

The Chinese Versions of
Hans Christian Andersen's Tales:

**A History of Translation
and Interpretation**

The Chinese Versions of
Hans Christian Andersen's Tales:
A History of Translation
and Interpretation

Wenjie Li

University Press of Southern Denmark 2017

Publications from the Hans Christian Andersen Center Volume 5:
A History of Translation and Interpretation
© The author and University Press of Southern Denmark 2017
University of Southern Denmark Studies in Scandinavian Languages and
Literatures vol. 136
Printed by Specialtrykkeriet Arco

ISBN 978 87 408 3097 2

University Press of Southern Denmark
55 Campusvej
DK-5230 Odense M
www.universitypress.dk

Distribution in the United States and Canada:
International Specialized Book Services
5804 NE Hassalo Street
Portland, OR 97213-3644 USA
www.isbs.com

Distribution in the United Kingdom:
Gazelle
White Cross Mills
Hightown
Lancaster
LA1 4 XS
U.K.
www.gazellebookservices.co.uk

*The book is dedicated to
my son Zhiyuan Tian,
who has brought enormous
happiness to my life*

Contents

LIST OF ABBREVIATIONS	11
LIST OF CHINESE PERIODICALS	12
LIST OF CHINESE NAMES AND PEN NAMES	13
LIST OF CHINESE PUBLISHING HOUSES	15
ACKNOWLEDGEMENT	16
PREFACE	17
CHAPTER ONE INTRODUCTION.	19
1.1 Introduction.	19
1.2 Chronological overview of the translations into Chinese of H. C. Andersen's tales, and their reception.	25
1.3 Previous studies on H. C. Andersen's tales and their Chinese translations in China	44
CHAPTER TWO THEORETICAL BACKGROUND AND METHODOLOGY.	53
2.1 A review of translation studies	53
2.1.1 From source text (ST) orientation to target text (TT) orientation	53
2.1.2 From prescriptive approach to descriptive approach. .	60
2.1.3 From focus on text to focus on context	63
2.1.4 New attempts and thoughts.	64
2.2 Define translation	66
2.2.1 Definitions of translation in previous studies	66
2.2.2 The working definition of translation in this research.	70
2.2.3 The corpus of this research	74
2.3 Methods applied to this research	77

2.3.1	Diachronic method	77
2.3.2	A mechanism of canonisation	78
2.3.3	Descriptive approach adopted in this study	82
CHAPTER THREE PHASE ONE: FIRST INTRODUCTION TO CHINA		
	(1909-1925)	85
3.1	The factors bearing a key influence on Andersen translation	85
3.1.1	The Socio-political factor	85
3.1.2	The Patrons of Andersen translation	86
3.1.3	The readers of Andersen's tales and their influence.	90
3.1.4	Translation poetics in this period: main concerns and thoughts	93
3.1.5	The major translators and their impact	102
3.2	The translations of Andersen's tales during this period – facts and specimen studies.	102
3.2.1	The first vernacular version of Andersen's tales . . .	103
3.2.2	Two special issues on Andersen's Fairy tales and his life	107
3.2.3	Zhao Jingshen (1902-1985) and his translations . . .	111
CHAPTER FOUR PHASE TWO: ANDERSEN BECAME POPULAR		
WITH THE GENERAL PUBLIC (1926-1937)		
		121
4.1	The influential factors in Andersen translation	122
4.2	Gu Junzheng (1902-1980) an active translator in this period	126
4.2.1	His life and career as an editor, a translator and a writer of children's literature.	126
4.2.2	His translations of Andersen's tales: facts and specimen studies	128
CHAPTER FIVE PHASE THREE: ANDERSEN'S TALES ACHIEVED		
CANONIZED STATUS IN THE 1950S		
		139
5.1	Translation environment in the 1950s	139

5.2	The interpretations of Andersen's tales	143
5.3	Chen Jingrong (1917-1989): a female translator of H. C. Andersen's tales	145
5.3.1	Her life and career as a "New Woman"	145
5.3.2	Chen's translations of Andersen's works – facts and specimen studies	146
5.4	Ye Junjian (1914-1999): the first direct translator	155
5.4.1	His life.	155
5.4.2	Ye's translations of Andersen's fairy tales – facts and specimen studies.	158
5.5	Conclusion.	176
 CHAPTER SIX PHASE FOUR: ANDERSEN'S TALES REMAINED CANONIZED (1978-2005).		
6.1	Political reform and its influence on translation	179
6.2	Lin Hua (1927-2005) and his complete direct translation . .	182
6.2.1	His life and career – a diplomat and an Andersen translator.	182
6.2.2	His translations of Andersen's works – facts and first impressions	183
6.3	Ren Rongrong (1923-) and his new translations of complete Andersen's tales from their English translations . .	199
6.3.1	His life and career – a prestigious translator and writer of children's literature.	199
6.3.2	His translations of Andersen's tales.	205
6.4	Shi Qin'e (1936-): the only female translator who made a direct translation.	221
6.4.1	Her life and career.	222
6.4.2	Her translations.	223
 CHAPTER SEVEN CONCLUSION		
7.1	Translation Phenomena in the history of the Chinese translation of Andersen's Tales	241

7.1.1 Indirectness in the Chinese translation of Andersen's tales.	242
7.2.2 Retranslation.	250
7.2.3 Human factors in Andersen translation.	255
7.2 Suggestions for Further Research.	259
APPENDIX 1	263
APPENDIX 2	266
APPENDIX 3	269
APPENDIX 4	274
APPENDIX 5	281
APPENDIX 6	284
APPENDIX 7	290
APPENDIX 8	296
APPENDIX 9	299
APPENDIX 10	305
REFERENCES	307

List of Abbreviations

SC	source culture
TC	target culture
SL	source language
TL	target language
ST	source text
TT	target text
MT	mediating text
ITr	indirect translation
DTS	descriptive translation studies

List of Chinese periodicals

《新京报》	Beijing News
《创造周报》	Creation Weekly
《儿童故事》	Children's Stories
《儿童世界》	Children's World
《语文丛刊》	Chinese Language Series
《中国文学》	Chinese Literature
《中华小说界》	Chinese Novel
《新月》	Crescent
《东方杂志》	Oriental Magazine
《外国文艺》	Foreign Literature and Arts
《抗战文艺》	Anti-Japanese Literature
《文学旬刊》	Literature Every Ten Days
《文学周报》	Literature Weekly
《中学生》	Middle School Students
《新文学》	New Literature
《新民意报》	New Public Opinion Daily
《民意报》	Public Opinion Daily
《彙社丛刊》	Serial Magazine of Ruo Society
《绍兴公报》	Shao Xing Bulletin
《申报·自由谈》	Shen Bao: Free Talk
《苏联儿童文艺丛刊》	Soviet Children's Literature Series
《时事新报·学灯》	The China Times: Academic Lamp
《妇女杂志》	The Ladies' Magazine
《人民日报》	The People's Daily
《小说月报》	The Short Story Magazine
《少年杂志》	Youth Magazine

List of Chinese names and pen names

蔡漱六 Cai Shuliu	梁实秋 Liang Shiqiu
曹葆华 Cao Baohua	梁志坚 Liang Zhijian
曹文轩 Cao Wenxuan	林煌天 Lin Huangtian
陈伯吹 Chen Bochui	刘半农 Liu Bannong
陈大燧 Chen Dadeng	刘心武 Liu Xinwu
陈德中(笔名: 林桦) Chen Dezhong (pen name: Lin Hua)	柳敬亭 Liu Jingting
陈家麟 Chen Jialin	吕綾臻 Lv Lingzhen
陈敬容(原名: 陈懿范) Chen Jingrong (original name: Chen Yifan)	毛泽东 Mao Zedong
陈滢如 Chen Ying-ju	孟昭毅 Meng Zhaoyi
邓琴 Deng Qin	彭婷 Peng Ting
傅东华 Fu Donghua	彭应翔 Peng Yinghong
高君箴 Gao Junzhen	齐寿华 Qi Shouhua
顾均正 Gu Junzheng	钱曦 Qian Xi
郭沫若 Guo Moruo	任根鋈(笔名: 任溶溶) Ren Genliu (pen name: Ren Rongrong)
过昆源 Guo Kunyuan	任仕群 Ren Shiqun
胡从经 Hu Congjing	任智群 Ren Zhiquan
胡适 Hu Shi	沈雁冰(笔名: 茅盾) Shen Yanbing (pen name: Mao Dun)
黄乔生 Huang Qiaosheng	杨红樱 Yang Hongying
姜椿芳 Jiang Chunfang	杨少波 Yang Shaobo
蒋方舟 Jiang Fangzhou	叶君健 Ye Junjian
瞿秋白 Qu Qiubai	叶圣陶 Ye Shengtao
李葆初 Li Baochu	余祥森 Yu Xiangsen
李大钊 Li Dazhao	袁青侠 Yuan Qingxia
李红叶 Li Yongye	张天翼 Zhang Tianyi
李佳 Li Jia	张中良(笔名: 秦弓) Zhang Zhongliang (pen name: Qin Gong)
李景端 Li Jingduan	赵景深 Zhao Jingshen
李丽 Li Li	赵元任 Zhao Yuanren
李小峰 Li Xiaofeng	
李宥儒 Lee Yu-ju	
李载道 Li Zaidao	

郑振铎（笔名：狄福）Zheng
Zhenduo (pen name: Di Fu)
止庵 Zhi An
周恩来 Zhou Enlai
周树人(笔名：鲁迅) Zhou
Shuren (pen name: Lu Xun)
周作人 Zhou Zuoren
邹韬奋 Zou Taofe
沈泽民 Shen Zemin
沈志远 Shen Zhiyuan
石琴娥 Shi Qin'e
水静 Shui Jing
孙思定 Sun Siding
孙毓修 Sun Yuxiu
盛峻峰（笔名：草婴） Sheng
Junfeng (pen name: Cao Ying)
涂志刚 Tu Zhigang

王蕾 Wang Lei
王建兴（笔名：斯文） Wang
Jianxing (pen name: Si Wen)
王宁 Wang Ning
王泉根 Wang Quangen
王寿兰 Wang Shoulan
王勇 Wang Yong
魏秀萍 Wei Xiuping
伍丽洁 Wu Lijie
席涤尘 Xi Dichen
徐调孚（笔名：徐名骥、狄
福） Xu Tiaofu (pen name: Xu
Mingji, Di Fu)
徐培仁 Xu Peiren
许雷 Xu Lei
严庆澎（笔名唐人） Yan Qing-
peng (pen name: Tang Ren)

List of Chinese publishing houses

儿童书局	Children's Bookstore
中国少年儿童出版社	China Juvenile and Children's Publishing House
中华书局	Chinese Bookstore
希望出版社	Hope Publishing House
江苏少年儿童出版社	Jiangsu Juvenile and Children's Publishing House
开明书店	Kaiming Bookstore
漓江出版社	Lijiang Publishing House
新文化书社	New Culture Book Society
新文艺出版社	New Literary & Art Publishing House
人民文学出版社	People's Literature Publishing House
平明出版社	Pingming Press
群益书局	Qunyi Publishing House
三联书店	Sanlian Bookstore
上海儿童书局	Shanghai Children's Publishing House
上海锦绣文章出版社	Shanghai Brilliant Publishing House
上海少年儿童出版社	Shanghai Juvenile and Children's Publishing House
上海人民出版社	Shanghai People's Publishing House
上海译文出版社	Shanghai Translation Publishing House
北新书局	Beixin Publishing House
时代出版社	Shidai Publishing House
商务印书馆	The Commercial Press
世界书局	World Book Co. Ltd
译林出版社	Yinlin Press
浙江少儿出版社	Zhejiang Juvenile and Children's Publishing House

Acknowledgement

This book would not have been possible without the support of many people. I wish to extend my gratitude to my PhD supervisors, Dr. Henrik Gottlieb and Dr. Viggo Hjørnager Pedersen, who were abundantly helpful and offered invaluable encouragement, feedback and guidance in every stage of this study.

Special thanks also to my colleagues Lars Östman, Daniel Richard Midena, Jessica Ortner and Anna Wegener, for their inspiration and support. They have made this lonely journey more interesting.

In addition, unreserved appreciation also goes to Dr. Kirsten Malmkjaer and David Ferguson, whose critical comments and enthusiastic assistance have refined this book. I also want to thank Christina Nimb and Annemarie Jensen, for their patience and administrative support. They have made my PhD life much easier.

I also owe my thanks to H. C. Andersen Centre, Carlsberg Foundation and University Press of Southern Denmark, their unreserved help has made this book a reality. It's really an honor for my book being selected into H. C. Andersen Research Series.

Last but not least, I want to express the deepest gratitude and love to my parents for their unconditional support and to Wei, who has always been my first reader and best friend. His support never faltered even after he endured all the desperate moments when I lost my temper. This thesis is also for him, my soul mate.

Naturally, I take full responsibility for all errors and omissions in this book.

Preface

H. C. Andersen's tales are considered as classical fairy tales in China. How they have achieved this canonical status is one of the concerns of this study. Taking a historical point of view, this book intends to examine how the Chinese translations and interpretations of his tales, since they were first introduced and translated, have contributed to their canonization, and how they have shaped the various images of Andersen in different temporal periods.

Moreover, considering translation as a social practice taking place in a polysystem, this study will further examine how socio-political factors like economics and ideology, as well as human factors such as patrons, translators, and readers, have influenced the Chinese translations and interpretations of Andersen's tales. In addition, to reveal the social roles played by translators, patrons and readers in mediating between cultures and to humanize this translation history, the human factors themselves will be another focus of this study.

However, this book is not merely a history about facts like names and dates. It also involves observations on the translations which appeared in various periods. Out of my understanding of the nature of translation practice, the original Danish texts, the English mediating texts, and the Chinese TTs will all be referred to in textual analyses and comparisons, which will clarify the intertextual relations and influences operating among them. With this analysis as support, the precise roles that the aforementioned factors have played in the translation of Andersen's works can be determined. Based on the observations of translated texts and the history of translation, my own reflections on some of the phenomena applying to Andersen translation in China, like indirect translation and retranslation, will also be discussed.

Chapter One

Introduction

1.1 Introduction

Do you know Andersen, the writer of fairy tales? If you put this question to a Chinese, whether to an old man or to a teenager, you will most probably receive a positive answer and a smile. The images of the ugly duckling, the tiny Thumbelina and the beautiful mermaid will probably emerge in their minds at the same time. Translations of Andersen's tales have been collected into various "corpora" – "anthologies" of classic fairy tales – and published by almost every literary publishing house in China, and most of the articles on Andersen and his tales, academic or non-academic, also praise Andersen as a classic writer of fairy tales. Today, Hans Christian Andersen's tales are always categorized as classical fairy tales in Chinese bookstores, whether traditional or on-line.

How can we confirm the canonized status that Andersen's tales have achieved in China? First of all, we need to define "canonized literature". For Even-Zohar, "by 'canonized' one means those literary norms and works (i.e., both models and texts) which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage" (Even-Zohar, 1990, p.15). In addition, Frank Kermode holds that the books we call classics "possess intrinsic qualities that endure and possess also openness to accommodation, which keeps them alive under endlessly varying dispositions" (Kermode, 1975, p. 44). This "openness to accommodation", according to Venuti, indicates "a capability to support multiple interpretations over time" (Venuti 2008, p. 28). Proceeding from Even Zohar and Kermode's definitions of canonized literature, there would be four criteria for a canonized work in a literary system. First, it must be accepted as legitimate by the dominant circles within a culture. Second, it must become

part of the heritage of a culture. Third, it must be time-enduring. And last, it must be capable of inspiring multiple interpretations.

Andersen's tales obviously meet all the criteria of canonized literature in the Chinese literary system. First, they have been considered as archetypes for creating children's literature in China since they were introduced to the country. Many Chinese writers have acknowledged that they have been inspired by Andersen's tales in one way or another.¹ Moreover, some stylistic features in Andersen's tales, like the colloquial writing style, have been used extensively in children's literature in China. Hence, Andersen's tales meet the criterion of having been accepted by the dominant Chinese literary circles as authorized works.

Second, many themes in Andersen's tales have become popular themes in Chinese children's literature, and have been absorbed as idiomatic expressions in Chinese. For instance, a Chinese person would effortlessly understand the implication in a saying like “我不过是一只丑小鸭” (I'm just an ugly duckling) as an expression of diffidence. Moreover, Andersen's tales have been consistently retranslated in China for nearly a century. I am in agreement with scholars like Gadamer (1975, in 1991, p. 384), Axel Bühler (2002, p. 56) and Venuti (2008, p. 28), who consider translation as a certain type of interpretative activity. Therefore, the consistent retranslation of a source text (ST) during a period in the receiving culture implies the ST's capability of inspiring multiple interpretations, which helps to confirm the canonical status of the ST. Therefore, it is safe to declare that Andersen and his tales have achieved canonized status in China's literary system.

In fact, this research was inspired by this primary observation of the status of Andersen's tales in the Chinese literary system: from the time that Sun Yuxiu² first introduced Hans Christian Andersen to Chinese readers (although he misspelled Andersen's name as “Anderson”) in a 1909 article on notable European and US writers, through persistent (re)translations and interpretations, Andersen has gradually become a household name in China as a classic writer of fairy tales. Andersen

1 These Chinese writers range from writers who started to create children's literature in the 1920s to those who are active at present and include Ye Shengtao, Zheng Zhenduo, Chen Bochui, Jiang Fangzhou, Yang Hongying, Cao Wenxuan. A complete list would be very long.

2 For ease of reading, only Pinyin of Chinese names will be offered in the main text of this book. There will be a cross-reference list, including the Chinese characters of the names and their respective Pinyin, attached to this dissertation for readers' reference.