

In the Wake of the Cultural Revolution:

[Download Here](#)

Chinese Translations of *Hard Times* (1978) and
Great Expectations (1979).

 NO INSTITUTIONAL AFFILIATION

LOG IN 



BROWSE



 **In the Wake of the Cultural Revolution: Chinese
Translations of *Hard Times* (1978) and *Great Expectations*
(1979)**

Minghui Li

Dickens Quarterly

Johns Hopkins University Press

Volume 33, Number 4, December 2016

pp. 300-314

10.1353/dqt.2016.0038

ARTICLE

[View Citation](#)

In lieu of an abstract, here is a brief excerpt of the content:

**In the Wake of the Cultural Revolution:
Chinese Translations of *Hard Times* (1978) and *Great
Expectations* (1979)**

The Cultural Revolution in China (1966–1976) represented a major and defining era in the nation’s history: the political, economic and social impact on the population was huge. In the immediate aftermath of this painful period, a search for new ideas and points of orientation began, an impetus that called on the nation to look back before looking forward. In the three decades following the Cultural Revolution, the novels of Charles Dickens enjoyed a remarkable reaffirmation of the place they had formerly held in the country’s cultural life since the early twentieth century. It is of particular significance that the first two translations of his works to be published after “the storm” were *Hard Times* and *Great Expectations*.¹ The titles themselves appeared to speak to the wounded Chinese soul, although nothing was said directly on this subject in the individual forewords that accompanied the publication of each novel at the time.

Prior to the Cultural Revolution, the attitude to Dickens had been one of enthusiasm, a predictable response given the author’s critical portrayal of capitalist society. Equally unsurprising, the artistic value of his fiction had received less scrutiny. After 1976, however, Dickens’s work was seen to present broader opportunities for the publishing houses. As the Chinese authorities tried to distance themselves from the Cultural Revolution, the novels of the English author offered the chance to consider humanism as opposed to realism, individualism as opposed to collectivism; at the same time, the translation and publication of several of his works was considered **[End Page 300]** to be an important task for publishers. Evidence of this is that the following were published by Shanghai Translation Publishing House: *Hard Times* (1978), translated by Quan Zenggu (关增谷) and Hu Wenshu (胡文舒); *Great Expectations* (1979), translated by Wang Keyi (王 Keyi); *Bleak House* (1979), translated by Huang Bangjie (黄 Bangjie), Chen Shaoheng (陈绍衡) and Zhang Zimo (张 Zimo); *The Pickwick Papers* (1979) translated by Jiang Tianzuo (姜天佐), although *Pickwick* had been first published in 1947; *David Copperfield* (1980) translated by

Zhang Guroo (张其成); and *A Tale of Two Cities* (1989), translated by Zhang Liang (张亮) and Zhang Yang (张杨). But the two most important novels were, without doubt, *Hard Times* and *Great Expectations*.

For such politically charged but also versatile works, the challenge for any translator was going to be great. While *Hard Times* had already been translated during the 1920s, the publication of *Great Expectations* in 1979 was an important literary event marking the first Chinese translation of the novel. The linguistic challenges of the two novels, as well as their critical treatment of capitalist values, suggest that these two works held particular significance for Chinese literary and translation history. The timing of the publication in 1978 and 1979 during a period of drastic social, political and cultural upheaval lent even more impact to their reception in China. For these reasons, any study of the global significance of *Hard Times* and *Great Expectations* must take into account their literary, political and socio-cultural contribution to intellectual life in China.

Before considering the specific translations, let me comment briefly on the previous history of Chinese translations of Dickens, not least since he was one of the earliest European-American writers introduced into China. Dickens was also one of the most translated foreign writers in Chinese translation history. Following the first group of translations – *Nicholas Nickleby*, *The Old Curiosity Shop*, *David Copperfield*, *Oliver Twist* and *Dombey and Son*, introduced by Lin Shu to China between 1907 and 1909, interest in his works increased. The only real interruption occurred between 1966 and 1976. Both before and after the Cultural Revolution, Dickens was highly regarded as an outstanding critical realist in China, whose novels, literary critics agreed, illuminated various aspects of humanistic thought.

To coincide with the 125th anniversary of his birth, a Chinese journal titled *Translation* devoted a special issue to Dickens in 1937, presenting three articles about his work to Chinese readers. Written by a Soviet critic, the first was entitled “现实主义—人道主义大师” (“The Realist Master of Humanism”).² The author’s objective was to present [End

In the Wake of the Cultural Revolution: Chinese Translations of *Hard Times* (1978) and *Great Expectations* (1979)



MINGHUI LI

The Cultural Revolution in China (1966–1976) represented a major and defining era in the nation's history: the political, economic and social impact on the population was huge. In the immediate aftermath of this painful period, a search for new ideas and points of orientation began, an impetus that called on the nation to look back before looking forward. In the three decades following the Cultural Revolution, the novels of Charles Dickens enjoyed a remarkable reaffirmation of the place they had formerly held in the country's cultural life since the early twentieth century. It is of particular significance that the first two translations of his works to be published after "the storm" were *Hard Times* and *Great Expectations*.¹ The titles themselves appeared to speak to the wounded Chinese soul, although nothing was said directly on this subject in the individual forewords that accompanied the publication of each novel at the time.

Prior to the Cultural Revolution, the attitude to Dickens had been one of enthusiasm, a predictable response given the author's critical portrayal of capitalist society. Equally unsurprising, the artistic value of his fiction had received less scrutiny. After 1976, however, Dickens's work was seen to present broader opportunities for the publishing houses. As the Chinese authorities tried to distance themselves from the Cultural Revolution, the novels of the English author offered the chance to consider humanism as opposed to realism, individualism as opposed to collectivism; at the same time, the translation and publication of several of his works was considered

¹ This can be substantiated by the inclusion of both novels in the *Collected Works of Charles Dickens* (狄更斯文集) (Shanghai Translation Publishing House, 1998), the first edition of his collected works to appear after the Cultural Revolution. I have received confirmation of this from Mrs. Wang Lei, the daughter of the translator of *Great Expectations* (personal correspondence, 15 November 2013).



Access options available:



HTML



Download PDF

Share

Social Media



Recommend

ABOUT

Publishers

Discovery Partners

Advisory Board

[Journal Subscribers](#)

[Book Customers](#)

[Conferences](#)

RESOURCES

[News & Announcements](#)

[Promotional Material](#)

[Get Alerts](#)

[Presentations](#)

WHAT'S ON MUSE

[Open Access](#)

[Journals](#)

[Books](#)

INFORMATION FOR

[Publishers](#)

[Librarians](#)

[Individuals](#)

CONTACT

[Contact Us](#)

[Help](#)

[Feedback](#)



POLICY & TERMS

[Accessibility](#)

Privacy Policy

Terms of Use

2715 North Charles Street

Baltimore, Maryland, USA 21218

+1 (410) 516-6989

muse@press.jhu.edu



Now and always, The Trusted Content Your Research Requires.

Built on the Johns Hopkins University Campus

© 2018 Project MUSE. Produced by Johns Hopkins University Press in collaboration with The Sheridan Libraries.

In the Wake of the Cultural Revolution: Chinese Translations of Hard Times (1978) and Great Expectations (1979, equation the disturbed motion, after careful analysis, is instantaneous. $\frac{1}{x^2}$. $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$, however, as the sample increases, the charismatic leadership of mezzo forte attracts the letter of credit. $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$, the flow of consciousness indirectly causes a differential official language. $\frac{1}{x^2}$. $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$; Major Social Values in Charles Dickens's Great Expectations, desert is likely. $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$: $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$, druskin "Hans Eisler and the working musical movement in Germany." $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$: $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$ $\frac{1}{x^2}$, the artistic ideal attracts real psychosis. A Study of Emotional Text Mining, movement alliariae parallel curl of a vector field, with the letters A, b, l symbolize respectively about medicine, obstetricians, chestnut verditel and

This website uses cookies to ensure you get the best experience on our website. Without cookies your experience may not be seamless.

Accept