latter's crisis of male identity. He bears "scars from the patrol" (248) [8]as a symbol of the foreman's insults and his own low social status and weakness. Marginalized within the male hierarchy, Li views the revolution as an opportunity to reassert his place in society as a man.

There is also an ideological dimension to Li's commitment to revolution. His life as an impoverished worker both implies that Li has been exploited by foreign economic forces and local capitalism and also makes it impossible for him to assert his male identity. In the context of family, society, and class, then, Li has failed to demonstrate the ideal of masculinity, but revolution offers him the opportunity to do so. All of the insults that Li has suffered have inspired his thirst for revenge, and he takes part in the revolution to defeat "all evil enemies" (248) [8].

As a worker, Li's physical strength helps him to regain his sense of masculinity during the revolution. For instance, Li's strength is in evidence when he leads a group of "more than a dozen" workers in an attack on police in an effort to "seize the guns" (248) [8]. In the struggle, the poor and oppressed workers with their less sophisticated weapons prevail over the police firepower that represents the oppressive government. The victory demonstrates that the power of the people can defeat established authority. The issue of masculinity is just below the surface, for "the notion of a sword, a gun or a nuclear missile being a phallic symbol or a penile extension has become something of a cliché" [9], and, indeed, weapons of all sorts are symbols of masculinity. In Li's engagement with the police, then, the revolutionary masculinity symbolized by the workers' weapons proves able to defeat the form of masculinity represented by the government.

III. Masculinity through Intelligence: Shi and Yang

Shi Zhaoyan and Yang Zhifu represent a different approach to regaining masculinity that involves intelligence, knowledge, and the ability to write. Shi and Yang both suffer from serious respiratory diseases. Being physically frail, they find it difficult to assert their male identity. Thus, they are unable to fulfil their family duties, in particular providing for the household, and instead pass their time in bed, their skin growing pale, and are taken care of by their wives. Yang's wife Hua has given up participating in the revolution for this purpose. When these debilitated revolutionaries attend meetings in support of the revolution, they often cough when they speak, making it difficult for their comrades to appreciate what they are saying. In contrast with the healthy workers, the infirmity of these intellectuals deprives them of masculinity.

Physically unable to perform many of the tasks associated with either providing for a family or supporting the revolution, they turn to ideology as a means to regain their masculinity. Lin at one point makes a statement that reflects an apparently common view of intellectuals: "Unfortunately, Shi Zhaoyan is still lying in bed! He has loftier opinions and more patience than me. He is a real man who can do things, but he is ill!" (293) [8]. The phrase "a real man" is an obvious commentary on the nature of masculinity in revolutionary contexts. Through Lin, Jiang asserted that one of the criteria for identifying "a real man" is sophisticated opinions of the type that Shi (and Yang) have formulated about revolution. Thus, while Li is motivated by revenge for insults to himself and his family, Jiang's intellectuals are motivated by a broader vision for the future of the nation. Yang, for instance, comments that an article that he is writing "is crucially important — it is related to the future of the Chinese revolution" (286) [8]. In the article, Yang argues that previous efforts at revolution in China have failed because they were insufficiently comprehensive, and what is needed is a revolution throughout the country. Jiang depicts such articles as attempts to understand the present situation rationally and to predict the future scientifically. Yang and Shi, then, put their intelligence to work in the service of efforts to improve the status quo in Chinese society.

Writing, then, plays an essential role in these intellectuals' regaining of their masculinity in the face of debilitating disease. Their voices muted by their weakened lungs, Shi and Yang speak powerfully through their pens. In this respect, they clearly represent a projection of Jiang, who wrote in the preface, "When this period of social struggle is fierce, I take one of my bald pens as my weapon and go forward with the " 'Des Sans-culottes' at my back" (213) [8]. Jiang's desire to fight on this alternative battlefield is, then, clear, as is his eagerness that intellectuals receive acknowledgement for playing significant roles in revolutionary times. Accordingly, the intellectuals in this story provide the best suggestions for solving the serious problems that the party faces, especially after the failure of a recent uprising. In these respects, Jiang and his characters represent one manifestation of revolutionary masculinity. Jiang tries to create a sense of the historical moment, proceeding with his comrades, who recognize the worth of intellectuals, "at my back." The author's vision of the struggle is from the perspective of the company of revolutionaries who come together to form an

alliance.

Reinforcing masculinity through male alliance.

The revolutionary masculinity of Jiang's individual characters plays out in the context of a male alliance that has military, political, and economic dimensions. This alliance serves as the organizational framework for the practice of revolution. The ability to form an effective team is crucial to the characters' efforts to survive and triumph. The formation of male revolutionary groups obviously provides a suitable arena for the performance of revolutionary masculinity. In other words, when the group engages in revolution, in the process, it resolves its members' confusion about their male identity and performs Jiang's notions of revolutionary masculinity.

The individuals described as "des sans-culottes" are largely working-class, and the alliance among the characters is based in part on their shared class identity. Their revolutionary goals bring them into great peril but, if realized, will prove beneficial for the working class and the oppressed in the future. Bound together by their alliance, the individual characters can focus on their shared identity and peril. Especially in its struggles against its enemies, the male alliance maintains clear boundaries that provide it with greater strength in opposition to another.

Driven by their communist ideology and goals, the male characters spontaneously form a community of interests to realize their political vision. It is not mere vague sentiment but ideological affiliation that brings them together. As Song and Hird observed, "The construction of a revolutionary history of how China was rescued by the ever victorious army led by the Communist Party has been at the core of the ideological education that aims to legitimize Communist rule" [10]. So, it is necessary for the party to approve the revolutionary identity of the comrades.

Because the alliance affirms a common identity, the aversion to betrayal is a vital aspect of it. As "Des Sans-culottes" shows, revolutionaries feel compelled to eliminate spies to maintain the ideology of their alliance. Historically, spies among working classes sold revolutionary classified information to leaders of the bourgeoisie that led to the failure of the initial uprising, after which the first policy of the Communist Party was to ferret out and kill spies. Jiang's characters engage in or show support for such behaviours and attitudes as accepting the sacrifice of comrades and identifying and punishing traitors in revenge for fallen comrades.

An alliance engaged in conflict naturally needs to distinguish comrades from potential enemies, and the establishment of criteria for this purpose can deepen men's understanding of masculine identity. In Jiang's story, the shared identity of the members of the male alliance drives a desire for revenge similar to that of Li in response to the damage done to his family. This desire persists despite the fact that the sacrifice of comrades in the pursuit of revenge can have negative effects on the alliance such as reduced numbers and low morale. So, it is commonly recognized that the interest group that maintains close connections among all members, including those who have died, can form rapidly for the purpose of revenge. Thus, the dead serve as a motivation for the alliance, evoking the rights associated with membership in a collective and the strength of men united in purpose. In the alliance, the revolutionaries of the Communist family are tied together by the blood of fallen comrades in life and death as political brothers.

The killing of spies binds the individual members of the group together even more tightly. Jiang emphasizes that comrades who have done so are not prosecuted and receive praise in many newspapers, thereby showing the author's advocacy for the kind of revenge on which the alliance of men resolves. The violence shows in stark terms the high cost of betraying the alliance and importance of obedience to it. The systematic nature of the killing of the spies likewise manifests the strength of the group. As Lu Zhengping, the character who leads the effort, observes, "Fortunately, after doing this a few times, the morale of the workers improved" (293) [8] since they have seen the superior power of the allied revolutionaries overcome the individual traitors. Their high morale corresponds to the repair of the damage to the collective identity fostered by the alliance. In all of these respects, the killing of the traitors enhances the alliance among men.

To be sure, in order to further the revolution, the male characters are eager to invite women to join the party, and they prove receptive since they share the complaints of the men. As the narrative voice in Jiang's story observes, "Riots are inevitable, and most comrades are very resentful; even the women workers can't help it" (237) [8]. The women are represented as full of enthusiasm for the revolution and ready to join in the fray. Nevertheless, the male alliance is maintained in part through the systematic marginalization of the female comrades, thereby establishing, or reinforcing, a gender hierarchy. This gender hierarchy exists alongside the hierarchy of the Chinese family.

IV. Masculinity and Family Hierarchy

The main role of the female revolutionaries in Jiang's story is as love interests for the male characters, though they at times participate in revolutionary activity. The wives represent one level of the family hierarchy. Hua has already been mentioned; another example is Xing, who expresses pride in her husband, the strong worker Li, when he makes a speech encouraging other workers to revolt. "Look! Who fails to admire his courage among his comrades? Who is as brave as him? Only Xing Cuiying has such a husband!" (222) [8].

On this level of the family hierarchy, as alluded to earlier, the wives place their duty to their husbands over their desire to participate in the revolution. For instance, Hua abandons her plans to assist in an act of arson in furtherance of the revolution and limits her participation to care for her husband: "Until Yang's illness is slightly better, she can leave him only temporarily. Qiu Hua started to go to Pudong for a meeting early this morning" (283) [8]. The key word here is "until": only after they complete their familial duties does Jiang envision his female characters concentrating on revolution. By contrast, the male characters keep fighting in the face of any obstacles, such as the illness that afflicts Yang. In other words, Jiang allowed his male characters to concentrate on revolutionary activity but constrained his female characters with responsibilities to both their families and the revolution.

V. Masculinity and Female Empowerment

By implication, Jiang takes the domestic labour that women perform for granted. Thus, when encouraging women to join in revolutionary activities, he did not, as has just been seen, suggest that the burden that they bear in their families be reduced. This double burden of family and revolution would naturally result in women being overworked and unable to carry out all of their tasks efficiently. Men, by contrast, remain insulated from domestic labour and find relief in revolutionary activities. In Jiang's narrative, these pressures propel the male characters to the centre of the action and the female characters to the periphery of the male alliance.

Notably, the very lives of the female characters are also tied to those of the male characters. Thus, after Li dies in the attack on the police, his wife Xing does not devote herself to the cause and the party, which remain the domain of the male alliance, but instead proceeds to the police station looking for revenge, though "When Xing ran into the courtyard inside the building, the policemen inside put up their guns and shot at her, and a poor, brave woman died" [8]. Jiang thus presented as a role model for revolutionary women a wife who dies for her husband, just as he valorised positively Hua's sacrifices for Yang. His story establishes a system of gender value under which women should sacrifice for men and for their families rather than for the revolution. Indeed, the practical contributions of the female figures to the revolution are negligible, and they have no independent existence apart from the male figures.

In real-world revolutions, women have suffered from being placed low in the hierarchy relative to men. Thus, Karen argues that "women, who are thought to have an abundance of understanding, are valued for their nurturing and co-operative natures. But they are also viewed as somewhat lacking in spirit and, therefore, as weak and dependent" [11]. Changing Constructions of Masculinity in a Sepik Society

Male revolutionaries, then, have tended to view the roles of women within the social structure of revolution as limited owing to a lack of education. Women may crowd the meetings where revolution is discussed, but they have rarely participated in the key events as revolutions unfold.

In its daily work, then, the male alliance establishes a gender hierarchy with respect to revolutionary activity. An example is Hua, who serves as the secretary of the women's department, in which capacity "She was responsible for meetings with women comrades, reported to the district committees, and went to the Federation of Trade Unions to deal with affairs" (Jiang 236) [8]. Within a serious of affairs, it should be pointed out that their works always spent much time to do. Hua is accomplished in handling them in an orderly way, but an efficient worker is presented as a model for women but not for revolutionaries in general. The marginalization of her work in the party leaves her far from its centre of power, which is made up of men who make such decisions as when and how to engage in armed conflict. The female characters serve only to assist the revolutionary efforts of the male characters, appearing in relatively few scenes in Jiang's narrative and playing auxiliary roles.

Telling in this respect is the fact that, while women are present at most of the meetings, they tend to remain quiet. For example, when the chairman asks a female character named Chen Alan to speak publicly on behalf of female workers, his request causes surprise, including among some of the women, indicating that, amid the powerful voices of the men, the women remain unheard. Moreover, even the role models that Jiang's story presents for women who do speak in public, Xing and Chen, are effective only in rallying other female workers, having relatively little impact on the overall course of the revolution that the men map out.

In combat, the women are again marginalized. It is the men who disarm and kill the enemies of the revolution, while female figures perform such supporting roles as setting a fire as a diversionary tactic while the male figures do the actual fighting. In other words, the male alliance assigns tasks based on gendered assumptions about physical capacity rather than demonstrated ability. The rash male revolutionary Lu who readily assumes the position of the leader of a troop in the uprising, for instance, forms a striking contrast with the diligent Hua. The type of revolution promoted by the male alliance does not involve efforts to achieve gender equality or liberate women.

Within the hierarchy, female characters perform many tasks, thereby freeing up the male characters to concentrate on decisive issues, such as making plans for attacks and carrying out assassinations. In such contexts, Nagel has argued, "the scripts in which these roles are embedded are written primarily by men, for men, and about men" (243)[8]. In Jiang's story, the systematic marginalization of women both facilitates the actions of the men and strengthens their exclusionary alliance.

VI. Masculinity and Group Identity

Notably, Jiang's portrayal of revolutionary masculinity seems to be influenced by a contemporary Soviet story, "A Week," by Yury Liebedinsky (Ю. Либединский), about the Soviet regime's suppression of a rebellion, with which it shares a similar structure [3]. Jiang appears to have read "A Week," which, like "Des Sans-culottes," focuses on a of male revolutionaries. Thus Jiang's story includes as characters 12 male characters in 8 chapters, including, in addition to the diligent Yang and the rash Lu, the short-sighted Lin Hesheng, and other archetypes. Similarly, the 17 male revolutionaries who appear in the 13 chapters of "A Week" include the intelligent Surikov, the selfish Klimin, and the loyal Martenov. In both narratives, the multiple protagonists form a group, their various stories interweaving to drive the plot and presenting the revolution as the effort of a collective "us" rather than of an isolated "I." As Zhang and Conglin put it, all early proletarian literature suffers from childish Lapp's disease, and the most prominent symptom of the disease is simply using the so-called materialist dialectics as the creative method. It emphasizes the description of "group images" and rejects individual images, as is especially obvious in Soviet and Chinese literature. (255) [8]

Therefore, Jiang focussed on male identity in a group of revolutionaries, suggesting that individuals must be subsumed by the collective to achieve their purposes.

Jiang's description of the group also manifests the narrative's multiple angles, which correspond to the distinct roles of the many characters. So, the group's image serves to

unify these differing perspectives on one of the scenes during the revolution, providing the dramatic unity that would otherwise be achieved by narrating the story from the perspective of a single character. For instance, after the failure of the uprising, the opinions of the revolutionaries differ regarding whether they should return to work. From Shi's perspective, "the so-called return to work does not mean to cease [revolutionary activity]. On the one hand, we advised the workers to return to work; and on the other hand, we proceeded with the second armed riot" (277) [8]. The concern of Lin, the chairman of the party, is with finding another way to continue the revolution instead of returning to work, and "some young workers were opposed to returning to work. ... There is no result at all. Can we just go back to work casually?" (276-278) [8]. Those in charge of revolution and liberation share the unity of a shared ideology.

However, there are conflicting views within the male alliance. From the perspective of class, the workers are unwilling to return to work and the oppression that they suffer at the hands of the foremen, and the intellectuals are unable to change their minds. Because of the gap in education, there are differences among the characters with respect to the depth of their understanding of various problems. The workers, driven by the shame of failure, are unwilling either to return to work or to wait for the next uprising. The intellectuals, by contrast, reason that returning to work will help to prepare for further revolutionary activity. The discussions within the group reveal these differing views, which reflect the hierarchy within male alliance. Thus, some of the men—the members of the working class—experience the exclusion that the women experience because the intellectuals make the decisions about policies and when to engage in conflict.

These disagreements within the group, then, are not so much a display of individuality as steps in the process of moving towards consensus. The intellectual Shi does his best to resolve all of the doubts within the alliance and finally persuades the workers to agree with him. This scene is typical of decision-making by the members of the male alliance in Jiang's narrative. The group dynamics are such that numerous voices emerge in the beginning that then unite around the same slogan. Because the hierarchy within the male alliance is based on ability, class obedience occurs readily, for the explanation of the intellectuals disabuses the workers of their illusions and unifies the opinions of all members. Jiang's depiction of the group thus offers a case study of how to maintain an alliance in the face of internal differences.

VII. Masculinity and Female Empowerment Revisited

On the other hand, the female characters are not brought into the male alliance. They are less of a concern for the plot since only five appear in the story ("A Week," by comparison, has only two female roles). As discussed, these women are associated with and subordinate to their husbands and thus tied to, though excluded from, the common identity shared by the members of the male alliance. The unity of opinion among the female characters is, in this respect, passive, resulting, not from positive choices motivated by a shared ideology, but, again, from association with the men and their eventual unity. There is no suggestion that the women could form an alliance or even of the privileges that such an alliance would seek to obtain within the revolutionary hierarchy.

Jiang's artistry as a writer is evident in the contrast between the male and female characters in the story, in particular in his description of the relationship between Hua and Yang:

Qiu Hua truly loves her husband to the extreme! She did not hesitate to divorce her former husband, a noble son, for her stout [second] husband; regardless of the slander she endured, she ignored her family's complaints. She is willing to endure hardships for her husband's sake and to leave behind the happy life of a wealthy family to take part in revolutionary work. ... Ah, ah, yes! She can sacrifice everything for her husband. (253-254) [8]

In this world, being a woman was a kind of feudal trap. Though Hua had lived as part of a wealthy family with her former husband, by whom she even had a son, she was oppressed psychologically. As usual, a man plays the key role in rescuing the trapped women. In this case, Yang had encouraged Hua to leave behind her noble family to engage in revolution, making male charm the source of female enlightenment. Yang's influence is not based on physical attraction but rather on ideological attraction, but Jiang makes clear that Hua sacrifices her former love for revolution and then revolution for her new husband.

In the process of achieving enlightenment, Jiang obviously ranked his male characters more highly than his female characters. Thus, he offered the image of male protagonists flattering themselves based on differences among them in education in front of the unsuspecting women. The devaluation of relationships based on love between individuals is but another manifestation of the auxiliary role of the women in the revolutionary activities of the men. Having achieved enlightenment, Hua can "sacrifice everything for her husband" rather than for the revolution. In the end, for Jiang, women are not "real" revolutionaries, for they do not understand the truth of liberty, while the enlightenment of women is a lie told by men.

In fact, even as villains, the female characters play a secondary role. For example, Li Puzhang, a commander posted in Shanghai (and not to be confused with the worker Li who is married to Xing and dies heroically), is supported by bourgeois and comprador forces and is representative of the oppressors of the workers and patriots and opponents of the revolutionaries. Notably, Jiang portrays Li, not engaged in acts of oppression, but masturbating among his seven or eight concubines, whose large number is emblematic of the excesses of the bourgeoisie, the corruption of the traditional family, and the squandering of the nation's wealth in order to enrich relatively few individuals. Commander Li, in particular, forms a contrast between the poor workers and the wealthy families with money to waste on concubines even during wartime. The commander is also shown reclining while smoking opium with his concubines, a drug that diminishes his physical and mental capacity and serves to shape his perception of beauty: "as long as he saw her jade fingers holding lit cigarettes and her charming eyes, he would smoke more" (225) [8]. Thus, the intake of opium is associated with women, framing Commander Li's masculinity as unhealthy and rooted in oppression. Moreover, this form of femininity influences Commander Li's response

to the threat of revolution. Thus, he is afraid that "he has almost no time to hug his concubine because of the emergency [caused by the uprising]" (225) [8]. In another scene, trusting in the support of foreign forces and warlords, Commander Li downplays the potential danger posed by the revolutionaries to the Songjiang District of Shanghai and returns to the embrace of his concubines.

In "A Week," the revolutionary Martenov also faces a crisis symbolized by women when he is tasked with recruiting the men from the family of his former fiancée. Liebedinsky presented Maetenov as a typical capitalist-turned-socialist. His former fiancée represents his capitalistic life, just as Hua's former husband represents her bourgeois life, which he confronts directly in his duties as a revolutionary. The loss of his fiancée was necessary to prove himself a revolutionary. In this scene, then, the female is a metaphor for the capitalism of the past. For members of the revolutionary party like Maetenov, the female can serve as a test of loyalty, and, in the end, though reluctant, he helps his comrades to complete the recruiting mission. Maetenov is then able to command obedience when faced with an emergency as a result of the communist indoctrination that softens rough masculinity and transforms sexual identity, in that "The Party's insistence on obedience effectively reduced the macho males to a more submissive 'feminine' role' "[12]. Both Jiang and Liebedinsky, then, suggested that feminine traits are valuable in terms of fostering obedience to the party and uniting revolutionaries.

VIII. Conclusions

Masculinity has, of course, been associated with military affairs from the dawn of human history. The revolutionary masculinity depicted in "Des Sans-culottes" and "A Week" reinforces unity within the party generally and within the groups of men who comprise it, and reflects the individual's choice in the revolution. Within the party, the desires of the revolutionaries are driven by revenge as well as ideology, while encounters with the enemy facilitate the construction of masculinity and, thereby, the male alliances on which it is based. In particular, the conflicts regarding the identities of individuals are smoothed over to allow for unity within these alliances so that they can play effective roles in the revolution. The male alliances that are established as the revolution proceeds depend on a shared ideology and gender identity. The revolutionaries seek to survive, to shoulder multiple burdens, and to develop a sense of confidence as men at the end of the colonial period. Jiang's story served as revolutionary propaganda, calling men to join the revolution by dramatizing the power and appeal of revolutionary masculinity. At the same time, Jiang's male alliance excludes women, establishing a gendered division of labour that diminishes their power. Jiang's female characters, in the end, are denied the possibility of becoming true revolutionaries and presented as the victims of revolutionary masculinity.

Conflict of Interest

The author declares no conflict of interest.

Author Contributions

This article was researched, analyzed and written by the author.

References

[1] K. Louie, "Chinese, Japanese and global masculine identities," in *Asian Masculinities: The Meaning and Practice of Manhood in China and Japan*, K. Louie and M. Low, Eds. Oxford: Taylor and Francis, 2005, pp. 1-11.

[2] J. Nagel, "Masculinity and nationalism: Gender and sexuality in the making of nations," *Ethnic and Racial Studies*, vol. 21, no. 2, pp. 242-269, Dec. 1998.

[3] M. Fang, *Research Materials of Jiang Guangci*, Beijing, China: Intellectual Property Publishing, 1983, ch. 3, pp. 251-300.

[4] Y. Zhou, "On Jiang Guangci's contribution to modern Chinese revolutionary literature," *Qiu Suo*, no. 4, pp. 114-115, Aug. 2001.

[5] Y. F. Xiong, "The aggregating tendency of Jiang Guang-ci's literary theory," vol. 48, no. 2, pp. 73-78, Mar. 2015.

[6] Z. Liu, "The selling and piracy of Jiang Guangci's works," *Historical Materials of New Literature*, no. 2, pp. 187-195, May 2007.

[7] F. L. Chen, "Jiang Guangci's revolutionary literature creation and chivalrous culture," *Dongyue Tribune*, vol. 40, no. 3, pp. 113-120, Mar 2019.

[8] G. C. Jiang, "Des Sans-culottes," in *Jiang Guangci's Anthology*, Fang Ming, vol. I, Eds. Shanghai, China: Shanghai Literature & Art Publishing, 1982, pp. 211-304.

[9] H. Myrttinen, "'Pack your heat and work the streets'- Weapons and the active construction of violent masculinities," *Women and Language*, vol. 27, no. 2, pp. 29-34, Fall 2004.

[10] G. Song and D. Hird, *Men and Masculinities in Contemporary China*, Leiden, Netherlands: Brill, 2014, ch. 2, pp. 29-55

[11] Karen, Brison. "Changing constructions of masculinity in a sepik society," *Special Issue on Politics of Culture in the Pacific Islands: Part II* , vol. 34, no. 3, pp. 155-175, Summer, 1995.

[12] Y. Y. Wang, "Mr butterfly in defunct capital: 'Soft' masculinity and (Mis)engendering China." in *Asian Masculinities: The Meaning and Practice of Manhood in China and Japan*, Kam Louie and Morris Low, Ed. Oxford: Taylor and Francis, 2005, pp. 41-58.

Li Yilu was born in China in 1999. She is studying for an undergraduate degree in Chinese language and literature at Central China Normal University.

She has participated in a major research project of The National Social Science Fund of China from 2020 to 2021 entitled "Thematic Research on the Similarity and Differences of the Modern Sound of Ancient Words in Book on the Mainland and Taiwan and the Construction of Information Platform" and the ConKr Academic Program of "The analysis of girl child marriage using the UNICEF Multiple Indicator Cluster Survey".