Satire is a most frustrating topic for analysis, not because it is rare or unimportant, but because there are so few things about satire that can be said with consistent confidence. Satire, more than most narrative devices, makes the reader explicitly central to the meaning of the text. This of course, only adds to the contention of meaning.

Set in decadent, cosmopolitan Shanghai at the onset of the Japanese invasion, Zhang Tianyi’s (張天翼 1906-1985) 1936 novel *The Pidgin Warrior* (洋涇浜奇俠) provides images of nationalism, modernism, and globalism for ridicule in ways that still resonate today.

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