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The Reconfiguration of Literary Cognition by Translation in Late Qing Dynasty¹

Yong Xiao²

ABSTRACT

In the history of China, Late Qing period (1894-1911) witnesses a great change on people's ideology and cognition with the input of western people, capital and books. A great number of intellectuals take up the work of translating books from western cultures. The research proposes that translation practices plays an essential role in the reconfiguration of literary cognition in Late Qing dynasty (1894-1911). In order to prove the hypothesis, the author of this study adopts the method of Chinese historic philology, the theory of cultural proliferation and some deconstructionism approaches from translation study. From the perspective of Poly-system theory by Itamar Even-Zohar, two premises leading up to the prosperity of translated literature emerges in the special period of late Qing (1894-1911). The process of translation practices reconfiguring the literary cognition of the intellectuals in late Qing are illustrated with historical facts and statistics. The renewed literary cognition and methodologies of the intellectuals in late Qing manifested itself in the literary creations, critiques, and values. The study confirms the idea that translation practices can deconstruct and in the meantime reconstruct the structure of target language society.

Key Words: Translation Practices; Reconfiguration; Literary Cognition; Late Qing.

JEL classification code: A13, B15, D23, J17, N25.

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1. Introduction

The perspective of translation study turned to cultural study since 1990s. Scholars tried to re-interpret or deconstruct the concept, process and functions of translation. Under this context, the study of functions of translation and powers of translators from the perspective of target culture became one of the focuses among scholars across the world (e.g. Even-Zohar, 1990; Lefevere, 1992; Lambert & Lefevere, 1993; Schmidt, 1997; Lefevere & Bassnett, 1998; Hermans, 1999; Tymoczko, 1999). Andre Lefevere (1998) analyzed three English versions of *Mother Courage* written by German dramatist

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² School of Foreign Studies, Northwestern Polytechnical University, 127 West Youyi Road, Beilin District, Xi'an Shaanxi, 710072, China.
Tel: +86-17749034486. Email: xiaoyong@nwpu.edu.cn

Brecht and illustrated that the image of dramatist in western reader's minds who didn't understand German was reconstructed by the biases of American literature and ideology working with the conspiracy of American translators and literary critics. Translators and literary critics reconstituted the images of dramatist and his works with their knowledge and ideology. In another word, they completed a process of cultural construction. This is called cultural proliferation in the study of cultural communication. Cultural communication is a process that people re-evaluate and re-define foreign cultures in accordance with their own experiences and value system. Translation is an action of cultural communication. So translating activities must result in the cultural proliferation of target language. The study argues that in the special period of late Qing (1894-1911), translating activities brought about the deconstruction, reconstruction and cultural proliferation of target language society. To be specific, translation practices plays an essential role in the reconfiguration of literary cognition in Late Qing dynasty (1894-1911). However, there isn't an automatically cultural proliferation or reconstruction. According to the theories of postmodern translation study, the cultural reconstruction is affected by translators and receivers' experiences, knowledge, psychologies, and value systems. Moreover, cultural reconstitution is also influenced by social environments, mass participation and the propagation of mass medium which can help produce a kind of social ideology. Only when a certain foreign cultural information conforms to the needs of contemporary social ideology and value systems is the target culture in need of proliferation. With the methods of Chinese historical philology, the theory of cultural proliferation and some deconstructionism approaches from translation study, the author of this study will analyze and prove that in the period of late Qing Dynasty(1894-1911), western cultures and ideologies were received and accepted by contemporary Chinese political elites and intellectuals mainly through translating practices, which reconstituted their knowledge structures and value systems and even changed their perspectives and methods in interpreting the world including their literary cognition. As a result, late Qing Dynasty (1894-1911) saw the prosperity of translated literature and domestic literature especially the booming of novel reform and creation. The study finds that translation practices play a key role in the process of cultural reconfiguration or proliferation. The findings strengthens the argument that translation as one type of social practice has the power to deconstruct, reconstruct the target language culture and society.

2. Methodology

The study applies the method of Chinese historical philology to exploring the facts and statistics to illustrate: the social history background for prosperous translating practices in Late Qing Dynasty, reasons for the prosperity of translated literature in the same period, the construction of a modern structure of academic knowledge, the construction of a new western literary knowledge structure, the construction of a new western literary knowledge structure and the manifestation of reconstructed literary cognition in Late Qing Dynasty. This research also uses the theory of cultural proliferation and some postmodern approaches of translation study like constructionism, deconstructionism and polysystem to analyze and discuss the process of rebuilding intellectuals' literary cognition of Late Qing.

3. The social history background for prosperous translating practices in late Qing dynasty

Chinese translating practices were always involved with politics. From the end of 19th century to the early 20th century, China had witnessed the Westernization Movement, Hundred Days of Reform, and the Revolution of 1911. In the meantime, the wave of translations reached its second peak. China had learned western techniques, industries and political systems by now. But the nation was still trampled by all kinds of imperialists. "To save the nation" had been the slogan for the intellectuals in the field of translation at that time. The failure of the war against Japan in 1895 inspired Chinese intellectuals to translate significant western social, economic, philosophical and literary works to awaken the so called "ignorant Chinese people". Translation practices were regarded as a new method to save the nation. Among the intellectuals, Liang Qichao, Ya Fu, Lin Shu were the most outstanding representatives of them. During this time, the translation of foreign novels was most influential. By the end of 1919, 2545 translated novels were published while there were no more than one hundred

translated poems, more than twenty translated dramas, and a small quantity of translated prose, fables, and fairy tales. There were all kinds of novels including social novels, love stories, historical novels, political novels, educational novels, science novels, and detective stories etc (A Ying, 1996). They opened up a new world for Chinese readers and introduced many new writing styles and techniques to Chinese novelists. Indeed, Chinese intellectuals not only learned some techniques in creating literary works, but were they educated and rebuilt in their ideologies and literary cognition.

4. Reasons for the prosperity of translated literature in late Qing dynasty

According to Itmar Even-Zohar' Polysystem (1990), translated literature can enter into the mainstream literature system only under three circumstances:(1) when a literature system is still 'young' and has not yet crystallized; (2) when a literary form is 'weak' or 'peripheral' within a large literature system; and (3) when a literature system contains a vacuum or finds itself in a stage of crisis or at a turning point .The period of Late Qing Dynasty saw the boom of translated literature for the emergence of the second and third condition.

In the history of Chinese literature, poetry and prose had always been central, canonical and orthodox. Until the end of 19th century, their status had never been questioned and shaken. Although in the periods of Ming and Qing Dynasty novels written in vernacular Chinese appeared but they were only taken as popular readings for those common people. For those official scholars, most novels were forbidden to read. So the status of novel was weak and peripheral within Chinese literature which is compatible with the second condition.

Although in more than two thousand years, Chinese literature had experienced quite a few changes in its canons: from prose prior to Qin Dynasty to folk poems in Han Dynasty, to parallel prose in Wei Jin period, to the Metrical Pattern Poetry in Tang and Song Dynasty, to poetic drama in Yuan Dynasty, then to novels in Ming and Qing Dynasty. The cores of Chinese literature remained unchanged: moral judgment and the orthodox status of poetry and prose. However, by the end of 19th century the status of poetry and prose were beginning to be challenged while the status of novel was enhanced. Because the war between Japan and China in 1894 awakened Chinese intellectuals and they realized the force of western social science and humanities were more powerful than machines and guns. The Reform Movement of 1898 ended in failure but the reformers understood that they must awaken all the Chinese people and call on them to get united to fight against the imperialists. Translated literature especially novels were regarded by the contemporary intellectuals as the most powerful tool of reforming and remolding Chinese characters. The traditional literature system was in crisis, which was compatible with the third condition.

In 1899, Liang Qichao advocated the Revolution of Novels and put forward that novels were the best form of literature and it should take the central position. Many intellectuals supported him. In order to establish the orthodox status of novels in Chinese literature system, they told Chinese intellectual readers in many articles that novels held an important position in western literature. For example, "novels rank first in western literature" (Liang, 1902), "people in Europe and America were educated by novels" (Li, 1903) "the essential step to refresh the people of a nation is to renew novels of the nation" (Liang, 1902) and so on. However, their real purpose was to save the country by enlightening Chinese with novels, not just to flourish the literature system. Although in the periods of Ming and Qing Dynasty novels written in vernacular Chinese appeared and became popular among average readers. There were even some excellent novels such as A Dream of Red Mansions, Outlaws of the Marsh, the Romance of Three Kingdoms, and Monkey King. However, Chinese novels had many disadvantages: writers' aim was just to cater to their readers, the types and genre of novels were limited and the themes were stereotyped. In addition, intellectuals in Late Qing believed that most Chinese novels had negative impact on Chinese people and were the deep root of social and political corruption. So when Liang Qichao and other intellectuals were establishing the central position of novels, they had no choice but totally abandon Chinese novels because they could not have their contents loaded with new ideas and could not fulfill the task of educating the people and saving the nation. It was inevitable that the intellectuals turned to the translated foreign novels and spoke highly of them as the best instrument to save the nation and its people.

5. Analysis and findings

5.1 The construction of a modern structure of academic knowledge

In the period of Late Qing Dynasty, Western social, economic, political, philosophical, literary, humanistic thoughts and values brought by translation practices had been transformed into a new structure of knowledge and literary cognition which had been used by the intellectuals as powerful weapons in the political argumentation and literary creation and critiques. Those western thoughts and values were filtered and rebuilt by many other factors except for translations. In the study of communication, there are factors of translator or disseminator, receiver, public media, and mass participation. In the study of translation, there are factors of addressee, preliminary norms, initial norms, operational norms, expectancy norms, communication norms, and relational norms. There surely are other factors that restrict the process of translation or cultural construction and deconstruction. But one of the most important factor in Late Qing Dynasty was the role of patronage. Andre Lefevere's concept "patronage" (Lefevere, 1992) is defined as powers (individuals or institutions) that can hinder or further the translating and rewriting of literary works. Patronage secures the relations between literature and its environment. Patronage is mostly interested in ideology, understood as the dominant concepts and cognition of what society should be, or can be allowed to be. Progressive intellectuals, newspapers, journals, and publishing houses most of which were controlled or owned progressive intellectuals were main part of patronage in Late Qing Dynasty (1894-1911). Progressive intellectuals regarded translation practices as the best way of learning western thoughts and knowledge to save the nation. Although the deep structure of knowledge and values of them were still traditional Chinese and Confucius values, the western knowledge exerted a profound influence in destructing and rebuilding their structure of knowledge and cognition in the special period from 1894 to 1919. Western knowledge and thoughts brought by the wave of translations and spread through the power of mass media during the period between 19th and 20th century not only destructed the knowledge structure of that time but also shattered the system of values of the time. Western social, scientific, philosophical, humanistic and literary knowledge and thoughts which were totally different from Chinese traditional knowledge and thoughts was not only a great hit to Chinese traditional structure of knowledge and spiritual world but a new cognitive method and knowledge structure among intellectuals. This new structure of knowledge and cognition accelerated the modernization of Chinese conceptions of literature and transformed the literary values and cognition from classic to modern.

5.2 The construction of a new western literary knowledge structure

The appearance of literary translation in late Qing Dynasty was a historical event in Chinese literary history, which provided a chance for common people to know of western customs and culture, made Chinese intellectuals enjoy a different pattern of literary expressions and inspired them to seek for a path to literary reform. The modern literary translations started from translation of poems while the translation of novels was most influential.

According to A Ying (1960), the amount of translated novels were 608 of which 154 were translated in 1905. In April of 1872, two novels were published in Shanghai Newspaper Shen Bao (申报). One was Gulliver's Travels (《谈瀛小录》) written by Jonathan Swift; another was The Legend of Sleepy Hollow (《一睡七十年》) written by Washington Irving. These two translated versions were totalized less than six thousand words and their translators were not found yet, but they initiated the trend of translation of novels. In 1873, a hermit named Li Shao (蠡勺) translated an English novel 《昕夕闲谈》 (its original name have not been found yet in Chinese academia) and this was a comparatively integrated version. The translator stated the purpose of the translation in the foreword was not only to widen the horizons of Chinese and record the European customs but also to inspire Chinese scholars to experience and observe the human relations and society according to the description of characters in the novels. In 1904, when the offprint was published by Wen Bao Publishing House (文宝书局), in the preface, the purpose was stated as transmitting democracy.

Against this background, from the end of 19th to 20th century, the prosperity of translated novels was unparalleled. Li Shu was one of the most productive translators. He translated more than

170 novels written by 98 authors. Besides Lin Shu's translations, there were Daniel Defoe's *Robison Crusoe* translated as 《绝岛漂流记》 in 1902, Jonathan Swift's *Gulliver's Travels* translated as 《汗漫录》 · R · L · Stevenson's *Treasure Island* translated as 《金银岛》 in 1904, Greek classic Aesop's *Fables* translated as 《海国妙喻》 in 1888 (Ma, 1998). A fact should be noticed that the foreign novels were classified and translated according to subjects and purposes. This proved that the intellectuals of that time was quite positive to choose western culture. From 1896 to 1897, Conan Doyle's detective stories translated by Zhang Kunde were serialized in the *Current Affairs* (《时务报》) edited by Liang Qichao. This surged the wave of translation of detective stories. The complicated plots, the fantastic detective methods, the meticulous ratiocination were fresh to Chinese readers who had been accustomed to the novels of legal case (公案小说) and novels of errantry (侠义小说). A great deal of Japanese political novels translated by Liang Qichao and others inspired intellectual's political awareness and cultivated their national consciousness. Conforming to the need of reforming the society and renewing the people, some intellectuals began to translate educational and science fictions with the purpose of enlightenment. French sci-fi writer Jules Verne's *Vingt mille Lieues Sous Les Mers* (《海底旅行》) had been translated by Lu Jidong and his *Around the World in Eighty Days* had been translated by Lu Xun (Ma, 1998). On the basis of modern science, the science fictions described human's conquering of nature and the illusion about future science, which attracted and convulsed Chinese readers who had been living in a closed and behindhand scientific circumstance for such a long time. The translated novels opened up a totally new world for Chinese readers. The contemporary intellectuals unconsciously received a new structure of literary knowledge and skills by reading these translated novels. Most intellectuals from May 4th generation such as Lu Xun, Zhou Zuoren, Guo Moruo, Hu Shi, Zhu Ziqing, Bing Xin, and Qian Zhongshu ect. claimed that they had read about translated novels and were deeply affected by them. Zhou Zuoren once said, "to be honest, nearly all of us got the first glimpse of foreign novels by reading the translated novels by Lin Shu and began to take interest in foreign literature. I used to imitate his translations." (Shao, 1993) Guo Moruo (1979) once put it, "Li Shu's translated novels are my favorite readings and have a decisive role in my literary creation." Translated novels had huge impact on the creation of Chinese novels. The genre of novels were enriched. There appeared the creation of political novels, science novels, detective novels, and educational novels in Chinese literary system. Chinese patterns of narration was transformed. The method of flashback and the use of first person were more frequently seen in Chinese novels. Chinese novelist learned many skills from translated novels such as exquisite painting of portraits, profound depicting of psychologies, and meticulous describing of environments etc. Moreover, the introduction of aesthetic ideas of Hegel, Kant, and Schopenhauer also became the methodology of progressive intellectuals in their literary creation and criticism.

The extensive introduction and translation of "western learning" which was represented by Yan Fu's translations of academic classics and Lin Shu's novels translations widened the horizons of intellectuals in the period between 19th and 20th centuries. More and more people began to notice "western learning" and absorbed the humanistic knowledge. Evolutionism, French Didacticism, western aesthetics and all sorts of novels were regarded as a new structure of philosophic and literary knowledge among intellectuals and scholars and formed a new spiritual resource different from Chinese traditional knowledge. The new spiritual resource provided the intellectuals with a new value judgment on humanities, society, and literature of the era. Thus a great change consequentially took place on the literary theories, critiques, and the cognition of literature.

5.3 The manifestation of reconstructed literary cognition in late Qing dynasty

Applying their newly-found western literary knowledge and methodologies into literary analysis and comments had been a commonplace among intellectuals in Late Qing Dynasty. The evidence of their literary cognition transformation could be found in their published literary comments and critiques.

5.3.1 The upgrade of novel's position in Chinese literary system

Under the influence of translated literature, intellectuals' attitude toward novels was totally changed. The position of novels was upgraded from periphery to centre in Chinese literature system.

Chinese novel firstly appeared in the Dynasty Wei and Jin. Then in Tang Dynasty, the legend of Tang dynasty (唐传奇) was very popular. In Ming and Qing Dynasty, The development of novels reached its peak and appeared the classics like Dream of the Red Chamber, Outlaws of the Marsh, Romance of the Three Kingdom and Monkey King. But novels were still despised as books propagating sex and violence. In the system of Chinese literature, poem and prose was the centre and novel was periphery.

It was the intellectuals in Late Qing Dynasty who regarded novels as the first class products in literature. On the basis of western literary theory and the creation of novels, the intellectuals advocated the revolution of novels. Although they stressed the social and political functions of novels, the status of novels was promoted in the meantime. Some of them even wrote thesis to promote the position of novels such as Liang Qichao's On the Relationship between Fiction and Society, Di Baoxian's On the Position of Fictions in Literature, and Tao Youzeng's On the Influence of Fictions etc.

With the upgrade of position, the number of novels created by Chinese writers increased enormously. According to the figures provided by General Catalogue of Chinese Popular Fictions edited by Jiang Su social science academy (1990), the number of novels from 1901 to 1911 was 529 except translated novels. Whereas from Tang Dynasty to 1840, the number was 502. Comparing the two numbers, we can see the position of novels in literature in Late Qing Dynasty.

5.3.2 Criticizing Chinese literature with western literary approaches

With the translation of western philosophical thoughts and literary theories, Chinese intellectuals began to study literature with western approaches. In the field of literary creation, intellectuals were against imitating their ancestors and proposed the reform of literature. Some intellectuals claimed that literature should describe new things, express new thoughts, and create new artistic concepts. In the field of criticism, there were intellectuals who applied western philosophical, aesthetic theories into studying the internal rules of Chinese literature. They were Wang Guowei, Liang Qichao, Jiang Guanyun, Xu Nianci, Huang Ren etc. For example, Chinese drama was not divided into Tragedy and Comedy until Jiang Guanyun (1905) used the term of "tragedy" in his critiques. In discussing the importance of drama, he stated that tragedy was like an university where kings and his people get educated and it was in tragedy where heroes were cultivated and all the best plays were tragedies, no comedies. He believed that Wang Xiaonong's (汪笑侗) play Monument for a gang of scholar officials (《党人碑》) was the only tragedy at that time. Wang Guowei (1915) was another famous critic who dissertated on tragedy. He applied western theories into reviewing Chinese dramas. He refuted scholars' view from Japan that there was no tragedy in China and pointed out that there were many tragedies in Poetic Dramas in Yuan dynasty (元剧) such as Autumn in Han palace (《汉宫秋》), Rain on Chinese parasol (《梧桐雨》), Dream of west Sichuan (《西蜀梦》), Jie zitui burnt to death by fire (《火烧介子推》), Zhang qianti killing his sister-in law (《张千替杀嫂》). He especially canonized Snow in midsummer (《窦娥冤》) and Cheng ying save the orphan of Zhao's family (《赵氏孤儿》). He praised these two dramas as "the most tragic" and "can be listed as one of the greatest tragedies in the world." In criticizing a Dream in the Red Mansion, he wrote, "the business of art and literature is to describe the pain and relief of life", "a Dream in the Red Mansion is the tragedy of the tragedies" and "a tragedy from head to toe". He argued that the tragedy in a Dream in the Red Mansion was "Because of the position and relationship of the characters in the play; It is not necessary to have the nature and unexpected changes of the snake and scorpion, but to be forced by ordinary people and ordinary circumstances. Those who, knowing the harm, gave and received it, each did his best and each took no responsibility for it". Although the spirits of Wang Guowei was negative in explaining the tragedy meaning of a Dream in the Red Mansion, his method was significant in the history of Chinese literature.

With the constructed new structure of knowledge, western aesthetic theories were also used as an instrument in analyzing Chinese literature. Huang Ren (1907) once wrote, “In fiction, literature tends to be all about beauty”. On the basis of western aesthetics of Hegel, Kant, and Kirchmaun, Xiu Nianci prescribed five basic elements of a novel. “On the one hand, 'mellow to nature'; on the other, 'beauty is in the concrete ideal, not in the abstract ideal'; on the third, 'the pleasure of beauty'; on the fourth, 'the image'; and on the fifth, 'idealization' ”. This was never seen in Chinese history of literature. Discussing the features of novel with western aesthetics was the expression of the rebuilt literary cognition. The structure of knowledge of intellectuals at that period was more than Confucianism, Taoism, and Buddhism. Western thoughts and aesthetics of Schopenhauer, Nietzsche, Hegel, Kant, and Kirchmaun had become important part of their knowledge. They used this new knowledge to study Chinese literature and rebel against Chinese traditional literary cognition.

5.3.3 Pursuit of pure literature

In ancient Chinese literature, literary cognition was extensive and miscellaneous. In Pre-Qin period, The book of history (《尚书》), the book of changes (《周易》), spring and autumn annals (《春秋》), the Chronicle of Zuo (《左传》), the Analects of Confucius (《论语》), the book of Chuang Tzu (《庄子》), the book of Lao Tzu (《老子》), the book of Xuncius (《荀子》), and the book of Han Feizi (《韩非子》) were all listed as literary works. From anthology (《文选》) edited by Xiao Tong to the anthology of classical prose (《古文辞类纂》) edited by Yao Nai, their literary classification guidelines were also miscellaneous. It was the translated western pure literature classification such as novels, poems, dramas, fables, and fairy tales that changed the intellectual's miscellaneous literary cognition in Late Qing Dynasty. The translation of western literary critiques and theories helped Chinese intellectuals establish their cognition of pure literature. For example, Jin Songcen wrote in his essay Artistic view on literature (Guo, 2000) that literature had two features: one is to express the author's feelings; another is to convey the feelings to his readers. He clarified the aesthetic feeling of literature and corrected the views of intellectuals who regarded literature as preaching instrument. About the beauty of literature, Huang Ren (1904) gave a definite explanation in the Foreword to Chinese History of Literature “Beauty is the most important element of literature, and literature without beauty is like the body without soul. Truth is ruled by wisdom, and beauty by feeling. Therefore, the entity of literature can be described as a feeling.” He emphasized the sovereign position of feelings in literature. His ideas belong to the concept of pure literature. Lu Xun and Wang Guowei also emphasized pure literature. Lu Xun (1908) wrote in his essay On the Poetic Power of Maras (《摩罗诗力说》) “from the perspective of pure literature, the nature of arts is to make its readers and audiences to reflect and entertain. Literature is one of the art forms which quality is the same and has nothing to do with the governance of a nation and the pursuit of benefits and truth.” Wang Guowei (1908) stressed the aesthetic property and independent character of literature. On the basis of philosophy of Kant and Schopenhauer, Wang Guowei (1908) put forward the concept of “pure literature” and analyzed systematically the nature and aesthetic features of literature and arts. He believed that literature was pure spiritual activities without utilitarian purposes such as social cognition, education and politics. So the writers with purposes to make money and obtain reputation were not real litterateur. Wang Guowei (1905) maintained that literature should be divorced from “the interests of society and politics” and keep its purity and refinement. He sharply criticized the theories that regarded literature as an instrument of political education and ignored its value as literature. Wang Guowei (1906) classified literature as “lyric literature” and “narrative literature”. He held that Chinese were good at “lyric literature”: Qu Yuan and Tao Yuanming were lyric masters but still “at its naive period” in “narrative literature”. but His views about The Romance of the Three Kingdoms were self-contradictory: On the one hand, he didn't think it qualified to be pure literature; on the other hand, he admitted that the description of Guan Gong releasing Cao Caowas out of the hand of a master. Maybe the Romance of the Three Kingdoms showed its pure literary quality in describing some figures while its narration of history and the laws of rise and fall revealed its emphasis on historical fact. Moreover, it couldn't get rid

of the function of social and political education and reached the pure aesthetic state. Therefore, it couldn't be put into the range of pure literature. Wang Guowei made a great contribution to destroying the ancient miscellaneous literary cognition and establishing a pure literary cognition.

Under the influence of western aesthetics, studying literature from aesthetic perspective had been very popular from the end of 19th to 20th century. Huang Ren (1907) said, "novels are one of the literary patterns inclining to beauty". Xu Nianci (1908) said, "novels are the first-class works with ideal aesthetics and emotional aesthetics". Huang Yuansheng regarded literature as "the second nature produced by one's soul". Its function was "to observe and reflect on the universe", "comprehend the life", "harmonize the disposition" and "sublime the aesthetic sense" (Liang, 1984). It is obvious that the traditional conception of miscellaneous literature had been destroyed and the conception of pure literature was deeply rooted among the intellectuals.

One typical example to display the literary cognition of modern intellectuals from the end of 19th to 20th century was brothers Zhou. From their early essays, we can see that their cognition of literature were more complete and mature. Lu Xun (1908) said, "in the field of pure literature, the nature of arts is to make its reader or audience moved and happy". As a "useless use", literature could "culture one's state of mind", "illuminate the mysterious principles of life", "reveal the truth of life", and "give one rewarding instruction". He proposed to break the conventional patterns and express rebelling and depressed voices. He listed romantic poets such as Byron, Shelly, and Picera etc. and praised their rebellions and personalities. Then, he explained the relationship between "the promotion of personality" and "the establishment of the nation". Obviously, Lu Xun combined the expression of personality with benefits on life and revolution on sense of beauty in discussing the essence of literature. He was neither a radical individualist nor an instrumentalist. He stressed on the mission of literature and respected the law of arts and promoted the reform on national character with literature. His brother Zhou zuoren (1908) was identical with him on the literary views. One of Zhou zuoren's early important essays was *On the Meaning and Mission of Articles and the Loss of Chinese Contemporary Essays*. Although in the essay, he still used the word "article" which belonged to extensive literary cognition, the essay mainly introduced western literary concepts. On collecting the views from western literary theorists, he formed his own understanding about the nature of literature. First, "it must be written on papers". Second, "it must not be science". Third, "it must be the medium of one's thoughts". Fourth, "it must be of mediation, sensibility and beauty". Generally speaking, literature was in words not sounds and argumentation but the visual expression of experiences and feelings, which achieved its aim through aesthetic sensation. Zhou zuoren revealed the essence of literature such as its visualization, nonentity, as well as anesthetic and non-doctrinal features. He established the "mission" of literature. One was "to speak with substance" or "meaning", which meant "to collect essential ideas and transmit them into peoples' minds to improve their souls". Two was "to elucidate the spirits of the time" to guard the people and made it "the social power". Three was "to illustrate the human feelings to show the world". Literature was "like the study of hearts and its responsibilities is to express the will, thoughts, conscience, and individuality" and "draw the life". To finish the mission, the author had to "investigate the occurrences in human life and be impartial". Four was "to promote imagination and upgrade one's life to nobleness". In expressing his literary views, Zhou zuoren (1908) analyzed the traditional literary view of Confucians –"conveying Tao" and criticized the literary cognition that the popular literature like novels were despised. Lu xun and Zhou zouren not only emphasized the aesthetic features of literature but also took it as an instrument to understand the world, promote the social reform and inspire the spirits of their native people. Their literary views were modern pure literary cognition that not only emphasized the aesthetic features of literature but also were conformed to the spirits of the time, which were different from Wang guowei's conceptions of extreme pure literature and the literary instrumentalism.

6. Conclusion and implication

The reconfiguration of literary cognition in the late Qing dynasty is far from the above-mentioned three points. The upgrade of novel's position in Chinese literary system, criticizing Chinese literature with Western literary approaches and the pursuit of pure literature were three typical examples to show that the reconfiguration of intellectuals' literary cognition in the late Qing dynasty is

an inevitable result of the collision and communication between eastern and western cultures. As a medium of cultural communication, literary translation practices played an incomparable role in cultural reconstruction in the late Qing dynasty. It was the reconstruction of literary cognition in the late Qing dynasty that led to the prosperity of the May 4th Chinese new literature in 20th century and initiated the modernization of Chinese literature.

The findings show the great power of translation activities upon the target language culture and society and strengthen the argument that translation as one type of social practice has the power to deconstruct, reconstruct the value and cognition structure of target language society and help accelerate the process of social reforms of those societies.

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