

# A study on the characteristics of French literature dissemination and acceptance in China

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**Abstract:** French literature still has a certain influence in China, and there is a great room for development. Its communication has certain characteristics of The Times. The Chinese people also show a certain tendency of localization in the communication of French literature in China. In this regard, this paper analyzes the communication characteristics and acceptance characteristics of French literature in China, and on this basis introduces some ways of French literature in China, for reference only.

**Key words:** French literature, Chinese literature, communication characteristics, acceptance characteristics, localization

As an important part of Western literature, French literature has exerted a profound influence on Chinese literature since it was introduced into China. On the one hand, the spread of French literature has brought new ideas to the creation of Chinese literature, including literary thought, art and writing style. On the other hand, the spread of French literature in China has also promoted the development of Chinese traditional literature creation to a certain extent. For example, from the end of the 19th century to the beginning of the 20th century, the introduction of French symbolist literature in China made many Chinese literary writers begin to pay attention to the use of personal emotions, inner experience, obscure symbolism and other literary writing skills, rather than limiting themselves to the narrative methods and themes of traditional literature. At present, with the continuous development of globalization, the integration of French culture and Chinese culture is getting deeper and deeper. There are many literary classics in Chinese culture, which are worthy of study and research by French people. Likewise, the spread of French literature in China has enriched Chinese literature. However, the dissemination and acceptance of French literature in China has certain characteristics, which are as follows:

## I. The dissemination characteristics of French literature in China

The characteristics of the dissemination of French literature in China are mainly reflected in the following three peaks:

The first is the "generation period" of the May Fourth New literature. In essence, the upsurge of French literature translation before and after the May Fourth Movement is actually a two-way choice between the enlightenment of modern thought and the enlightenment of modern literature, which shows a distinct value orientation of The Times. In the 18th century, Voltaire, a famous French philosopher, thinker and writer, inherited the classical tradition of the 17th century, and most of his creative achievements were reflected in the creation of drama and poetry, especially in the creation of drama, there are more than 50 books. At that time, many Chinese writers and literary scholars had a soft spot for the cynical philosophical novels he created. For example, Wu Mi, a key figure in Xueheng, pointed out at the time, "The most important works of Froutl, viewed today, are not his long history, elaborate epic, but his occasional short stories, which are the most unreserved. The magic of Froetter's writing and the great power of its destruction lie in his good use of irony. The irony, the few words, the ordinary trifles, they are written with extraordinary power. Very sharp, very pungent, very vicious, yet very obvious, very natural and reasonable... It makes the reader feel that the old system and the old customs are inhuman and contrary to the laws of nature, and should be passed on." It can be seen that Wu Mi admired Voltaire's thought on literature and art at that time. Later, in the 1920s and 1930s, some important humanities magazines and periodicals in China, such as *Yousi* and *Oriental Magazine*, published a lot of commentary articles and translations of novels related to Voltaire, which once formed the Voltaire fever. In 1935, Frother's Novels translated by Chen Jun was included in the World Literature Classics series, which means that the admiration of Fu's novels at that time was closely related to the aesthetic reference needs of modern Chinese novels.

In addition to Voltaire, there was another writer and thinker, Rousseau, who was also highly respected at that time, and its status was equal to that of Voltaire. Romain Rolland also called it "the precursor of the storm and the mentor of the new era". Rousseau's thought was introduced into China at the end of 19th century and the beginning of 20th century. The introduction of Rousseau's thought has aroused extensive attention and welcome in the ideological circle of our country, and the main reason for pursuing it is that Rousseau's thought is a powerful "ideological weapon" against feudal despotism. During the Revolution of 1911, Rousseau was regarded as the "spiritual guide" by the bourgeois revolutionaries. Many of Rousseau's works reflect the modern ideology of human beings, such as "On Folk Music", "Confessions" and so on, which are very romantic literature. For this, he is also known as the pioneer of romantic literature. And in-depth analysis of Chinese literature works in the May Fourth period, it is not difficult to find that many works are expressing the praise of individualism, the publicity of human nature and so on. Through these performances, we can fully see that Rousseau's influence on Chinese literature creation is very significant.

The second is the "growth period" of modern Chinese literature in the 1930s and 1940s. During this period, Rousseau's literary thought and art were analyzed more deeply, mainly because Yu Dafu highly respected Rousseau's thought and art, and he had a very thorough understanding and strong identity of Rousseau's thought and art. Since 1930, Yu Dafu has translated Rousseau's works one after another, revealing the thought and aesthetic concept of "returning to nature", which is almost known as Yu Dafu's magic wand for self-spiritual

healing and the realm of pursuing artistic aesthetics. In a sense, Rousseau's literary thought and artistic pursuit influenced Yu Dafu's thought and artistic aesthetic in an all-round way, and Yu Dafu's analysis of Rousseau's works and his own "spiritual cry" once again became the first sound of the young people of the May Fourth generation from depression to awakening.

The third is the "vigorous period" of Chinese modern literature in the 1980s. In the 1920s and 1930s, under the influence of the current situation of China's development at that time, China chose French critical realism, which to a certain extent conveyed the emotions of a generation of intellectuals. In the 1980s, the emergence of absurdist dramatic literary works was inseparable from people's mental confusion after the end of the Cultural Revolution. Generally speaking, the influence of French literature on China is extremely profound and profound, especially the influence on Chinese literary creation in the 20th century is more obvious with the characteristics of The Times.

## II. The reception characteristics of French literature in China

The reason why French literature can be widely disseminated in China is mainly due to the epochal nature of the birth of French literature and the epochal nature of its dissemination in China. For example, during the Revolution of 1911, a lot of French literature was translated into Chinese for the Chinese people to learn and use for reference. These works had a great impact on the social development of China. For example, Rousseau believed that rights belong to the broad masses of the people. He longed for freedom and equality. His Social Contract exerted a great influence on our country. Some of Rousseau's educational ideas have also been accepted and respected by scholars in the educational field of our country. For another example, from a certain point of view, Chinese realistic literature is actually related to French realistic literature. Chinese realistic literature has learned some good experiences in its creation, such as being pragmatic, calm, paying more attention to social real life, and describing characters' psychology in detail.

In short, from the perspective of the localization orientation accepted by French literature in China, the acceptance characteristics of French literature are mainly manifested as: expressing emotions from the cultural standpoint of the nation or in accordance with the aesthetic concept of the nation, which is no different from the dissemination of other foreign literature in China. However, the choice of such nationalization consciousness is sometimes subject to certain constraints, and sometimes it is conscious. For example, the translation of French literary works in the 20th century, most of them have no systematic translation or evaluation of a certain literary thought, writer, etc., and are usually translated according to their own preferences, relatively scattered and subject to certain conditions.

## III. The transmission of French literature in China

### 1. Audience groups of French Literature in China

In fact, the dissemination of French literature in China has a long history, so there are certain audience groups of French literature. Understanding the characteristics and needs of these audience groups can help us better grasp the reception of French literature in China, and it is easier to find more ways to spread French literature in China. These audiences mainly fall into the following categories:

One is the educational community. At present, many schools have incorporated French literature into the curriculum teaching system. From primary schools to colleges, you can see the shadow of French literature works, such as textbooks, extended reading resources, picture books, etc., aiming to show students the classic works of French literature and its unique style through these forms. For these students who receive French literature education, they have become important promoters of French literature dissemination. Secondly, literature lovers, which are also an important audience group of French literature dissemination in China. Generally speaking, Chinese culture lovers have a keen interest in different types of literary works. French literature, as a part of world literature, naturally attracts their attention. In the process of reading French literary works, they can not only satisfy their own pursuit of literary works, but also recommend or disseminate them to others. This is conducive to further expanding the influence of French literary works in China. Third, professionals in the field of translation. For this audience group, they usually translate French literature into Chinese, hoping to let more Chinese readers know about these French literature works. For professionals in the translation field, they should not only have a profound language foundation and translation skills, but also have a deep understanding and grasp of French literature. The implementation of their work can make French literature enter the hearts of more Chinese readers across the barriers of language and culture. Fourthly, researchers and scholars in the academic circle. Through their in-depth research and exploration of French literature, they have provided certain theoretical support and academic background for the dissemination of French literature in China. Their research results are not only highly valued by Chinese academic circles, but also provide readers with a new understanding and interpretation Angle.

In general, the audience of French literature in China is very diverse. They have different interests and needs, but what they have in common is a strong love and pursuit of French literary works and artistic ideas. It is precisely because of their presence and participation that they have not only made important contributions to the dissemination of French literature in China, but also made great contributions to the dissemination of French literature in China. At the same time, they have built a solid bridge for the cultural exchanges between China and France.

### 2. The diversified dissemination of French literature in China

As a treasure of world literature, French literature has always had its unique artistic charm and influence. Therefore, we should attach importance to its dissemination in China, which can be realized from the following aspects:

First of all, the cultural exchange and cooperation agreement between China and France can provide certain support and guarantee for the dissemination of French literature in China. Therefore, we can realize the dissemination of French literature in China through official

cooperation. For example, at present, the Ministry of Culture of France and the Ministry of Culture of China have signed many cooperation agreements, which not only greatly promotes the translation of French literary works in China, but also provides corresponding translator training and financial support, which will provide a certain degree of guarantee for the process of French literary works in China. Secondly, cultural exchange institutions and organizations can be used to realize the dissemination of French literature in China. For these institutions and organizations, they can promote the exchange and integration of French literature and Chinese literature by organizing literary salons, reading clubs, literature lectures, French literature festivals and other activities, which can also attract more French literature lovers and readers. In addition, people have entered the digital age, and many French literary works have been widely disseminated in China through e-books and online reading, and some literary websites and social media platforms have become important carriers for people to discuss French literary works. Therefore, the Internet can be regarded as an important means of spreading French literature. Finally, the process of some scholars researching and translating French literary works is actually an important manifestation of the spread of French literature in China.

#### **IV. Conclusion**

In a word, French literature, with its unique artistic expression and profound ideological connotation, has exerted extensive and far-reaching influence on Chinese society. For example, the humanistic care, freedom and equality embodied in French literary works have brought a new value concept to Chinese society, and their concern and critical spirit on social problems have inspired Chinese society to think and act on social reform. Therefore, we have every reason to believe that the spread of French literature in China will inevitably continue to deepen, thus bringing more impetus to the development of Chinese society.

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