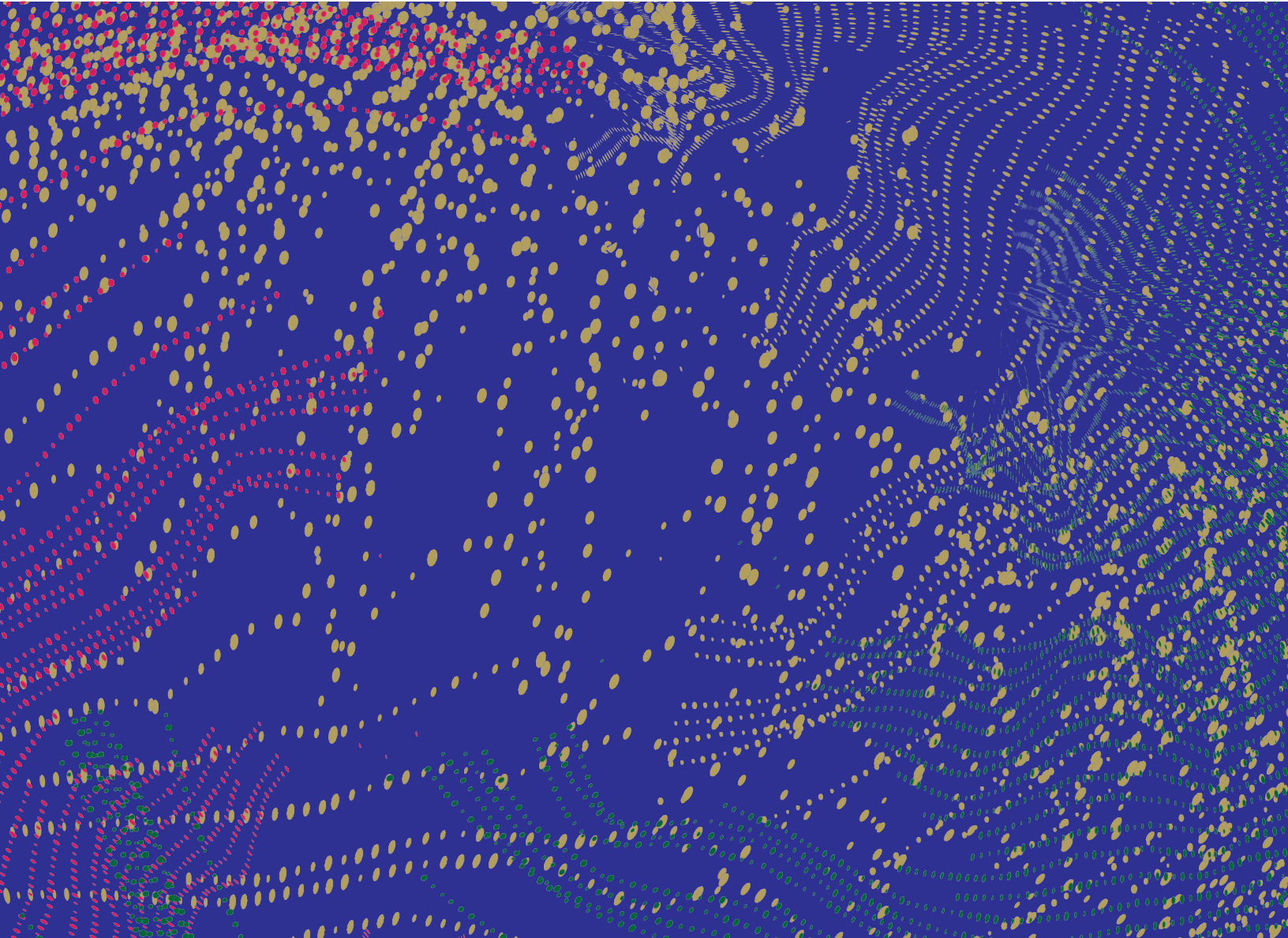


The World Humanities Report

Foreign Literature in China: Russian and European

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Foreign Literature in China: Russian and European

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Over the past hundred years, the translation and study of European literature in China literature have undergone four important stages: incipience (1919–49), founding (1949–59), independence (1960–78), and golden era (1978–present).¹ From the perspectives of ideology and research methodology, the translation and study of European literature in contemporary China gradually broke away first from the influence of Japan and the West (during the late Qing period) and then from the influence of Russia and the Soviet Union (during the Republic of China and the early People's Republic periods) before embarking on its own independent trajectory. As a result, today the introduction, translation, interpretation, study, popularization, and promotion of European literature are intellectual and cultural instruments for mobilizing and organizing modern Chinese political and intellectual revolutions, and the translation and study of European literature are closely integrated with the creation of new Chinese literature.

Incipience (1919–49)

At the height of the Hundred Days' Reform of 1898, Lin Shu, a scholar of classical Chinese, translated the French novel *La Dame aux camélias* by Alexandre Dumas fils with the assistance of a friend versed in Western languages. This was regarded as the first European novel that China translated and introduced on its own. During the mere thirteen years from then to the outbreak of the Xinhai Revolution, the number of foreign literary works translated by Chinese people amounted over six hundred. The European literary works translated under Lin Shu's hands alone included titles from England, France, Russia, Norway,

¹ For this essay I have consulted relevant chapters in Chen Zhongyi, ed., *Dangdai waiguo wenxue yanjiu (1949–2019)* [Contemporary studies on foreign literature (1949–2019)] (Beijing: Zhongguo shehuikexue chubanshe, 2019).

Switzerland, Belgium, and Spain and from many periods as well as movements and styles. They included Miguel Cervantes, William Shakespeare, Daniel Defoe, Jonathan Swift, Honoré de Balzac, Alexandre Dumas père, Dumas fils, Charles Dickens, Victor Hugo, Leo Tolstoy, and nineteenth-century realism. The father and son Dumas, Dickens, Hugo, and Tolstoy became familiar names to literary youth and to old and new writers.

The May Fourth generation of translators, writers, and scholars led by Lu Xun, Guo Moruo, Mao Dun, Ba Jin, and Bing Xin had always valued the revolutionary ideas inherent in European literary works. They intentionally chose to translate those literary and intellectual works advocating European humanitarianism (Henrik Ibsen) and individualism (Friedrich Nietzsche) and were good at using progressive European literary writers and their works as instruments to fight against feudalism and autocratic culture and thought in China. Meanwhile, they also used them to oppose the colonial wars initiated by various Western powers and their economic, political, and cultural suppression of nations such as India, Ireland, Ukraine, Hungary, Poland, Czechoslovakia, Croatia, Argentina, Nicaragua, Armenia, Bulgaria, Brazil, Turkey, Egypt, Lebanon, and Chile. At the time, certain works played a tremendous role in intellectual liberation: the brothers Lu Xun and Zhou Zuoren's *Yuwai xiaoshuo ji* [Collection of short stories beyond the border] and "Moluo shi li shuo" [On the power of Mara poetry], edited when they were studying in Japan; Guo Moruo's translation of *Faust*; Mao Dun's translations of European novellas and short stories. The May Fourth generation of writers were good at integrating the literary experiences they gained through reading and translating European literary works into their own creation of new literature. This situation brought into being an important pattern by which the reading and translation of European literature enabled a vigorous indigenous literary creation. The two complemented and reinforced each other.

On the one hand, the translation of European literature pushed forward the language revolution (the vernacular movement) in modern China; on the other, it pushed the mainstream to shift from the traditional Chinese literary forms toward European-style fiction. All of a sudden, Western fiction, poetry, and prose, as well as Japanese literature under the influence of the West, became the model that modern Chinese literary writers, via Japanese literature, sought to imitate. Young writers capable of translation, criticism, and creative writing came into being through literary associations such as Literary Research Association, the Creation Society, the Crescent Moon Society, the Unnamed Society,

the Shallow Grass Society, and the Sunken Bell Society. They translated a large amount of European literary works, relying on such comprehensive publications as *Xin qingnian* [La Jeunesse (New youth)], *Xiaoshuo yuebao* [Fiction monthly], *Wenxue zhoubao* [Literature weekly], *Shi* [Poetry], *Chenbao fukan* [Morning Post supplement], *Jingbao fukan* [Peking Gazette supplement], *Minguo ribao—Juewu* [The Republican Daily—Awakening], *Shishi xinbao—Xuedeng* [China Times—Beacon of learning], *Meizhou pinglun* [Weekly commentary], *Xinchao* [New tide], *Guomin* [Citizens], *Shaonian Zhongguo* [Young China], *Jiefang yu gaizao* [Liberation and transformation], *Shuguang* [Dawn], *Xin shehui* [New society], *Rendao* [Humanity], and *Nuli zhoubao* [Endeavor weekly]. Translated European literature accounted for a considerable proportion of the books in such literary series as Literary Research series, *Journal of Stories* series, *Literature Weekly* series, and *China Youth* series. In addition, numerous book series in translated literature from around the world emerged one after the other over the next twenty years. In 1934 Lu Xun and Mao Dun jointly founded the first monthly magazine in China that was dedicated to translating and introducing foreign literature—*Yiwen* [Translated literature]. Under its leadership, numerous young writers adopted the translation of European literature and the creation of literary works under the influence of European literature as instruments that could change political reality in China, spread Western civilization and Soviet socialist culture, enlighten the populace, and reform national character.

Russian and Soviet literature started during the May Fourth period with Tian Han, Shen Yanbing, Zheng Zhenduo, Zhang Wentian, and Hu Yuzhi as the forerunners. Tian Han's "Eluosi wenxue sichao zhi yipie" [A glimpse of the intellectual trends in Russian literature] sketched out how Russian literature developed from the eleventh century to the beginning of the twentieth.² It opened with a succinct introduction of pre-eighteenth-century literature, mentioning in particular *Slovo o polku Igoreve* [The tale of Igor's campaign] and *Povest' vremennykh let* [Primary chronicle, also sometimes referred to as The chronicle of Nestor]. The article introduced in chronological order such literary and artistic trends that had appeared in the Russian literary history such as classicism, sentimentalism, Romanticism, realism, Marxism, and symbolism. Tian Han went on to touch upon most writers and works of influence in the history of Russian literature. The author's focus was still on the course of development of

² *Minduo zazhi* 1, nos. 6–7 (1919).

intellectual trends in literature and those major writers who had played a pivotal role in them. Take the example of mid-nineteenth-century literature, where he spills relatively more ink on writers such as Alexander Herzen, Ivan Turgenev, Vissarion Belinsky, Nikolay Chernyshevsky, and Nikolay Dobrolyubov. Between the lines, Tian Han often compared social phenomena in Russia with those in China. For instance, when talking about nihilism, the author wrote:

Whenever speaking of Russia, we immediately think of the Nihilist Party, as if Russia's having a Nihilist Party were like our country's having a Tongmenghui [Chinese Revolutionary Alliance]. As a matter of fact, the two were fundamentally different. Our country's Tongmenghui constitutes a political revolution against four thousand years of autocracy and a racial revolution against three hundred years of suppression by other races. The Russian Nihilist Party constitutes neither a racial revolution nor a pure political revolution, but rather an intellectual revolution against all beautiful civilizations in previous eras. . . . It is like the Chinese bureaucrats, agreeing with everything, say yes and yes, whereas the Russian Nihilist Party, opposing everything, says no and no.³

When speaking of the political and literary groups active at Moscow State University in the 1830s and 1840s, the author, again in the context of the intellectual atmosphere on the eve of the May Fourth movement, wrote:

Now the situation at Peking University in our country is rather similar. Since Mr. Cai Yuanpei returned to preside over Peking University after having studied in France, young and vigorous professors like Zhang Taiyan and Hu Shi also came back from various countries in the East and the West to take up teaching one after another. As a result, the university's spirit changed dramatically; so did the atmosphere in Beijing. Among the professors and students, efforts were especially made to improve literature. . . . I very much hope that the teachers and students of the new era would put aside politeness and strive to fight for scholarship. This probably can truly begin the foundation for a renaissance in a new China.⁴

In introducing the intellectual trends in Russian literature in such detail, the author's purpose was to contribute to the advent of a "renaissance in China." During this period, the study of Russian literature also began, with representative works including Wang Tongzhao's "Eluosi wenxue pianmian" [Aspects of

³ *Minduo zazhi* 1, nos. 6–7 (1919).

⁴ *Minduo zazhi* 1, nos. 6–7 (1919).

Russian literature], Guo Shaoyu's "Eguo meilun jiqi wenyi" [Russian aesthetics and its literature and art], Geng Jizhi's "Lieren riji yanjiu" [A Study of *A Sportsman's Sketches*], and Qu Qiubai's "Tuoersitai de funü guan" [Tolstoy's view on women]. In literary history, representative works include Zheng Zhenduo's *Eguo wenxue shi lue* [A brief history of Russian literature] and Jiang Guangci and Qu Qiubai's coauthored *Eluosi wenxue* [Russian literature]. Paying attention to Russian literature began with Jiang Guangci and Mao Dun. The former zealously praised Russian proletarian literature in "Wuchan jieji geming yu wenhua" [Proletarian revolution and culture], whereas the latter's "Lun wuchan jieji yishu" [On proletarian art], published in 1925, was considered one of the early powerful pieces advocating proletarian literature. Both based their views on those of Aleksandr Bogdanov, theorist of the proletarian culture school, and Pavel Lebedev-Polianskii, its early leader.

In the mid-1920s, as the leading figure in China's New Culture movement, Lu Xun produced an abridged translation of Leon Trotsky's *Literature and Revolution* and was involved in Feng Xuefeng's translation of three works by Japanese scholars on new Russian literature and art and Ren Guozhen's publication of *Su E wenyi lunzhan* [Literature and art debates in Soviet Russia]. At the beginning of 1928, the Creation Society and another literary association called the Sun Society began to advocate proletarian literature with greater force. At the same time, they imported various kinds of "scientific theories of literature and art" from the Soviet Union and Japan. Consisting of a mixture of heterogeneous contents, these theories included both Vladimir Lenin's thought on literature and art and what Lenin rebuked as "concealing the fight against Marxism" under the cloak of "proletarian culture." During the debates carried out between the Creation Society and the Sun Society with regard to revolutionary literature, Lu Xun further lent his attention to studying and introducing a Marxist theory of literature and art. In succession he translated and introduced Georgy Plekhanov's *Art and Social Life*, Anatoly Lunacharsky's *On Literature and Art*, and Japanese scholar Noburu Katagami's *Issues Regarding New Studies of Literature and Art in Modern Times* and *Literature and Art Policies*, to name but a few. Debates on revolutionary literature brought a high tide of translating and introducing scientific theories of literature, with the successive publication of two book series during this period: *Wen yi lilun xiao congshu* [Small series on theories of literature and art] and *Kexue de wen yi lun congshu* [Scientific theories of literature and art], in 1928 and 1929 respectively. With 155 related titles published that year, 1929 came to be called "the year of translation," with a majority

of the titles directly or indirectly introducing literary thought from the early Soviet Union.

With the formation of the Chinese League of Left-Wing Writers in March 1930, the task of building a Marxist-Leninist theory of literature and art was officially put on the agenda, as the group vigorously promoted the translation and study of Soviet works on Marxist theories of literature and art. Beginning in the mid-1920s, Lenin's writings on literature and art were introduced to China through Zheng Chaolin's translation of "L. N. Tolstoy and the Modern Labor Movement" and Jiasheng's translation of "Leo Tolstoy as the Mirror of the Russian Revolution." The number of translated texts, however, was limited. But in the 1930s the Soviet Union began to study and widely propagate Marxist theories of literature and art. In 1931, *Literary heritage*, a newly established series in the Soviet Union, published for the first time three letters by Friedrich Engels on literature and art, further introducing Marxist theory of art. Almost simultaneously, in 1932, Qu Qiubai translated Engels's letters into Chinese in "Xianshi"—*Makesizhuyi wenyi lunwenji* ["Reality"—Collected papers on Marxist literature and art]. He also compiled *Makesi, Engesi he wenxue shang de xianshizhuyi* [Marx, Engels, and realism in literature], *Shehuizhuyi de zaoqi "tongglu ren"*—*Nüzuojia Hakenasi* [An early fellow traveler in socialism—Female writer Harkness], and *Engesi he wenxue shang de jixielun* [Engels and mechanism in literature]. In the afterword to the collected papers, Qu Qiubai stressed that the "Marxist method for observing literary phenomena" can be discerned from Marx and Engels's "very precious instructions." During the Chinese League of Left-Wing Writers' period of existence, important works included: Lu Xun's translation of Engels's letter to Minna Kautsky; Guo Moruo's *Yishu de zhenshi* [Realism in art], a translation of excerpts from *The Holy Family* coauthored by Marx and Engels; Chen Bei'ou's *Zuojia ji* [Writer's records], a translation of selected writings by Engels and others; Luo Yang's "Makesi lun chuban de ziyou yu jianyue" [Marx on freedom and censorship in publishing]; Qu Qiubai's translation of Lenin's "Leo Tolstoy as the Mirror of the Russian Revolution" and "Lev Tolstoy and His Epoch" (including important commentaries on these two pieces by Russian scholars); and Feng Xuefeng's translation of Lenin's "Party Organization and Party Literature." Moreover, a large number of writings by Paul Lafargue, Franz Mehring, and early Marxist theorists of literature and art in the Soviet Union were also translated and introduced to China. This was the first major dissemination of Marxist thought on literature and art in China.

Literary thought in the early Soviet Union greatly boosted the intellectual levels of Chinese left-wing writers in the 1930s. Many writers no longer simply rejected the continuity between proletarian literature and the literary tradition of the past but turned to tolerate human cultural accomplishments with a broader mind. Many left-wing writers also tried to bring a Marxist perspective to bear on their participation in actual struggle in thought on literature and art and on their vision of the development of new Chinese literature. China's social revolution was gradually deepening during the 1930s and 1940s when the Second Sino-Japanese War (1937–45) and the War of Liberation (1945–49) came in succession, and the Chinese nation was put to the test. However, even under difficult conditions, Chinese scholars continued in their studies of Russian and Soviet literature.

Founding (1949–59)

Thanks to the encouragement, care, and support of the government, translation and study of European literature received new opportunities and had a surge after the founding of the People's Republic of China in 1949. Under the new historical conditions, the team of practitioners in foreign literature translation and research kept growing, the researchers' ideological horizons and professional standards improved quickly, and the levels at which the general public read also rose. Between 1949 and 1959, the number of foreign literary and art works translated in China, either on the translators' own initiative or under the organization of official institutions, reached 5,356, with the number of total printed copies surpassing 110 million. This was more than two and a half times of that during the three decades of the Republic of China. In this period, *Yiwen* (1934–37, restored in 1953 and renamed as *Shijie wenxue* [World literature] in 1959), a journal affiliated with China Writers Association, played an important role in guiding the ideological and political direction.

Due to changes in the social system and under the government's instruction, Western modernist literature since the nineteenth century, such as the absurdist, stream of consciousness, and expressionist literary works, gradually withdrew from China's literary market, given their ill fit with the overall goal of building China's socialist culture. In the same period, translations of Western literature were mainly concentrated in classical European literature. By contrast, translations of European literary works that could reflect upon and criticize the reality of contemporary Western capitalism, such as those in schools of realism and critical realism, full of revolutionary will and social reform consciousness and

capable of giving substance to anti-feudalism, anti-imperialism, and anti-colonialism, kept increasing steadily. During the first decade of New China, translations and introductions of Soviet (including Russian) literary works accounted for over 60 percent of the total number of foreign literary works that were translated and published. Literature of socialist countries in Eastern Europe were also paid sufficient attention to. The translation and introduction of Russian, Soviet, and Eastern European literary works greatly promoted cultural exchange and mutual understanding between the Chinese people and those in relevant countries, reinforcing cooperation and solidarity within the socialist camp.

Translation and study of European literature in the early People's Republic transitioned from sporadic, arbitrary, and undisciplined translation and introduction in the past to holistic, planned, organized, and clearly directed and attaching equal importance to translation and research. In 1953 the Institute of Literature was established at Peking University. Two years later, in 1955, it became affiliated with the Department of Philosophy and Social Sciences, Chinese Academy of Sciences, becoming the predecessor of today's Institute of Literature, Chinese Academy of Social Sciences. This national research institute for literature had within it a Group for Foreign Literature, where famous translators and researchers of European literature like Qian Zhongshu, Yang Jiang, Bian Zhilin, and Luo Dagang gathered. Between 1955 and 1956, the Central Committee of the Chinese Communist Party put forward the call for "marching toward science," and the policy of "letting a hundred flowers bloom and a hundred schools of thought contend" was announced soon after. One year later, in 1957, the rectification movement was rolled out across the country, followed by the rapid unfolding of the academic criticism movement in 1958. Residual capitalist academic thought in foreign literature studies received criticism. On the other hand, however, due to the requirements of the Great Leap Forward and eliminating superstition, foreign literature and numerous classical masterpieces got widely popularized. During this period, in addition to literature from the Soviet Union and Eastern European countries, realist works from Western countries (especially France), such as Balzac's *La Comédie humaine* and Romain Rolland's *John Christophe*, as well as progressive literary works from colonial and semi-colonial countries, became important channels through which Chinese readers learned about Western society and colonial and semi-colonial countries and peoples.

In the 1950s Soviet literary and art theories and policies were almost wholesale transplanted to China. The foreword to the first issue of *Renmin wenxue* [People's literature], a journal founded in the new China, stressed that "the greatest demand is for literary and art theories from the Soviet Union and new socialist countries." Its editorial was titled "Huanying Sulian daibiaotuan, jiaqiang Zhong-Su wenhua de jiaoliu" [Welcoming Soviet delegation and reinforcing Sino-Soviet cultural exchanges], and the three theoretical articles published on this issue were "Lu Xun chuanguo de dutexing he ta shou Eluosi wenxue de yingxiang" [The uniqueness of Lu Xun's creation and the influence of Russian literature on him] by Feng Xuefeng, "Women zhen'ai Sulian wenxue" [We love Soviet literature dearly] by Zhou Libo, and "Zai yishu he wenxue zhong gaoju Suwei'ai aiguo zhuyi di qizhi" [Holding high the banner of Soviet patriotism in art and literature] by Soviet theorist Fyodor Golovenchenko. While the "wholesale Sovietization" in literature and art promoted the development of China's socialist literature and cultural enterprise, its negative result was that it precluded dialoguing with Western literary theories and being fueled by our own traditional literary theory. Uncritically taking in Soviet literary theory directly led to vulgarizing and mechanicalizing tendencies in literary and artistic creation. Echoing tremendous changes in the mid-1950s Soviet Union, the Chinese literary world set off surges of discussions on such issues like realism, representativeness, and visual thinking. A group of theoretical articles that cut into the present-day issues and were full of creative ideas, like Qin Zhaoyang's "Xianshizhuyi—Guangkuo de daolu" [Realism—A broad path], Qian Gurong's "Lun 'wenxue shi renxue'" [On "literary learning being human learning"], and Ba Ren's "Lun renqing" [On human sentiments], were published one after another. Their contents were considerably consistent with the issues that Soviet writers and theorists were concerned with at the time. However, we should point out that this humanitarian tide in Chinese literary world had an obvious relationship with the intellectual tide of the post-Stalinist "thaw" occurring in the Soviet literary and art world.

After the Hungarian Revolution of October 1956, the Soviet literary world published a large number of articles seeking to safeguard socialist realism. Newspapers and journals in China immediately followed up and reprinted them. In the theoretical circles, debates revolving around socialist realism were also becoming more and more intense. During the two countries' honeymoon period, nothing was more eye-catching in China's literary world than the

arrival of the high tide of translation and publication of Russian-Soviet literature, as well as the nationwide reading and learning fervor that it brought about.

During the early years of New China, aside from literary criticism of Soviet-Russian and Anglo-American literature, research capabilities for the literature of other countries or in other languages were still relatively weak. In comparison, talents were more concentrated in German and French. In the former, there were Chen Quan, Feng Zhi, Yang Yezhi, Tian Dewang, and others; in the latter, Li Jianwu, Luo Dagang, Fu Lei, and Liang Zongdai, among others, worked in the latter. Numerous classic French novels got to be retranslated or newly translated. Those newly published translations usually had a preface or postscript written by the translator or a senior researcher, where a brief commentary was given on the writer and their works, making them more accessible to the general reader. They proved very helpful for popularizing foreign literary classics. In 1956 and 1957 Peking University and Sun Yat-sen University, respectively, established a master's program and an undergraduate major in French. However, there was still more weight being put on language teaching than on literary studies. With the unfolding of the Anti-Rightist Campaign (1957–59), foreign literature study fell into stagnation due to being criticized as a reflection of bourgeois ideology.

Disciplinary establishment of Spanish and Italian, two major Western languages, as well as the languages of the five Northern European countries only came into being gradually by the late 1950s. Before then, literary works in these languages were largely translated via their translations into Russian or other languages. Due to the need to unify and help weak and small countries in the socialist camp, the literature of Eastern European countries continued to be attached importance to. Therefore, translation and introduction of their works received special treatment. From 1950 to 1959, translation of Eastern European literature reached a high tide in terms of scale and number. Speaking of Romanian novels only, as many as twenty-six were translated into Chinese, including Mihail Sadoveanu's *The Mud-Hut Dwellers*, *A Mill Was Floating down the Siret. . .*, and *The Hatchet*, and the works of George Călinescu, Mihai Eminescu, Vasile Alecsandri, and Mihail Sadoveanu. Besides, there were also the works of Polish writers Eliza Orzeszkowa and Maria Konopnicka, Yugoslav writers Vladimir Ćopić and France Prešeren, and important Czech writers such as Josef Kajetán Tyl, Božena Němcová, Karel Hynek Mácha, and Karel Jaromír Erben. Among them, an outstanding one was *A Lost Letter*, the representative play of Romanian playwright Ion Luca Caragiale. With a plot full of twists and turns,

a spicy and sharp style, witty language, and comic characters, the satire had distinct artistic, intellectual, and provocative features and was favorably received by Chinese readers when its translation was published in 1953.

During this period, political and cultural exchanges between China and socialist countries of Eastern Europe were very frequent. The country dispatched in succession several groups of students to study languages in Eastern European countries. Upon return, these foreign language talents were mainly concentrated in the Department of Eastern European Languages, Beijing Foreign Studies University, and the Institute of Foreign Literature, Chinese Academy of Social Sciences, which naturally gave rise to the Research Office for Eastern European Literature at the Institute. At its height, the research office brought together experts in and scholars of nearly all Eastern European languages, such as Lin Hongliang and Zhang Zhenhui of Polish, Jiang Chengjun of Czech, Xing Wansheng, Feng Zhisheng, and Li Xiaofeng of Hungarian, Fan Shi and Chen Jiuying of Bulgarian, Wang Minsheng of Romanian, and Gao Ren and Zheng Enbo of Yugoslav and Albanian. At professional institutions like the editorial office of *Shijie wenxue* and the Department of Eastern European Languages, Beijing Foreign Studies University, there also emerged excellent translators and scholars of Eastern European literature, like Yang Yueyun, Yi Lijun, Feng Zhichen, Lu Xianggan, and Li Jiayu.

Independence (1960–78)

After 1960, as Sino-Soviet relations worsened, the translation and study of European literature in China gradually shook off the influence of the Soviet model and embarked on an independent path. In 1964, under Mao Zedong's personal instruction, the Institute of Foreign Literature was formed in the Department of Philosophy and Social Sciences at the Chinese Academy of Sciences. As the first academic research and research management institution dedicated to foreign literature at the national level, it consisted of four main research groups—Soviet literature, Eastern European literature, Western literature, and Eastern literature—and was affiliated with the Institute of Literature at the Chinese Academy of Sciences and the editorial office of *Shijie wenxue* (formerly *Yiwen*). Feng Zhi, poet, scholar, and professor at Peking University, was appointed the first director of the institute. With the support of the Propaganda Department of the Chinese Communist Party's Central Committee and various higher education institutions across China, the newly established Institute of Foreign Literature assembled a group of leading translators, writers, and scholars, which

included Feng Zhi, Bian Zhilin, Li Jianwu, Luo Dagang, Luo Niansheng, Yang Jiang, Ge Baoquan, and Qian Zhongshu. However, not long after the institute's establishment, Feng Zhi and others, willingly obeying organizational arrangements, left to participate in the 1963–65 Four Cleanups Campaign, a precursor to the Cultural Revolution. They returned to their positions in February 1965, and shortly thereafter the Cultural Revolution began. As a result, the foreign literature research enterprise was put on pause before it could fully develop. The creation of the Institute of Foreign Literature in the Department of Philosophy and Social Sciences, Chinese Academy of Sciences marked the formal establishment of the discipline of foreign literature in China's discipline classification system.⁵ The original intention of setting up the institute was to serve diplomatic and political needs, but it also signaled the separation of foreign literature research and teaching from the needs of the profession of translation. This important measure was good for the development of foreign literature studies. At the same time, using effective administrative measures to gather together excellent translators and scholars from across the country brought professional translation and the study of foreign literature to a new phase that was organized, planned, and systematic.

From his position as head of the Department of Western Languages, Peking University, Feng Zhi was appointed director of the Institute of Foreign Literature at the Chinese Academy of Sciences. As its diplomacy turned from the Soviet Union to Europe, appointing Feng Zhi, who specialized in German literature, as the first director of the institute fit China's needs at the time. Meanwhile, it also manifested the special place that German literature studies occupied in the entirety of China's European literature studies. Thereafter, the translation and study of German literature and training in that field made considerable progress comparable to the importance that had been given to Russian and Anglo-American literature. Under Feng Zhi's leadership, the translation and study of German-language literature, especially those from the German Democratic Republic (East Germany), received sustained care, attention, and planning. The establishment and naming of the Research Office for Central and Northern European Literature embodied Feng Zhi's broad academic horizons and profound awareness of disciplinary planning. In his view, there was a close relationship between Germanic thought, culture, and literature and Greco-

⁵ In 1977 it was renamed, simply, the Institute of Foreign Literature, Chinese Academy of Social Sciences.

Roman literature. Therefore, integrating the literature of the five Northern European countries into the genealogy of Germanic literature could also highlight the richness and diversity of Germanic thought and culture.

In the wake of the Twentieth Congress of the Communist Party of the Soviet Union in 1956, strong differences arose between the Chinese and the Soviet Communist Parties. Thereafter, the translation and study of Russian and Soviet literature in China began to recede, with the number of published Russian and Soviet literary works declining year by year. By 1965 there was no publication of any Russian and Soviet literary works or studies on them.

During this period, the professional team working on the publication, translation, teaching, and study of Russian and Soviet literature consisted of two groups of people. The first was the older generation of intellectuals who had already been engaged in work related to Russian language and literature. Worth noting among them were those affiliated with Shanghai's publishing house Shidai chubanshe during the 1940s, such as Ye Shuifu, Chen Bingyi, Ge Baoquan, Sun Shengwu, Xu Leiran, Jiang Lu, Bao Wendi, Cao Ying, and Zhang Menghui. These people directly participated in the work of *Sulian wenyi* [Soviet literature and art], a journal affiliated with Shidai chubanshe. After New China was founded, they were further dispatched to leading institutions on Russian literature in China—for example, the Institute of Literature in the Department of Philosophy and Social Sciences, Chinese Academy of Sciences, Renmin wenzue chubanshe, and Shanghai yiwen chubanshe—becoming professional leaders in their respective institutions. The other group was the younger generation who were being rapidly trained in Russian language and literature. From the 1950s, Russian had become a major foreign language in China's secondary and higher education. There were many Soviet experts, and the teaching standards were generally high. Many foreign language colleges and universities offered courses in Russian literature. Some students were sent to the Soviet Union to study Russian language or literature. These young people acquired obvious advantages in translation, international exchange, and the collection of primary sources, and they became a force in their respective fields.

However, when compared to the bustling publication of translations from Russian, the actual study of Russian and Soviet literature was relatively quiet. The main reason for this was that, at the time, the discipline of Russian literature was still at its early stage, with very few professional researchers and a significant lack of academic forums for the publication of research findings. Notable research on Russian and Soviet literature during this period included Pushkin

studies by Ge Baoquan and Wang Zhongqi; Tolstoy studies by Ge Baoquan, Zhang Yu, Wang Zhiliang, and Ni Ruiqin; Gorky studies by Xiao San and Qian Gurong; Belinsky, Chernyshevsky, and Dobrolyubov studies by Zhu Guangqian, Ru Xin, Liu Ning, Xin Weiai, and others; Lunacharsky studies by Jiang Lu and others; and Vorovsky studies by Chen Shen and others.

In 1959 Lu Dingyi, head of the Propaganda Department of the Central Committee of the Chinese Communist Party, instructed the Institute of Literature of the Chinese Academy of Sciences to take charge of the compilation and translation of a set of book series on foreign literary classics. The 1961 plan called for three series: Foreign Literary Classics series, Foreign Classical Theories of Literature and Art series, and Marxist Theories of Literature and Art series. Thereafter, the three series were again listed as key projects in the Sixth and Seventh Five-Year Plans for National Social Science Development, but the third series was changed to Foreign Theories of Literature and Art. As a systematic project, the publication of these series, now under the Institute of Foreign Literature, over the subsequent years represented a signal achievement not only in China but also in world literature. With their precise and appropriate selection of topics and its grand scale, the three series enjoy high prestige among both scholars and readers. At the same time, together with other institutions, the Institute of Foreign Literature also launched other series: Collected Papers on Foreign Literature Studies, Collection of Translations in Modern Theories of Literature and Art, Spring Breeze Collection of Translations, Collected Essays on Tides in Western Literature and Art, Foreign Literature Research Material Series, and Twentieth-Century Euro-American Literary Theories Series. Among them, Foreign Literature Research Material Series, under the charge of the Institute of Foreign Literature, has published eighty titles since its launch in the late 1970s, including prestigious titles such as *Shashibiya pinglun huibian* [Compilation of Shakespeare commentaries] compiled by Yang Zhouhan, *Xiandaizhuyi wenxue yanjiu* [Studies on modernist literature] by Yuan Kejia, *Aosiding yanjiu* [Jane Austen studies] edited by Zhu Hong, *Fukena pinglun ji* [Collected commentaries on William Faulkner] by Li Wenjun, *Wu'erfu yanjiu* [Virginia Woolf studies] edited by Qu Shijing, and *Kafuka yanjiu* [Franz Kafka studies] by Ye Tingfang.

Golden Era (1978 to the present)

In 1977, when the Cultural Revolution was coming to an end, the central government formally established the Chinese Academy of Social Sciences within the Chinese Academy of Sciences. After the Third Plenary Session of the 11th Central Committee of the Chinese Communist Party launched reform and opening up at the end of 1978, an intellectual liberation movement swept the whole country. Like other fields, foreign literature studies entered a golden era of vigorous development. In 1978 China Association for Foreign Literature was officially established. In the several years thereafter, research societies for Russian (Soviet), French, German, Italian, and Spanish/Portuguese/Latin American literatures were also formed, one after another. After its publication was resumed, circulation of *Shijie wenxue* would surpass 300,000. In succession, journals dedicated to the translation, introduction, and study of foreign literature, like *Waiguo wenyi* [Foreign literature and art], *Waiguo wenxue yanjiu* [Foreign literature studies], *Yilin* [Forest of translation], *Guowai wenxue* [Literature abroad], *Sulian wenxue* [Soviet literature] (later renamed *Eluosi wenyi* [Russian literature & art]), *Waiguo wenxue* [Foreign literature], *Zhongguo bijiao wenxue* [Comparative literature in China], and *Waiguo wenxue pinglun* [Foreign literature review], were also founded.

German

Five generations of scholars, most significantly Feng Zhi among them, have produced a long succession of excellent translations and academic works, such as *Bulaixite xiju xuan* [Selected plays of Brecht] edited and translated by Zhang Li, *Bulaixite yanjiu* [Brecht studies] compiled by Zhang, *Kafuka quanji* [Complete works of Kafka] edited and translated by Ye Tingfang and Ye's works on Kafka, *Gede jieshou shi* [Reception history of Goethe] by Gao Zhongfu, and Yang Wuneng's translation of Goethe's novels and poems. Such works as Dong Wenqiao's *Xile* [Schiller] and Fushide *yanjiu* [*Faust* studies] later became famous books in Germanic literature studies. In classic German literature, works of translation and study on classic writers such as Friedrich Schiller, Heinrich Heine, and Henrich van Kleist continue to be published; in contemporary literature, striking achievements were made in the translation and study of Thomas Mann and Hermann Hesse, especially Huang Liaoyu's 1999 biographical research *Tuomasi Man* [Thomas Mann] and Zhang Peifen's 2006 *Heisai yanjiu* [Hesse studies]; in the compilation of literary history, there have appeared three important works: *Deguo wenxue jianzhi* [A brief history of German

literature] with Feng Zhi as chief editor, *Deguo wenxue shi* [The History of German literature] by Yu Kuangfu, and the five-volume *Deguo wenxue shi* [History of German literature] with Fan Dachan as chief editor. In recent years, the relationship between German thought, culture, and religion and German literature have received a lot of attention, including in works by Gu Yu: *Xiandai shimin shishi—19 shiji Deyu xiaoshuo yanjiu* [Epic of modern citizens—A study of 19th-century Germanic novels] (2007), *Yinni de shenxue—Qimeng qianhou de Deyu wenxue* [Hidden theology—Germanic literature around the Enlightenment] (2008), and *Deyu xiuyang xiaoshuo yanjiu* [A study of Germanic cultivation novels] (2013). At the same time, prominent achievements have also been made in the introduction and study of early German Romanticism, Austrian modernism, German theories of reception aesthetics, and the literary concepts of the Frankfurt School.

French

Institutions for teaching and studying French literature were set up throughout the country after reform and opening up. In 1979 Nanjing University formed the Institute of Foreign Literature; in 1983 Wuhan University formed the Institute of Studies of France and founded the journal *Faguo yanjiu* [Studies on France]; and multiple doctoral programs in French language and literature were set up in the Institute of Foreign Literature, Chinese Academy of Social Sciences, and at multiple universities. Numerous achievements were also made in the compilation of French literary history, including the three-volume *Faguo wenxue shi* [History of French literature] edited by Liu Mingjiu (1979, 1981, and 1991) and *Faguo wenxue shi* [History of French literature] by Zheng Kelu (2003). These became widely adopted textbooks for teaching literature in institutions of higher education. Collections of material for literary study were published in the Materials on Modern and Contemporary French Literature Studies series, including *Sate yanjiu* [Sartre studies] (1981), *Ma'erluo yanjiu* [Malraux studies] (1984), and *Xinxiaoshuopai yanjiu* [*Nouveau roman* studies] (compiled by Liu Mingjiu, 1986), to name just three.

At the beginning of reform and opening up, the generation of youth coming out of the Cultural Revolution faced various conundrums with regard to society and life. Like the young in postwar Europe, they earnestly embraced the French writers and philosophers Jean-Paul Sartre and Albert Camus, hoping to draw motivation for life from existentialist philosophy. The upsurge of interest in Sartre and Camus, especially among young people, occurred after the

publication of *Sate yanjiu* [A study of Sartre] (1981), edited and translated by Liu Mingjiu. Shortly thereafter, during the debate on humanitarianism and alienation that raged in 1983, existentialist thought and literature were criticized as representing the spiritual contamination by the Western bourgeoisie. However, with the publication of the second edition of *Sate yanjiu* in 1985 and the seven-volume *Sate wenji* [Collected writings of Sartre] in 2000, as well as the production of Sartre's existentialist plays, Sartre's work regained its place in serious academic discussion. In addition, serious attention was also given to the French intellectual tides of structuralism and postmodernism, theatre of the absurd, *nouveau roman*, and the literary criticism ideas and practices of the Geneva School led by Jean Starobinski. Some classic works in French literature were retranslated multiple times. For instance, over twenty translations of Stendhal's *Le Rouge et le Noir* appeared during this period. In the academic world, a far-reaching debate focused on the methods of translation specific to the translation of this novel. Among scholars of French, large-scale international conferences were held on Hugo, Balzac, André Malraux, and Simone de Beauvoir. The Fu Lei Translation and Publishing Award (le Prix Fu Lei), jointly set up by China and France in 2009, has further promoted and rewarded the translation of French cultural and literary classics.

More recently, the translation and study of French literature and literary theories have increased. The works of classic writers such as Stendhal, Hugo, Balzac, Charles Baudelaire, Prosper Mérimée, Gustave Flaubert, and Guy de Maupassant, as well as those of modern writers such as Marcel Proust, Stephan Mallarmé, George Bataille, Maurice Blanchot, Georges Perec, Claude Simon, J. M. G. Le Clézio, Patrick Modiano, and Michel Houellebecq, continue to be translated and published. Some neglected works of writers and theorists have become of interest to a younger generation of scholars: C. A. Sainte-Beuve's *Critiques et portraits littéraires*, Gérard de Nerval's *Aurélia ou le rêve et la vie*, Flaubert's *Dictionnaire des idées reçues* and *Lettres littéraires de Gustave Flaubert*, Proust's collection of essays selected by Zhang Xiaolu and published under the title *Pianjian* [Prejudice], Joris-Karl Huysmans's *À rebours*, Samuel Beckett's trilogy *Molloy*, *Malone meurt*, and *L'innommable*, Louis-Ferdinand Céline's *Mort à crédit* and *D'un château l'autre*, Claude Simon's *L'Acacia* and *Les Corps conducteurs*, and Julien Gracq's *Un balcon en forêt*, *Au château d'Argol*, *Un beau ténébreux*, *Lettrines*, and *La Presqu'île*, as well as *Xia'er shixuan* [Selected poems of Rene Char], *Lewei'erdi shixuan* [Selected poems of Pierre Reverdy], and *Bijiasuo shiji* [Selected poems of Pablo Picasso]. Phenomenology, structuralism,

psychoanalysis, hermeneutics, Marxism, and poststructuralism—Blanchot, Claude Lévi-Strauss, Jacques Derrida, Roland Barthes, Julia Kristeva, Tzvetan Todorov, Michel Foucault, Pierre Bourdieu, Jacques Lacan, Gilles Deleuze, Gaston Bachelard, Paul Ricoeur, Jacques Rancière, Louis Althusser, and Alain Badiou—were all introduced in China in a timely manner by a group of sensitive and diligent translators. Meanwhile, young scholars also kept track of and conducted preliminary research on these theories and doctrines that originated in France.

Russian

The policy of reform and opening up implemented by the Chinese government in 1978 and the subsequent intellectual liberation movement in China broke the stillness that had settled over the field of Russian and Soviet literature, pushing the study of it into deeper and broader spheres and resulting in works of translation and study that are far better than those in the past, both in terms of quantity and quality. In just a few years around 1986, there appeared one after another important works of literary history such as *Eguo wenxue shi* [History of Russian literature] compiled by Yi Suquan et al.; *Sulian wenxue shi lüe* [A brief history of Soviet literature] edited by Zang Chuanzhen et al.; *E Su wenxue shi hua* [History of Russian and Soviet literature] edited by Zhou Lequn; *Sulian wenxue shi* [History of Soviet literature] edited by Lei Chengde; *19 shiji Eguo wenxue shi gang* [Outline of 19th-century Russian literary history] by Liu Yading; *Sulian xiaoshu shi* [History of the Soviet novel] by Peng Kexun; *Sulian dangdai wenxue gaiguan* [Overview of contemporary Soviet literature] edited by Li Mingbin et al.; *Eluosi shige shi* [History of Russian poetry] by Xu Zhifang; *Sulian wenxue* [Soviet literature] edited by Jia Wenhua et al.; *Dangdai Sulian wenxue* [Contemporary Soviet literature] edited by Ma Jiajun et al.; and *Eguo wenxue shi* [History of Russian literature] with Cao Jinghua as chief editor. Many Chinese scholars have conducted research on intellectual tides in Soviet literature, such as Wu Yuanmai's *Sulian wenxue sichao* [Intellectual tides in Soviet literature] and Li Huifan's *Sulian wenxue sichao zonglan* [A comprehensive survey of intellectual tides in Soviet literature]. From a macroscopic perspective the former sought to “systematically expound the lines along which intellectual tides in Soviet literature developed,” making it an organic whole.

In this much more vibrant academic atmosphere, Chinese scholars conducted in-depth research on many important Russian and Soviet writers. National conferences dedicated to individual Russian and Soviet writers were

frequently convened—on Tolstoy and Vladimir Mayakovsky in 1980, Maxim Gorky 1981, Turgenev 1983, Mikhail Sholokhov 1984, and Fyodor Dostoevsky 1986. Of all Russian and Soviet writers, studies of Tolstoy stood out in the 1980s. Chinese scholars also published research on “resurrected” Soviet writers, prominent among them being Xue Junzhi’s *Huigui—Sulian kaijin zuojia wu lun* [Return—Five essays on Soviet writers lifted from banning]. With detailed and accurate material and a new perspective, the author conducted in-depth research on Mikhail Zoshchenko, Boris Pasternak, Yevgeny Zamyatin, Boris Pilnyak, and Andrei Platonov. During the 1980s substantial achievements were made in China’s Russian and Soviet literature studies. With no less than one hundred important works of study and translation, the bounty is easily seen.

The dissolution of the Soviet Union in 1991 had a tremendous impact on Sino-Russian (Soviet) literary relations that had already been through a century of ups and downs. The most obvious impact was the sharp decrease in the number of translations of contemporary Soviet and recent Russian literary works into Chinese. A shift in readers’ interest was a more direct cause than the restrictions China received with its accession to the Universal Copyright Convention. The political frustrations of the Soviet Union and the Eastern European socialist bloc brought about a reflective and critical attitude toward Russian and Soviet literature that had rarely been seen among Chinese researchers. People began to adopt a more objective and broader perspective with which to reflect upon the development process of Russian and Soviet literature. Since the 1990s, Russian and Soviet literature studies in China have broken the former pattern of studying individual writers and works and gradually become accustomed to looking at Russian literary works in the larger context of Russian culture. For instance, in Gorky studies, scholars were no longer satisfied with giving relatively empty political evaluations and turned to conducting dispassionate research grounded in scientific methodology and based on newly available archival materials. Also unsatisfied with studying his commonly acclaimed works, they probed into more Gorky’s controversial works such as *Untimely Thoughts* through archival research. Since the 1990s, literary works produced during Russia’s Silver Age (1890–1917) have received the attention of scholars, such as in Zhou Qichao’s *Eguo Xiangzhengpai wenxue yanjiu* [A study of Russian Symbolist literature] (1993) and Zheng Tiwu’s *Weiji yu fuxing—Baiyin shidai Eguo wenxue lun gao* [Crisis and revival—Manuscript on Silver Era Russian literature] (1996). Scholars also paid sustained attention to contemporary literature in Soviet Russia, especially works produced around the time when the

Soviet Union dissolved. Representative works in this regard include *Dangdai Su E wenxue shi gang* [Outline of history of contemporary Soviet Russian literature] by Ni Ruiqin and Chen Jianhua (1997); *20 shiji Eluosi wenxue shi* [History of Russian literature in the 20th century] by Li Huifan et al. (1998); and *20 shiji Eluosi wenxue shi* [History of Russian literature in the 20th century] with Li Yuzhen being the chief editor (2000). Particularly noteworthy is Zhang Jie's *Sulian wenxue de zuihou qinian* [The last seven years of Soviet literature] (1994), which examined literary phenomena on the eve of the dissolution. His *Dangdai Eluosi wenxue jishi (1992–2001)* [Chronicle of contemporary Russian literature (1992–2001)] further recounted the evolution of intellectual tides in Russian literature in the decade following the dissolution of the Soviet Union. With the improvement of Sino-Russian diplomatic relations, considerable progress was made in studying the literary relationship between the two countries, such as in *Zhong-wai wenxue yinyuan* [Chinese and foreign literature: A predestined affinity] by Ge Baoquan (1992); *Lun Zhong Su wenxue fazhan Jincheng* [On the development process of Chinese and Russian literature] with Ni Ruiqin as chief editor (1991); *Eguo wenxue yu Zhongguo* [Russian literature and China] by Wang Zhiliang et al. (1991); *Xuanze yu shiluo—Zhong E wenxue guanxi de wenhua guanzhao* [Choice and loss—A cultural perspective on Sino-Russian literary relations] authored by Wang Jiezhong (1995); and *20 shiji Zhong E wenxue guanxi* [Sino-Russian literary relations in the 20th century] by Chen Jianhua (1998 and 2002).

After the socialist ideology fell out of favor, some people turned to multiculturalist theories. As a result, research on Mikhail Bakhtin took center stage. Xia Zhongyi's *Tuosituoyefusiji de Dixiashi shouji he xiaoshuo fudiao jiegou wenti* [Dostoevsky's *Notes from the Underground* and the issue of polyphony structure in novel] raised the curtain on Bakhtin studies, and afterward a succession of work appeared: Qian Zhongwen's "*Fudiao xiaoshuo*" *jiqi lilunwenti* ["Polyphony novel" and its theoretical issues] (1983); Zhao Yifan's *Bahejin: Yuyan yu sixiang de duihua* [Bakhtin: Dialogue between language and thought] (1990) and *Bahejin yanjiu zai Xifang* [Bakhtin studies in the West] (1990); Zhang Jie's *Fudiao xiaoshuo lilun yanjiu* [A study of the theory of polyphony novel] (1992); Liu Kang's *Duihua de xuansheng—Bahejin de wenhua zhuanxing lilun* [The clamor of dialogue—Bakhtin's theory of cultural transformation] (1995); and Cheng Zhengmin's *Bahejin de wenhua shixue* [Bakhtin's cultural poetics] (2001), among others. In recent years, Chinese researchers on Russian literature have

also engaged in a spirited discussion on the new framework for twentieth-century Russian literature.

The Institute of Foreign Literature at the Chinese Academy of Social Sciences occupies a special position in Russian literature studies in this new era. After the start of reform and opening up in 1978, the discipline of Russian literature was the first at the institute to launch comprehensive and systematic research in China. Moreover, researchers in the field quickly produced many important publications, such as a large-scale compilation of materials *Sulian wenxue jishi 1953–1976* [Chronicle of Soviet literature 1953–1976] (1979); a collection of translated papers *Qishi niandai Shehuizhuyi Xianshizhuyi wenti—Sulian guanyu “Kaifang tixi” lilun de taolun* [The issue of Socialist Realism in the 1970s—Discussion in the Soviet Union on the theory of Open System] (1979); multiauthored collections of papers *Qishi niandai de Sulian wenxue* [Soviet literature in the 1970s] (1980); *Lun dangdai Sulian zuojia* [On contemporary Soviet writers] (1981); *Sulian wenxue shi lunwenji* [Collected papers on history of Soviet literature] (1982); and Tong Daoming’s monograph *Wu liu shi niandai de Sulian wenxue* [Soviet literature in the 1950s and 1960s] (1984). These publications played a very important role in promoting the overall start and subsequent development of Russian literature studies across the country.

The 1990s was a fruitful period for the discipline of Russian literature in the Institute of Foreign Literature. With the collective advantage of its team and the comprehensiveness of its research layout, the institute released over twenty monographs and more than ten volumes of collected papers, compiled and translated multiple kinds of academic material, and published a large number of articles and reviews. And since the turn of the century, progress has also been made in the building up of the discipline of Russian literature in China. For instance, East China Normal University and Helongjiang University formed research centers, Research Center on Russia and Research Center on Russian Language and Literature, respectively, which published important research findings in volumes such as *Russian Society and Culture in Transition* and *A Study of Russian Language and Literature*.

Eastern European

In 1990 *Dong’ou wenxue shi* [History of Eastern European literature] was published. This academic project, which took nearly ten years to complete and is 500,000 words in length, provides a systematic description of the past and present of literature in the Eastern European region and is the first book in China

collectively written by scholars versed in the languages of Eastern European countries. Thereafter, a number of period histories of the literature of Eastern European countries appeared, such as Zhang Zhenhui's *20 shiji Bolan wenxue shi* [History of Polish literature in the 20th century] (1998); Yi Lijun's *Bolan zhanhou wenxue shi* [History of postwar Polish literature] (2002); and Jiang Chengjun's *Jieke wenxue shi* [History of Czech literature] (2006). The study of Eastern European literature began to outgrow the earlier period when it was under political influence and had had to rely on third-hand translations, and scholars began to conduct in-depth research on the history, culture, and literature of individual Eastern European countries. Classic Eastern European literary works have been translated directly from the source language, such as, from the Czech, Jaroslav Hašek's *The Good Soldier Švejk*, Julius Fučík's *Notes from the Gallows*, and Karel Hynek Mácha's *Máj*; from Polish, two translations of Henryk Sienkiewicz's *Quo Vadis: A Narrative of the Time of Nero*; and from Romanian, I. L. Caragiale's *Satires* and *A Lost Letter*. After many years of work, Xing Wansheng published a six-volume translation of the writings of the Hungarian poet Sándor Petőfi *Peiduofoei wenji* [Collected writings of Petőfi] (1996). Along with his *Peiduofoei pingzhuan* [A critical biography of Petőfi], this massive project became the authoritative source through which China got to know and understand Petőfi.

The journal *Shijie wenxue* has devoted itself to the translation and introduction of Eastern European literature. Over the decades, it has published the collected works of such writers like Ștefănescu, Lucian Blaga, Jaroslav Seifert, Czesław Miłosz, Bohumil Hrabal, Milan Kundera, Wisława Szymborska, Imre Kertész, Witold Gombrowicz, Mircea Eliade, Emil Cioran, Vladimír Holan, and Ivan Klíma. In the late 1980s, when the Eastern European socialist countries were undergoing dramatic changes, Zuo Jia chubanshe published translations of the Milan Kundera's novels *The Farewell Waltz* (1987), *The Unbearable Lightness of Being* (1987), and *Life Is Elsewhere* (1989). These translations triggered in China a "Kundera fever." Scholars of Eastern European literature in China faced once again a difficult situation after the revolutions of 1989, but the translation and study of Eastern European literature nevertheless continued.

In order to fit China's Belt and Road Initiative, the translation and study of the literature of Eastern European countries has prospered. The most ambitious new translation series is the Blue Eastern Europe series, published by Huacheng chubanshe, under the chief editorship of Gao Xing. Translation and introduction of Polish literature, in particular, is thriving. Between 2012 and 2019,

Hunan wenyi chubanshe published five volumes of Wisława Szymborska's poetry. As an important European country that is friendly to China in recent years, Hungary has also had a large number of its writers and their works translated and introduced in China, prominent among them Márai Sándor's *Confessions of a Citizen*. Another Eastern European country to which China attaches importance is Serbia, which received China's moral support during the Yugoslav Wars. Between 2013 and 2018, more than twenty Serbian literary works were published in China, including three by Milorad Pavić: *Dictionary of the Khazars: A Lexicon Novel*, *Last Love in Constantinople*, and *Second Body*.

Italian

From 1978 to 1988, the number of translated Italian literary pieces increased considerably in a broad spectrum including various intellectual orientations and artistic styles. During this time, thirty-three volumes of fiction, poetry, and literary theory were translated from Italian directly. Chinese readers welcomed Alberto Moravia's fiction portraying social alienation, Italo Calvino's fables, Leonardo Sciascia's mafia works, Elsa Morante's monumental work on World War II *La Storia*, Tomasi di Lampedusa's masterpiece *The Leopard*, Luigi Pirandello's works in the theatre of the absurd style—and more. In addition, works of around seventy Italian poets, ancient and modern, and sixty fiction writers were published either in collections or literary journals. The poems of Petrarch, Giacomo Leopardi, Giovanni Pascoli, and Dino Campana, in dramatically different styles, were introduced to China for the first time. The works of some surrealist or avant-garde writers, such as Dino Buzzati, Luigi Malerba, Giorgio Manganelli, Giuseppe Bonaviri, and Giuseppe Pontiggia, also attracted the readers' interest once translated into Chinese.

Important progress was also made in Italian literary scholarship, with in-depth research occurring on medieval, Renaissance, nineteenth-century realism, and 1950s new realist literature. Zhang Shihua's *Yidali wenxue shi* [History of Italian literature] (1986, revised in 2003) and Lü Tongliu's *Yige qite de lishi wenhua xianxiang—Yidali wenlaizhuyi* [A unique historical and cultural phenomenon—Italian futurism] (1993) are representative works among them.

In 1989 the China Association for Italian Literature was established. Under its direction and organization, the translation, publication, and study of Italian literature were able to develop in a coordinated manner. In the last decade or so, Italian literary studies has mainly focused on translating Renaissance sources as well as modern, contemporary, and postmodern literature. Representative

works include *Majiyaweili quanji* [Complete works of Machiavelli] (2011) and translations and criticism of such major writers as Italo Calvino and Umberto Eco.

Greek and Roman

In the last four decades, out of their persistent search for the origins of Western civilization, Chinese scholars have made substantial achievements in the translation and study of ancient Greek and Roman literature. Luo Niansheng and Wang Huansheng are outstanding scholars in this field. Luo Niansheng himself has translated into Chinese *Iphigeneia in Tauris*, *Oedipus the King*, *The Persians*, an anthology of Lucian philosophy (1980), two comedies of *Aristophanes* (1981), the *Iliad* (1986–94), and Aristotle's *Poetics* (revised edition, 1982) and *Rhetoric* (1991). In collaboration with Shui Jianfu, he compiled *Gu Xila-Hanyu cidian* [Classical Greek-Chinese dictionary] and published a monograph, *Lun Gu Xila xiju* [On ancient Greek drama] (1985). In succession, Wang Huansheng completed the following monographs: *Gu Luoma wenyi piping shi gang* [Outline of history of literary criticism in ancient Rome] (1998), *Gu Luoma wenxue shi* [History of ancient Roman literature] (2006), and *Xisailuo Lun gongheguo daodu* [Guide on reading Cicero's *De re publica*]. He also translated Aesop's fables (in collaboration with Luo Niansheng and others, 1981), selected ancient Roman drama [in collaboration with Yang Xianyi and others, 1991], Homer's epics *Iliad* (jointly with Luo Niansheng) and *Odyssey* (1994–97), among others. In study of ancient Greek literary theory, Chen Zhongmei has made outstanding contributions, especially *Bolatu shixue he yishu sixiang yanjiu* [A study of Plato's poetics and artistic thought] (1998).

In the last decade, along with developments in classical studies, the translation and study of ancient Greek and Roman literary works entered a period of full rejuvenation. Compared with the previous period, Chinese scholars further forged a consciousness of independence from Western cultural hegemony in their research. Taking classical studies in the West as the starting point, many explored the process by which modernity came into being in the West. Furthermore, they grounded their work in contemporary realities, looking into and reflecting upon China's modernity, as they analyzed and sorted out the historical evolution of some major issues in Western literary and cultural history.

In the translation of ancient Greek and Roman literature and culture over the past ten years, two tendencies stand out: a large number of book series and

the emergence of a new generation of translators. Take the Daily Knowing Classics series. In imitation of the Loeb Classical Library, it places the classical Greek on facing pages with Chinese, thus providing the primary source to Chinese scholars. The Classics and Interpretation series, edited by Liu Xiaofeng and Gan Yan, collected a wide range of books and carried out systematic translation and commentary on classics in ancient Greek and Roman culture. Two series—Chinese Translations of World Academic Masterpieces and Daxian Academic Translations—provide numerous works of translation or study of ancient Greek and Roman classics. In terms of research on ancient Greek and Roman literature under the guidance of the Strauss school, works like Liu Xiaofeng's *Wang you suo cheng: Xidu Bolatu zhaji* [The king had accomplished something: Notes on studying and reading Plato] (2015) stand out.

Northern European

Translations of Henrik Ibsen's plays, Hans Christian Andersen's fairy tales, and Georg Brandes's literary history works have long had been influential in China. After 1978 Shi Qin'e and Zhang Huawen became the two most representative translators and scholars of Northern European literature. Versed in the languages of multiple Northern European countries, Shi published her edited book *Dangdai Bei Ou duanpian xiaoshuo ji* [Collected contemporary Northern European fiction] in 1986, which was the first collection in China that comprehensively introduced contemporary Northern European fiction. The *Bei Ou wenxue shi* [History of Northern European literature], published in 2005, is a monograph she wrote with great care after years of research and analysis. As the first monograph on the history of Northern European literature in China, it systematically treats the development of literature in the five Northern European countries, with an emphasis on those writers whose works enjoy worldwide influence.

Spanish and Portuguese

The translation of Spanish literature in China began with *Don Quixote*, jointly translated by Lin Shu and Chen Jialin and published in 1933. After the 1950s and 1960s, in the wake of Cuban Revolution and out of the need to associate with the political left in Chile and other Latin American countries, translators of Spanish and Portuguese trained in China put particular focus on translating and disseminating the literature of Latin American countries. As a branch of Southern European literature, Spanish literature did not arouse strong interest.

But in 1979 a new group was formed: the Society for Spanish, Portuguese, and Latin American Literature Studies of the China Association for Foreign Literature, which included researchers from the Institute of Foreign Literature, Chinese Academy of Social Sciences, and Spanish teachers in institutions of higher education and covered all translators and researchers of Spanish literature from across the country.

During the three decades of reform and opening up, major institutions such as the Institute of Foreign Literature of the Chinese Academy of Social Sciences, the Department of Western Languages at Peking University, the Spanish and Portuguese majors at Beijing Foreign Studies University, and the Department of Spanish at Nanjing University have continuously advanced the translation of Spanish and Portuguese literature. In 1993 and 2003 Chen Kaixian's "Cervantes Study" and Chen Zhongyi's "Study of Spanish Golden Age Literature" received grants from the National Social Science Fund. The formation of the Center for Hispanic Studies at Peking University in 2000 marked the preliminary establishment of the research system for Spanish literature. Although the teaching of Portuguese started in 1960, almost simultaneously with that of Spanish, research on Portuguese literature relatively lagged behind.

Meng Fu's *Xibanya wenxue jianshi* [A brief history of Spanish literature], published in 1982, kicked off historiographical writing on Spanish literature. From then to around 2006, achievements made in Spanish literature studies were mainly seen in the compilation of literary histories and guides for reading. Among them, representative works include Zhang Xuhua's *20 shiji Xibanya wenxue* [Twentieth-century Spanish literature] (1997), Dong Yansheng's *Xibanya wenxue* [Spanish literature] (2003), Zhao Zhenjiang's *Xibanya yu Xibanyayu Meizhou shige daolun* [Introduction to Spanish and Hispanic American poetry] (2002), and his *Xibanya wenxue: Huangjin shiji yanjiu* [Spanish literature: A study of the Golden Age] (2007). In the subsequent ten or so years, scholars of Spanish and Portuguese began to turn to conduct specialized studies on specific periods and groups of writers, as well as gender and social issues. Representative of this period is the five-volume *Xibanya he Xibanya Meizhou wenxue tongshi* [A comprehensive history of Spanish and Hispanic American literature]. After 2006 the Chinese academy paid most attention to Spanish literature during the Golden Age (from the sixteenth to the seventeenth century), the Silver Age (first half of the twentieth century), and after the Spanish Civil War. As for Portuguese literature, research focuses on classic writers.

Research on Spanish Golden Age literature mainly concentrates on Cervantes. From 2002 to 2020, there were around one hundred articles devoted to the Golden Age master. Chen Zhongyi compiled *Saiwantisi xueshu shi yanjiu* [A study of the history of scholarship on Cervantes] (2011), providing a detailed history of how *Don Quixote* and Cervantes's other major works were interpreted and received. Today Cervantes studies are still deepening. Beyond Cervantes, the mystic poetics of the Golden Age poet San Juan del Molinillo has also received researchers' attention. Beyond Juan Ramón Jiménez and anti-fascist literature, twentieth-century Spanish literature has received less attention than that of Latin America and, in particular, the work of Nobel Prize laureates Gabriel García Márquez, Mario Vargas Llosa, Pablo Neruda, and Gabriela Mistral. The topic of gender is fairly prominent in the study of contemporary Spanish literature, especially in Duan Ruochuan's translation and study of the gender consciousness of Mistral and Luisa Bombal.

Since China's accession to the Universal Copyright Convention in 1992, market demand has mainly determined the translation of Spanish literary works. As a result, the study of classic writers and the importance attached to anti-fascist writers have given way to popular works. The import of the translation of Carlos Ruiz Zafón's *The Shadow of the Wind* from Taiwan, as well as the translation into Chinese of Zafón's entire Cemetery of Forgotten Books series is a sign of that turn. Seizing the opportune moment, multiple novels of another popular writer, Arturo Pérez-Reverte, such as *The Club Dumas* and *The Painter of Battles*, were also translated into Chinese.

The translation, introduction, and study of Portuguese literature still fall along the line of the two classic masters José Saramago and Fernando Pessoa. Translation of the former has been mainly due to support from cultural institutions and publishing funds in Macau. In contrast, attention to Pessoa came from creative writers and the reading public earlier than from researchers. In the late 1990s Han Shaogong was the first to translate Pessoa's *The Book of Disquiet* from English, but it was not until 2012 that Min Xuefei, a scholar of Portuguese at Peking University, translated his major work *Alberto Caeiro* into Chinese.

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