

Curriculum Vitae



HE, Chengzhou 何成洲

Doctor of Arts (PhD), Oslo University, Norway

Changjiang (Yangtze River) Chair Professor of English and Drama

Dean, School of Arts, Nanjing University

Foreign Member, *Academia Europaea* (the Academy of Europe)

Director, Chinese-Nordic Cultural Centre, Nanjing University

Former Chinese Co-Director, the Johns Hopkins University-Nanjing University

Centre for Chinese and American Studies

Nanjing University, Nanjing 210093, China PRC

Email: chengzhou@nju.edu.cn; hecz@hnc.nju.edu.cn

Research areas: drama/theatre studies, comparative and world literature, English literature, Nordic literature, Ibsen studies, gender studies

Post Address:

Prof. He Chengzhou

School of Arts

Nanjing University

22 Hankou Road

Nanjing 210093

P. R. China

Work Experience:

1992-1997, assistant professor and lecturer, Department of Foreign Languages and Cultures, Nanjing Normal University, China

2002 - 2005, associate professor, School of International Studies, Nanjing University, Nanjing, China

2005 – Present, full professor, School of International Studies, Nanjing University, Nanjing, China

2008 – 2013, Deputy Dean, Institute for Advanced Studies in Humanities and Social Sciences, Nanjing University

2009 (March-April), Distinguished visiting fellow, Brown University, USA

2009 (May-July), Visiting Professor, University of Goettingen, Germany

- 2012 (June-August), visiting professor and teacher at the Summer Session, University of California, Davis
- 2012 (Sept. 1- Dec. 31), fellow, International Research Centre of Interweaving Performance Cultures, Free University of Berlin, Germany
- 2013.7- 2017.11, Chinese Co-Director, the John Hopkins U-Nanjing U Center for Chinese and American Studies, Nanjing, China
- 2017.11- Dean, School of Arts, Nanjing University
- 2018 (June 1- July 31), fellow, International Research Centre of Interweaving Performance Cultures, Free University of Berlin, Germany

Education, Academic and Professional Training:

- 1985-1989, B.A. in English, School of Foreign Languages and Cultures, Nanjing Normal University, China
- 1989-1992, M.A. in British Literature, School of Foreign Languages and Cultures, Nanjing Normal University
- 1997 – 2002, Doctor of Arts (PhD), Faculty of History and Philosophy, University of Oslo, Norway

Academic Positions

- President of International Ibsen Committee (2009-2012)
- Chairman of Jiangsu Comparative Literature Association (2016.7 -)
- Deputy Dean, Institute for Advanced Studies in Humanities and Social Sciences, Nanjing University (2008-2013)
- Director of Chinese-Nordic Cultural Centre, Nanjing University (2009-present)
- Deputy director of European Studies Centre, Nanjing University (2006-present)
- Founding director of the Ibsen Studies Network in China (2005-)
- Committee Member of Chinese Association of Foreign Literature (2008-)
- Chinese Co-Director, the Hopkins-Nanjing Center, Nanjing University (2013-)
- Chinese Director, Nanjing-Brown Joint Program in Gender Studies and Humanities (2008-)

Award and Honor

- Ibsen Medal (2002, Norway)
- Named “National Talent” by Chinese Ministry of Education (2005)
- Award of “Distinguished Professional” in Jiangsu Province (2008, 2011)
- Distinguished Visiting Fellow, Brown University (US), 2009
- Fellow, International Research Centre of Interweaving Performing Cultures, Free University of Berlin, Germany, 2012
- Changjiang (Yangtze River) Distinguished Professor, Ministry of Education (2014)
- Foreign Member of *Academia Europaea* [the Academy of Europe] (2015)

Theatre or Cultural Events

- Director, Ibsen Festival for Chinese University Students, Nanjing University, 2010, 2011 and 2012

Artistic director, *An Enemy of the People*, Department of Theatre, Nanjing University, 2006

Organizer, Nanjing University Ibsen Year, 2006

Major Conference Events (selected)

Organizer, the 4th International Ibsen Conference in China, Nanjing University, Oct. 22-24, 2006

Organizer, International Conference of Knut Hamsun, Nanjing University, Dec. 6-8, 2009

Organizer, International Conference on Chinese Studies Abroad, Nanjing University, Oct. 19-21, 2010

Organizer, International Symposium on Globalization and Intercultural Theatre, Oct. 1-4, 2011

Organizer, International Conference on Chinese Gender Studies, Nanjing University, June 9-11, 2012

Organizer, Nanjing-Lund Joint PhD Seminars on “Performativity in Literature” in 2014-2015

Major Research Projects

Chair of “the Nordic Literature in late 19th century”, National Humanities and Social Sciences Fund (2004-2008)

Chair of “Interculturalism in Theatre: Adapting Western Plays in contemporary China”, Social Sciences Fund of Chinese Ministry of Education (2009-2012)

Chair of “Contemporary Foreign Literature in the Context of Globalization (1980-2000)”, a sub-project of “The Process of World History and Contemporary Foreign Literature”, Key National Humanities and Social Sciences Fund (2011-2016)

Chair of “Representation of the Other,” EU Asia-Link project “European-Chinese Double MA degree program in intercultural studies” (2006-2008)

Principle Investigator, “Ibsen across cultures” (led by Frode Helland), Norwegian Research Council (2009-2012)

Chair of “Contemporary Foreign Literature in the Context of Globalization,” Key Project of National Humanities and Social Sciences Fund (2011-2017)

Publications

BOOK (Monographs and edited volumes)

Chengzhou He, *Henrik Ibsen and Modern Chinese Drama*, Oslo Academic Press, Norway, 2004, 320p (monograph in English, Persian translation 2016)

He Chengzhou, *The Scandinavian Canonical Writers: Ibsen, Strindberg and Hamsun*, Peking University Press, 2009 (monograph in Chinese)

He Chengzhou, ed. *Ibsen and Modern China*. A special issue of North-West Passage, University of Turin, Italy, 2007 (in English)

He Chengzhou, ed. *Representation of the Other: Theory and Practice*, University of

- Goettingen Press, 2009 (in English)
- Zhou Xian, He Chengzhou and Ma Junya, eds. *Discourse of Humanities in Contextualization*, Peking University Press, 2008. (in Chinese)
- He Chengzhou, ed. *Cultural Identity in the Interdisciplinary Context*, Peking University Press, 2010 (in Chinese)
- He Chengzhou and Wang Lingzhen, eds. *Gender, Theory and Culture*, Nanjing University Press, 2010 (in Chinese)
- He Chengzhou and Wang Lingzhen, eds. *Chinese Cinema and Gender*, Nanjing University Press, 2012 (in Chinese)
- He Chengzhou, ed. *Intercultural Theatre and Globalization*, Nanjing University Press, 2012 (in Chinese)
- Elizabeth Weed and He Chengzhou, eds. *Selected Works of Contemporary American Feminism*, Nanjing University, 2014 (in Chinese)
- Xiao-huang Yin and He Chengzhou, eds. *A Guide Book to Transnational Studies*, Nanjing University Press, 2014.
- Eva Haettner Aurelius, He Chengzhou and Jon Helgason, eds. *Performativity in Literature*, Stockholm: the Swedish Royal Academy of Letters, History and Antiquities, 2016. (in English)
- He Chengzhou, eds. *Critique and Dialogue across Boundaries*, Shanghai, Sanlian Bookstore, 2016. (in Chinese)
- He Chengzhou and Lingzhen Wang, *Chinese Sex/Gender: Historical Differences*, Shanghai, Sanlian Bookstore, 2016. (in Chinese)
- He Chengzhou, editor-in-chief, Book series of “Chinese Culture and Globalization” (8 volumes), Nanjing University, 2012-2017

Journal Articles (published in English in peer-reviewed international journals)

- Chengzhou He, “New Confucianism, Science and the Future of Environment”, *European Review* (SSCI, England), 26.2 (2018): 368-380.
- Chengzhou He, “Hospitable Reflections: Derrida, Hospitality and Cosmopolitanism,” *Derrida Today* (Edinburgh UP), 11.1 (2018): 81-83.
- Chengzhou He, “World Literature as Event: Ibsen and Modern Chinese Fiction”, *Comparative Literature Studies*, 54.1 (2017): 141-160. (A&HCI journal, USA)
- Chengzhou He, “Gao Xingjian’s Individualistic Revolt: Fiction, Biography and Event,” *Modern Fiction Studies*, 62.4 (2016): 627-643. (A&HCI journal, USA)
- Chengzhou He, “An East Asian Paradigm of Interculturalism,” *European Review*, 24.2(2016): 210-220. (SSCI journal, Cambridge UP)
- Chengzhou He, “Performing Manhood: Glahn and the Masculinity Crisis in *Pan*,” *Nordlitt*, 38 (2016): 87-95.
- Chengzhou He, “The Wolf Myth and Chinese Environmental Sentimentalism in Wolf Totem,” *ISLE: Interdisciplinary Studies in Literature and Environment*, Vol. 21. 4 (2014). 781-800. (A&HCI journal, USA)
- Chengzhou He, “Performance and the politics of gender: transgender performance in contemporary Chinese films,” *Gender, Place and Culture: A Journal of Feminist Geography*, Volume 20, 2013 (SSCI journal, United Kingdom)

- Chengzhou He, "Trespassing, Crisis and Renewal: Li Yugang and Cross-dressing Performance", *Differences: A Journal of Feminist Cultural Studies*, Vol. 24 (2013), No. 2, pp.150-171 (SSCI journal, USA)
- Chengzhou He, "The Ambiguities of Chineseness and the Dispute Over the Homecoming of *Turandot*", *Comparative Literature Studies*, Volume 49, Issue 4 (November/December 2012), 547-564 (A&HCI journal, USA).
- Chengzhou He, "World Drama and Intercultural Performance," *Neohelicon*, 38 (2011): 397-409 (A&HCI journal, Europe).
- Chengzhou He, "Interculturalism in Theatre and Chinese Performances of Ibsen," *Ibsen Studies*, 9:2 (2009), 118-135. (Oslo)
- Chengzhou He, "Poetic Wolves and Environmental Imagination: Representation of Wolves in Recent Chinese Literature," *Neohelicon*, 36:397-410, 2009 (A&HCI journal, Europe)
- Chengzhou He, "Women and the Search for Modernity: Rethinking Modern Chinese Drama," *MLQ: Modern Language Quarterly* 69:1, 45-60, Washington, March 2008 (A&HCI journal, USA)
- Chengzhou He, "Ibsen's Men in Trouble, Masculinity and Norwegian Modernity", *Ibsen Studies* (Routledge), Vol. 8, No. 2, 134-149, 2008 (Oslo)
- Chengzhou He, "Ibsen and Chinese Noras" (Review), *Ibsen Studies* (Routledge), Vol. VI, No.1, pp. 90-95, 2006.
- Chengzhou He, "Ibsen and Chinese 'Problem Play'", *Ibsen Studies* (Routledge), Vol. III, No. 1, pp. 54-70, 2003.
- Chengzhou He, "Hedda and Bailu: Portraits of Two 'Bored' Women", *Comparative Drama* (Michigan), Vol. 35, Nos. 3& 4, pp. 447-463, USA, 2002. (A&HCI journal, USA)
- Chengzhou He, "Chinese Translations of Henrik Ibsen". *Perspectives: A Study of Translatology* 9. 3 (2001):197-214. (A&HCI journal, United Kingdom/Danmark)

Essays in English (book chapters, and others)

- Chengzhou He & Li Shuling, "World literature or Global Literature: An Interview with Theo D'haen", *Foreign Literature Studies*, No. 4, 2017.
- Chengzhou He, "Cross-dressing Ibsen on the Contemporary Chinese Stage: Yue Opera Adaptations of Hedda Gabler and The Lady from the Sea," *Ibsen Between Cultures*, eds. Frode Helland and Julie Holledge, Oslo: Novus Forlag, 2016. 93-112.
- Eva Haettner Aurelius, He Chengzhou and Jon Helgason, "Performativity in literature." In: Eva Haettner Aurelius, He Chengzhou & Jon Helgason, eds. *Performativity in Literature*, Stockholm: Kungl. Vitterhets Historie och Antikvitets Akademien, 2016, pp. 9-28.
- Chengzhou He, "Rural Chineseness, Mo Yan's Work and World Literature," in: *Mo Yan Context: Nobel Laureate and Global Storyteller*, eds Angelica Duran & Yuhan Huang (West Lafayette, Indiana: Purdue University Press, 2014), pp. 77-90.
- Chengzhou He, "Knut Hamsun in China," In *Knut Hamsun: Transgression and*

- Worlding*. Eds. Ståle Dingstad; Ylva Frøjd; Elisabeth Oxfeldt & Ellen Rees, Tapir Akademisk Forlag, 2011. 15 pages.
- Chengzhou He, "Seeing the World through an agricultural lens: a comparison of Knut Hamsun's *Growth of the Soil* and Pear S. Buck's *Good Earth*," *Hamsun I Tromsø*, Vol.5, eds. Even Arntzen, Nils M. Knutsen and Henning H. Warp, 2011, pp. 89-110.
- Chengzhou He, "Ibsen's Satire of Imperialism in Peer Gynt," *The Living Ibsen*, Oslo, 2007
- Chengzhou He, "Woman and Decadence: Hedda Gabler Revisited," *North-West Passage 3* (Turin), 2007
- Xuelian Chen & Chengzhou He, "Deserted Man: Fall of Masculinity in *A Doll's House*," *North-West Passage 4* (Turin), 2007
- Chengzhou He, "The Troubled Sexuality of Hedda: Foucault and Ibsen", *North-West Passage 2*, pp. 37-46, 2005.
- Chengzhou He, "Noraism", *Kulturaustausch* (Berlin), No. 11, p. 37, 2006,
- Chengzhou He, "Peer Gynt, Ah Q and the Loss of Self," *Ibsen on the Cusp of the 21st Century*, (Alvheim & Eide), Eds. Pal Bjorby, Alvild Dvergsdal & Idar Stegane, pp. 91-98, 2005.
- Chengzhou He, "Chinese Noraism: How Far Can Nora go?" In *Henrik Ibsen's Oeuvre in the Perspective of Its Reception History*, Oslo Academic Press, pp. 59-71, 2004.
- Chengzhou He, "Cao Yu, Ibsen and the Chinese Tradition of Poetic Imagery." In *Henrik Ibsen's Oeuvre in the Perspective of Its Reception History*, Oslo Academic Press, pp. 72-90, 2004.
- Chengzhou He, "Thematic Imagery in *The Master Builder*". In *Proceedings for IX International Ibsen Conference* (Alvheim & Eide), Eds. Pal Bjorby and Asbjorn Aarseth, pp. 483-500, 2001.

Selected Chinese Journal Articles (published in Chinese in peer-reviewed academic journals and others)

- "Glocalization, Event and Contemporary Nordic Literature," *Wuhan University Journal*, No. 2, 2018
- "The Space Turn, Space Modification, and Problems in the Process of Globalization", *Academic Studies*, No. 8, 2016, pp. 144-148. (Co-author with David Harvey and Zhou Xian)
- "Globalization and Literature", *Contemporary Literature Studies*, No. 2, 2014, pp. 152-161)
- "Multiple Perspectives in Cross-disciplinary Studies on Gender and Film", *Women Studies Series*, No. 5, 2013, pp.125-8.
- "A Critical Review of Chinese Ibsen Studies", *Hundred School of Arts*, No.1, 2013, pp. 48-53.
- "Recent Trends in Literary Studies – Interview with J. Culler," *Journal of Nanjing University*, No. 2, 2012, pp. 126-131.

- “Peer Gynt and the Chinese Star-Edition huaju performance,” *Hundred School of Arts*, No.2, 2012, pp. 83-6.
- “The Problems of Theories in Intercultural Theatre Studies: Interview with Erika Fischer-Lichte”, *Theatre Art*, No. 6, 2010, pp. 84-91.
- “Ibsen and Intercultural Theatre”, *International Studies of Cultures*, No.2, 2010.
- “Judith Butler and Theory of Performativity”, *Foreign Literature Review*, No. 3, 2010, pp. 132-143.
- “The Future of Gender Studies”, *Contemporary Foreign Literature*, No.2, 2009, pp. 155-161.
- “Adaptations of Western Plays in China”, *Hundred Schools in Arts*, No. 1, 2009, pp. 149-154.
- “Who Am I and Where I Am From -- Interview with Jostein Gaarder,” *Contemporary Foreign Literature*, No.1, 2008, pp. 159-162.
- “The Metafictional Narrative in *Sophie’s World*”, *Contemporary Foreign Literature*, No. 3, 2007, pp. 143-9.
- “The Cultivation of Self, Tennessee Williams and Foucault”, *Journal of Nanjing Social Sciences*, No. 8, 2005, pp. 72-7.
- “Hedda Gabler a Decadent”, *Foreign Literature Review*, No.3, Beijing, 2004, pp. 137-143.
- “Hamsun’s View on Nature”, *Journal of Nanjing University*, No. 6, 2004, pp. 107-113.
- “Samuel Beckett’s Meta-theatre”, *Contemporary Foreign Literature*, No. 3, Nanjing, 2004, pp. 80-85.
- “Ibsen and Fin-de-siecle: A Study of the Artists in Ibsen’s Plays”, in Wang Ning (ed), *Ibsen in China*, Tianjin People’s Press, 2004, pp. 54-67.
- “A Brief Introduction to Scandinavian Literature”, *Criticism*, No.2, Nanjing, 2004.
- “Samuel Beckett, the Rewriting of Novel in Drama, *Contemporary Foreign Literature*, No. 4, Nanjing, 2003, pp. 47-52.
- “On Scandinavian Neo-Romanticism”, *Foreign Literature Studies*, No. 4, Wuhan, 2003, pp. 158-161.
- “Influence or Intertextuality”, *Foreign Literature Studies*, No. 2, Wuhan, 2003.
- “Dramatic Poetry: Ibsen and Modern Chinese drama, in Wang Ning (ed.) *Ibsen and Modernity: China and West*, 147-166, Tianjin Baihua Wenyi Press, 2001.
- “Literature and Culture Studies”, in Gu Jiazhu (ed.) *A Guide to Cross-culture Studies*, Nanjing: Nanjing Normal University Press, 2000.
- “Ibsen and Modern Chinese Drama”, *Foreign Literature Studies*, No.1, Wuhan, 1998.
- “The Development of Feminism – from Ibsen to Bernard Shaw”, *Foreign Literature Studies*, No.3, Wuhan, 1997, pp. 36-39.
- “Bernard Shaw --- Advocate of Feminist Movement”, *Academic Journal of PLA Foreign Institute*, No.2, Luoyang, 1997, pp. 75-79.
- “The Art of Expression in the Plays of Becket”, *Suzhuo University Academic Journal*, No.4, Suzhou, 1993.
- “A Study of the Characters in the Major Stage Plays of the Theatre of the Absurd”, *Foreign Literature*, Peking University, No.4, Beijing, 1992, pp. 49-61.

“A Comparative Study of the Absurd Literature in the West and in China”, *Nanjing Normal University Academic Journal*, No.3, Nanjing, 1992, pp. 120-123,

Lectures & Conference Speeches (selected)

- 19 April, 2018, lecture at Brown University, USA. Title: Environmental Sentimentalism in *Wolf Totem*.
- 24 April, 2018, lecture at Occidental College, USA. Title: Cross-dressing Performance and Gender Politics in Chinese Pop Culture.
- 28-29 October, 2017, “The 2nd International Conference on Cultural Studies,” Shanghai Jiaotong University, keynote speech, title: Politics, Globalization and World Literature.
- 22 Oct. 2017, “Cultural Confidence and Morality,” Nanjing University, keynote speech: New Confucianism, Science and Ethical Values.
- 3-7 Sept. 2017, “Annual Conference of the Academy of Europe,” Budapest, Hungarian Academy of Sciences, speech title: Resilience as Event: Vulnerability, Trauma and Redemption around the One-Child Policy in Mo Yan’s *Wa* (Frog).
- Oct. 24, 2016, Seminar on “Ibsen Between Cultures”, Hong Kong Open University. Title of Speech: Cross-dressing Ibsen in Chinese Stage.
- Oct. 19-20, 2016, Nanjing-Artois Forum on “Cultural Heritage, Region and Interculturality: Travelogue”. Title of speech: An Early East-Asian Conjecture of Cosmopolitanism: A Study of Kang Youwei’s *Swedish Travelogue*.
- Feb. 3-8, 2016. Workshop on Performing Concepts in Chinese, Free University Berlin, Germany. Title of speech: Conventionalization in traditional Chinese theatre.
- May 21-23, 2015, Conference on “Forms of Humanism in Europe and in China”, Paris-Sorbonne University. Title of speech: The politics in world literature.
- May 1-4, 2013, the sixth Sino-American symposium on comparative literature, Purdue University, US. Title of speech: Performing rural Chineseness: Mo Yan and world literature.
- Oct. 12, 2012, Speech at Free University, Berlin. Title: Interweaving Performing Cultures in the Sino-Japanese Co-production of *the Peony Pavilion*.
- June 18-22, 2012, the 13th International Ibsen Conference, Tromsø University. Title of speech: Performing Ibsen on Chinese campus: Ibsen and contemporary Chinese youth culture.
- June 9-11, 2012, the international conference on Chinese gender studies, Nanjing University. Title of speech: Crossing the boundaries: Li yugang and transgender performance on Chinese TV.
- Dec. 2, 2011, Brown University “China Year”. Lecture topic: Performance and Gender Politics.
- June 17-18, University of Tromsø, Norway, speech at the international Hamsun Conference. Title of speech: Seeing the world through an agricultural lens: a comparison of Pearl S. Buck’s *Good Earth* and Knut Hamsun’s *Growth of the Soil*.
- June 12, 2010, Brown University Symposium on Modern China: from

- social-economic and transcultural perspectives. Title: Intercultural Theatre: Adaptations and staging of Western plays in China.
- May 11, 2009, speech at University of Goettingen. Title: Intercultural Performance: Shakespeare, O'Neill and Ibsen on Contemporary Chinese Stage
- March 12, 2009, Speech at Cogut Center for Humanities, Brown University. Title: Gaze, Performativity in *Farewell my Concubine*
- Feb. 27, 2009, University of Sydney, Plenary Speech at "Globalizing Gender" International Conference. Title: Beauvoir, Butler and "Becoming"
- Nov. 16, 2008, Open University, Hong Kong, speech at International Ibsen Conference. Title: Intercultural Performances of *An Enemy of the People* in China
- Oct. 30, 2008, Taiwan University, speech at the "Theatre Spectacles" International Conference. Title: The Adaptations and Performances of Western Plays in Contemporary China.
- March 12, 2008, University of Edinburgh, speech at Confucius Institute. Title: Ibsen Performances in China
- Jan. 12-18, 2008, University of Turin. Two Lectures at the Department of Theatre and Music. Title One: Ibsen in China 1907-2007. Title Two: Ibsen's *Men in Trouble*: Masculinity and Norwegian Modernity
- August 2006, 11th Ibsen Conference in Oslo, Chair of Panel. Speech title: Ibsen's Satire of Imperialism in *Peer Gynt*.
- June 11-15, 2004. International Symposium on Critical Inquiry: End of Theory, Tsinghua University, China. Title of speech: Ecocriticism in the Age of Globalization
- May 26-29, 2004. International Symposium on Culture, Humanities and Politics, Nanjing University, China. Title of my speech: Globalization, Literary Studies and Ecocriticism
- June 1-7, the 10th International Ibsen Conference, Brooklyn, New York. Title: *Peer Gynt* and *Ah Q*: the Loss of Self.
- March 2003, China Symposium, 21st Century Bridge, Pacific Lutheran University (Washington). Title: Under the Western Influence: a Reflection on Contemporary Chinese Drama. <http://www.plu.edu/%7Ewangctr/chinaschedule.html>
- 18-21 Oct. 2002. Co-organizer of National Conference of American Literature, Nanjing University, Nanjing. Title of speech: *Desire Under the Elms* and *Thunderstorm*: Intertextuality Reconsidered
- 12-16 Sept. 2002. Co-organizer of the International Ibsen Conference, Fudan University, Shanghai. Title: Influence or Intertextuality: *Miss Julie*, *Hedda Gaber* and *Three Sisters*
- 13 March, 2002. College of Liberal Arts, Rochester Institute of Technology, New York. Title of speech: 20th century Chinese Revolution with Reference to the Film *Farewell, My Concubine*
- April 25-29, 2001. Annual Conference for SASS (Society for the Advancement of Scandinavian Studies), Chicago. Title: *Hedda* and *Bailu* - Portraits of Two "Bored" Women

September 1-2, 2000. Ibsen in Translation Conference, Oslo. Title: The Chinese Translations of Ibsen - A Look at the Problems in Secondary Translation
June 6-11, 2000. the 9th International Ibsen Conference, Bergen. Title: Thematic Imagery in *The Master Builder*: A Chinese Approach.