

The Translation and Acceptance of Spanish Novels in China in the 20th Century

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Spanish literature began to be introduced to China more than a hundred years ago. It has been eclipsed by the English and French literature that has been introduced to China over the centuries. Furthermore, it has been marginalized in the Chinese market, both in terms of the number of volumes published and the influence it exerts on readers. Nevertheless, there is reason to believe that a change is occurring and that there is a growing interest in it, accompanied by the growing interest of Chinese people in Spanish literature and the development of Spanish literature itself. Currently, China is increasingly contacting the world, especially with the Spanish-speaking countries. Since China's Reform and Open-up, with a more welcoming attitude, the work of translation activity was launched with ease. This paper takes the Spanish novel as a case study, examining the translation and adaptation of these works in mainland China during the twentieth century. It draws on data from the Institute of Cervantes in Peking and Shanghai to analyse the evolution of translation and reception of Spanish novels in China.

Keywords: Spanish literature, translation, 20th century

INTRODUCTION

While the Silk Road, which facilitated trade between China and Europe, traversed the mainland, the translation route between Chinese and Spanish was conducted across the waters of the ocean that connected Spain to Mexico and Mexico to the Philippines. The initial encounters between the Chinese language and the Spanish language occurred within the context of the evangelization of China. It is reasonable to posit that the first interpreters of Chinese and Spanish, in the modern sense of the term, were primarily clerics who utilized their interpretive and linguistic abilities to advance their religious mission. When compared to English literature, Spanish literature has historically been marginalized in the Chinese market, both in terms of the number of works produced and the influence it exerts among readers. Nevertheless, there are indications that change is occurring and that there is growing interest in it, accompanied by the diversification of cultures.

China is becoming increasingly engaged with the global community, particularly with Spanish-speaking countries. Translation work is continuous, with no interruption. Since the reform and opening-up

in 1978, with a more welcoming posture, this activity was launched. In the 20th century, with its incessant efforts, the activities of cultural exchange were frequent, with several Spanish novels being published each year. By collating all Spanish-published novels in mainland China during the 20th century, it is possible to observe the evolution and current state of novel translation in China. Here we refer to the Spanish novel according to the definition of Sobejano, which is a literary work in prose, of the necessary length, which, by means of narration, description and interlocution, develops a formally simulated story through which the reader's conscience is exposed to a whole world in the complexity of its individual-societal relations, from a critical attitude aimed at showing the values of these relations in the search for the meaning of reality (Sobejano 2003). The present work divides the process of translation, reception and dissemination of Spanish literature in China into three stages: the 1930s; the 1950s; and from the 1980s to the present day. By combining the history of the People's Republic of China and literary translation, it is to highlight the transformation characteristics of the reception and measurement of Spanish literature in China, from a period of disorientation to a more rigorous and systematic academic or philological approach to translation, literary, and dissemination.

In order to obtain clear and accurate statistical data, this work involves meticulously assembling and arranging the data of the translated Spanish novels in Chinese and their literary comments from the libraries of several universities as well as databases (CNKI, CSSCI, VIP, etc.). Furthermore, the study aims to provide an overview of the characteristics of the translations and to gain insight into the general situation of acceptance and research among Chinese intellectuals. Since the twentieth century, Chinese literature has undergone modernization and globalization. Translation, acceptance and reflection have become indispensable elements in the study of modern literature.

THE TRANSLATION AND ACCEPTANCE HISTORY IN CHINA

Translation is a practice with a long history, dating back to the earliest days of written communication. It involves the interpretation of a text in a foreign language and the creation of an equivalent text in another language, with the same meaning. The history of Chinese translation can be traced back to the Eastern Han Dynasty. At that time, translations of Buddhist scriptures from India began to emerge. The standard of modern translation is fidelity, expressiveness and elegance, as proposed by Yan Fu (1853-1924), one of the first Chinese intellectuals to have a direct experience of the West. This led to translators introducing Western works with greater awareness, not only in the field of science but also in literature, politics, culture, and other areas. The translation of Spanish novels commenced in the early decades of the 20th century and reached its zenith in the 1930s. However, the sudden decline in the following decade was a consequence of the devastation caused by war.

Debut of Spanish Literature: The Translation Before 1949

Writings of Primary Interest: Don Quixote

It is of paramount importance to acknowledge the significant contributions of Miguel de Cervantes, particularly in the context of his enduring legacy in literary history and translation. In a century in which all genres were developed and in which genius writers abounded, Cervantes is the only Spanish writer who achieved a totally universal renown (Canavaggio 1995). Indeed, the inaugural Chinese translation of *Don Quixote* was undertaken by Lin Shu (1852-1924) and his assistant Chen Jialin in 1922, with the title 'The Story of a Mad Knight'. Prior to this, in 1918, Zhou Zuoren (1885-1967) had presented it in the context of the history of European literature (Zha & Xie 2007). In 1925, he translated further fragments and published them in the *Fiction Monthly Magazine*, in which Fu Donghua (1893-1971) published a biography of Miguel de Cervantes in the same journal. This is the inaugural comprehensive account of his life, his principal creative endeavors, and his artistic achievements. However, this version of *Don Quixote* has only the initial voluntary translation, which was not directly translated from Spanish into English. In point of fact, at that time, no translator was able to translate Spanish into Chinese. The majority of Spanish novels were translated into English or French, with even Japanese translations being produced. The situation remained unchanged until 1978, when Yang Jiang (1911-2016) translated it directly from Spanish to Chinese.

In the 1930s, five different editions of Don Quixote were published, each of which had become a popular work due to its translation. For example, the 1934 edition of Don Quixote, translated by Zhou Tiran (1906-1988), was published by New Life Press. Furthermore, all editions originate from Shanghai. Meanwhile, in order to meet the needs of readers, almost every version has been reprinted on two or three occasions, including a diamond edition that only contains a summary. The Story of a Mad Knight, the inaugural translated work, had also been republished on two occasions.

TABLE 1
THE TRANSLATED WORKS OF DON QUIXOTE PRIOR TO 1949

Number	Translator	Publisher	Year
1	Lin Shu, Chen Jialin	The Commercial Press	1922
2	Jiang Ruiqing	Shijie Press	1933
3	Zhou Tiran	New Life Press	1934
4	He Yubo	Kaiming Bookstore	1935
5	Wen Zhida	Qiming Press	1937
6	Fu Donghua	The Commercial Press, Changsha	1939
7	Unknown	Garden Books	1945
8	Fan Quan	Yongxiang Press	1948

Concerns About Other Authors

In China, the first translation of Spanish literature was published by The Commercial Press in 1915, under the title *The Chatter of the Spanish Palace*. However, the name of the author and translator has been lost to history. The three Chinese authors who presented the earliest Spanish literature are Zhou Zuoren, Lu Xun (1881-1936) and Mao Dun (1896-1981). The first two are brothers. At the beginning of the 1920s, they began to propose and undertake translations in magazines such as *Fiction Monthly Magazine* and *Youth*. The literatures to which they paid particular attention were those of the Generation of '98. This generation was profoundly affected by the moral, political and social crises unleashed in Spain by the military defeat in the Spanish-American War and the consequent loss of Puerto Rico, Guam, Cuba and the Philippines in 1898. They were facing the same national situation, but each one has their own characteristic. Let's not expect everyone's dream to be the same, let's be satisfied with similar dreams (Martínez 1991). All of the authors and celebrated poets included in this generation were born between 1864 and 1876. They privileged individual consciousness over the detailed studies of social contexts we associate with the realist and Naturalist novel of the end of the nineteenth century, and thus they experimented with new novelistic forms that reveal the contents of the individual consciousness (Turner 2003). Among them, the four most renowned novelists in China at that time were Azorín, Pío Baroja, Miguel de Unamuno and Vicente Blasco Ibáñez.

José Augusto Trinidad Martínez Ruiz, better known by his pseudonym Azorín, was a Spanish novelist, essayist, playwright and literary critic. He was introduced by Xu Xiaocun (1907-1986) in his article *A Great Prose Writer-Azorín* in 1929, which was inserted in *New Literary*. After writing this biography, Xu also translated many of his works, for example, *A Village*. Additionally, he was the translator responsible for presenting a significant number of Azorín's works. While the majority of the translated works were published after 1929, which was slightly later than those of Baroja and Unamuno, it is notable that a considerable number of his translated novels were already available on the market within a five-year period. Another translator is the poet Dai Wangshu (1905-1950), who translated two short novels and the prose that were later collected in *Selection of Spanish Stories*, published by The Commercial Press in 1936 and reissued twice in 1937 and 1939. The other prominent Chinese author Mao Dun also translated a novel by

Azorín in 1934 and published it in literary criticism. The title was translated as Moth and Fire, a name that was created by the translator in accordance with the text rather than maintaining the original title.

TABLE 2
THE TRANSLATED WORKS OF THE AZORÍN

Number	Novel	Translator	Publisher	Year
1	Los toros	Xu Xiacun	Chunchao Press	1929
2	Los Hidalgos	Xu Xiacun	The Short Story Magazine	Unknown
3	El Primer Ministro	Xu Xiacun	New Literature and Art magazine	1929
4	Atardecer	Xu Xiacun	New Literature and Art magazine	1929
5	Una criada	Dai Wangshu	New Literature and Art magazine	1930
6	La novia de Cervantes	Dai Wangshu	New Literature and Art magazine	1930
7	La novia de Cervantes	Dai Wangshu	Shenzhou Guoguang Press	1930
8	La novia de Cervantes	Dai Wangshu	Meihua Press	1932
9	Mariposa y fuego	Mao Tun	Literary Criticism	1934
10	Lecturas españolas	Dai Wangshu	The Commercial Press	1936

Pío Baroja y Nessi was a Spanish writer and the inaugural member of the Generation of '98 to be introduced to China. In 1923, Mao Dun published an article on the Spanish author Pío Baroja in the American magazine Fiction Monthly, providing an overview of his life and works. Nevertheless, he did not translate any of his works. However, Lu Xun held a high regard for the author and his short novels. From 1928 to 1935, he translated a total of seven short novels from the Japanese edition, which belonged to a collection of stories that depicted the landscapes and customs of the Basque Country. Both Baroja and Lu Xun were physicians during their formative years. Over time, they both chose to pursue a career in literature. It is possible that Lu Xun's shared professional background may have influenced his decision to translate his works. Furthermore, Translation Magazine established a dedicated column on Spanish literature, featuring two translated Baroja novels.

Miguel de Unamuno y Jugo was a Spanish writer and philosopher belonging to the generation of 98, one of the most significant figures of Spanish literature in the twentieth century. His inaugural published novel in China was translated by Dai Wangshu in 1932 in Youth magazine. Prior to 1937, given that the majority of his translated works were prose, people assumed that he was solely a prose writer, failing to recognize the significance of his novel. Until the death of Unamuno in 1936 in Salamanca, the translator Zhuang Zhong translated four short novels from The Mirror of Death, one after another, he began to memorize the death of this great author. When a novel was published in that section of "Spanish Literature" of the magazine Translation, there were other commemorative articles, the death of Unamuno of the Soviet writer Kailin and an interview of a French journalist. Although Dai Wangshu translated another short novel in the 1940s, the most celebrated works and novels that have significant cultural value had not yet been introduced in China. For instance, works such as Fog and Abel Sánchez: A Story of Passion were not translated until much later. It is regrettable that this occurred.

TABLE 3
THE TRANSLATED WORKS OF PÍO BAROJA AND NESSI

Number	Novel	Translator	Publisher	Year
1	Vida Sombrias	Lu Xun	Benliu magazine	1928
2	Elizabideel Vaga bundo	Lu Xun	Zhaohua magazine	1929
3	Night of diagnosis	Lu Xun	Zhaohua magazine	1929
4	The work of short stories	Lu Xun	Yuandong bookstore	1930
5	Chasm	Shi Zhecun	Modern magazine	1933
6	Rhythm of the mountain flute	Lu Xun	Literature magazine	1934
7	Meet friends	Lu Xun	Translation magazine	1934
8	Juvenile delinquency	Lu Xun	Translation magazine	1935
9	Tierra Vasca	Lu Xun	New Novel magazine	1935
10	The miracle of bell	Yu Tian	Translation magazine	1937
11	Cast a bell	Lin Ke	Renshijian magazine	1947
12	Longings	Yu Lan	Renshijian magazine	1948

TABLE 4
THE TRANSLATED WORKS OF MIGUEL DE UNAMUNO Y JUGO

Number	Novel	Translator	Publisher	Year
1	The silent cave	Dai Wangshu	Youth magazine	1932
2	El amor que asalta	Zhang Wantao	Chinese Publishing House	1935
3	Soledad	Zhuang Zhong	Translation magazine	1936
4	La Beca	Zhuang Zhong	Translation magazine	1936
5	Juan Manso	Zhuang Zhong	Translation magazine	1936
6	Una rectificación de honor	Zhuang Zhong	Translation magazine	1937
7	Soledad	Zhuang Zhong	Cultural life press	1948
8	El Marqués de Lumbría	Dai Wangshu	Unknown	Unknown

Vicente Blasco Ibáñez, a naturalist novelist, had a considerable number of works translated into Chinese in the 1930s. Each of these translations was reissued at least twice. His works cover a wide range of subjects, using impressionist or naturalistic techniques to reflect the darkness of society and the suffering of the people, and to protest against the decadent ruling class (Zhang 1997). Between 1924 and 1925, at least ten thousand people in Shanghai were familiar with the author's name. This demonstrates the popularity and attention that the Chinese translators were able to generate. In 1921, Mao Dun first introduced the author in the *Fiction Monthly Magazine*. In the same year, Zhou Zuoren translated a novel and added it to a catalogue of his works. After reading it, Li Qingya (1886-1969) was interested in translating his own edition and chose *The Four Horsemen of The Apocalypse*, published in 1929 in *Beixin Publishing House*. In the second edition, the title was changed to *The Four Horsemen*. From 1928 onwards, a number of translators

began to present their novels, resulting in a small but significant increase in the number of translations until the outbreak of the World War II.

TABLE 5
THE TRANSLATED WORKS OF VICENTE BLASCO IBÁÑEZ

Number	Novel	Translator	Publisher	Year
1	El monstruo	Zhou Zuoren	LA JEUNESSE	1921
2	El rey de las praderas	Feng Liu	Novel world magazine	1924
3	Mare nostrum	Zhou Zuoren	Modern Bookstore	1928
4	Noche servia	Ye Lingfeng	Modern Novel magazine	1928
5	La devoradora	Dai Wangshu	Weiming magazine	1928
6	El secreto de la Baronesa	Dai Wangshu	Literature magazine	1928
7	Las vírgenes locas	Dai Wangshu	Guanghua press	1928
8	Las vírgenes locas	Dai Wangshu	Guanghua press	1929
9	Los cuatro jinetes del Apocalipsis	Li Qingya	Beixin Publishing House	1929
10	Puesta de sol	Shen Mo	Zhenmeishan magazine	1930
11	La Barraca	Qian Gechuan	Chinese Publishing House	1933
12	Las vírgenes locas	Dai Wangshu	Daguang press	1935
13	Los cuatro jinetes del Apocalipsis	Li Qingya	Beixin Publishing Ho Northern China Women & Children Publishing House use	1935
14	Puesta de sol	Ren Wei	Literature magazine	1935
15	La Barraca	Xu Xuewen	Qingnianjie magazine	1935
16	La Barraca	Zhu Shaoxi	Publishing House of Minority Nationalities	1944
17	La Barraca	Hu Yun	The Commercial Press	1946

The Resonance of War: Spanish Civil War Literature

Following the commencement of the Spanish Civil War, Chinese authors commenced the translation of numerous works of war literature in order to demonstrate their support for the Republicans. But in the Spanish circumstance, with the end of the Spanish Civil War, the cultural world suffered the logical consequences of a paralysis that was not alien to the political circumstances derived from the new situation

(Barrero 1987). Concurrently, the translation of Spanish literature reached its zenith. An increasing number of individuals began to take note of this small country in southern Europe. The genre was diverse, encompassing novels, poems, and reports. However, the most prevalent form was report and documentary literature. Translation Magazine, in particular, established a column dedicated to publishing articles on the Civil War. As the 1940s progressed, there was a noticeable decline in the interest in Spanish literature. Conversely, the translation of Russian novels became increasingly popular as a result of the gradual expansion of communist power and the rise of communism. Consequently, the destruction of the war left only the most organized and powerful publishing houses in a position to continue publishing books.

Translations After the Establishment of People's Republic of China

The Novel of Miguel de Cervantes

In 1955, a grand meeting was held in Beijing to commemorate the 350th anniversary of the publication of Don Quixote. Despite the fact that, since the People's Republic of China was founded in 1949 until the end of the Cultural Revolution, only one new edition appeared, namely *The life of Don Quixote*, translated by Fu Donghua and published by the People's Literature Publishing House in 1959, which was one of the two publishers that were dedicated to publishing Spanish works during that period. It is notable that no further new editions were produced until the 1990's. This is also the inaugural two-volume edition. Over the following two decades, the translation project was put on hold for a number of reasons.

Since the advent of the Reform and Opening-up in 1978, China has witnessed a surge in the number of professional translators of Spanish, with a concomitant increase in the translation and publication of translated literary works. As previously stated, Yang Jiang is the inaugural translator to translate Don Quixote from Spanish. Although she commenced her studies of Spanish at the age of 48 and consulted the English edition during the translation process, this edition had already attained the status of a classic work. In the 1980s, the work was republished on three occasions. In addition to the reissues, abbreviated and adapted editions were also published. All the Chinese translations that were available on the market derived from her own work. In the subsequent decade, particularly between 1995 and 2000, a considerable number of translations emerged, many of which were translated directly from Spanish. A multitude of editions sought the counsel of university professors in the Spanish faculty to ascertain the prevailing trends in Don Quixote. For example, an edition of Dong Yansheng (1937-2024), published by Zhejiang Literature and Art Publishing House in 1995, represents the inaugural direct translation of Don Quixote into classical Mandarin. The translator, Dong, is a professor at the University of Foreign Studies of Beijing and the president of the Association of Asian Hispanics. Since the 1980s, he has authored several texts on the teaching of Spanish, which are still in use in numerous universities. In recognition of his contributions to the exchange between Chinese and Spanish cultures, Spain bestowed upon him the Commendation of The Royal Order of Isabella the Catholic in 2000 and the Order of Arts and Letters of Spain in 2009. The edition has already been considered a significant contribution to the field, comparable to that of Yang Jiang. The quantity of editing performed by the other translators is also commendable.

In comparison with Don Quixote, the translation of other Cervantes' works commenced somewhat belatedly. The initial translation of a Cervantes novel was that of *Exemplary Novels*, published by New Literature and Art Publishing House in 1958 and translated by Zhu Rong. Until 1992, Chen Kaixian and Tu Mengchao undertook a further translation. With regard to the remaining novels, all were translated in the 1990s. Prior to this, translators had not previously considered his less well-known novels. They made considerable efforts to translate the renowned Don Quixote or to assess the value of other remarkable works. In conclusion, to commemorate the 450th anniversary of Cervantes's birth, the People's Literature Publishing House published a complete work in eight books of Cervantes in 1996. This translation was undertaken by Dong Yansheng and other translators. This event represents a significant milestone in the history of Cervantes' translation, simultaneously marking the advent of a new era in the tradition of Cervantes.

The Novels Preceding the Generation of '98

Given the circumstances of translation in China, the country began to pay significant attention to Spanish literature following the 98th generation of writers. This distinction will be employed to differentiate the introduction of Spanish literature in the preceding and subsequent eras. In accordance with this classification, the initial section encompasses novels spanning the Middle Ages to Generation 98. One of the most notable examples of Spanish classical literature is the picaresque novel. In terms of the genre, the most renowned and significant work is *The Life of Lazarillo de Tormes and of His Fortunes and Adversities*. Yang Jiang was the first to translate it in 1951, although the translation was not directly from Spanish. Subsequently, other translators commenced the translation process in the 1980s. Another celebrated example of a translated picaresque work is *El Buscón*, written by Francisco de Quevedo between 1604 and 1620. In the 1990s, these two works were combined with other picaresque novels in a Spanish picaresque anthology, published by *People's Literature Publishing House* in 1997.

The two celebrated novels of Juan Valera y Alcalá-Galiano, *Pepita Jiménez* and *Juanita la Larga*, were translated into English in the 1980s. Each has at least two different versions. The other author, Benito Pérez Galdós, was a novelist, dramatist, chronicler and politician. He is regarded as one of the most accomplished exponents of the nineteenth-century realist novel, not only in Spain, but also as a seminal figure in the history of Spanish literature. Indeed, he has been proposed by numerous scholars and scholars of his work as the most significant Spanish novelist after Cervantes. However, following the establishment of the People's Republic of China, there was only one translation of his work in the subsequent thirty years. *The People's Literature Publishing House* published *Doña Perfecta* in 1962. Since this work appeared, there have been no further translations until the second translated work, *Marianela*, was published in 1982. However, during the twenty years between the 1980s and 1990s, a total of 20 different literary translations were published. It can be posited that, on average, one such publication is produced each year. The majority of these translations were undertaken by the *Shanghai Translation Publishing House*. To illustrate, the series of *National Episodes*, which reflects Spanish history in the 19th century, commenced its translation in the early 1980s. *The Trafalgar*, translated in 1985, *El 19 de marzo y el 2 de mayo*, translated in 1983, and *Zaragoza*, translated in 1982. Since 1998, the aforementioned publishing house has been able to publish further anthologies of Benito Pérez Galdós' work, including the rest of the series and other voluminous texts, thanks to the funding of the Ministry of Education, Culture and Sport of Spain.

TABLE 6
THE TRANSLATED WORKS OF EL QUIXOTE AFTER 1949

Number	Translator	Publisher	Year
1	Yang Jiang	People's Literature Publishing House	1978
2	Xiao Xiang	Jilin people's publishing house	1981
3	Bing Jing	Sichuan Children's Publishing House	1984
4	Yang Jiang	People's Literature Publishing House	1987
5	Yang Jiang	People's Literature Publishing House	1991
6	Sun Jiameng	Gansu People's Publishing House	1995
7	Tu Mengchao	Yilin Press	1995
8	Yang Jiang	People's Literature Publishing House	1995
9	Yang Jiang, Chang Hua, Xiang Ping etc	Juvenile&Children's Publishing House	1995
10	Chen Jiankai, Guo xianlin	Gansu People's Publishing House	1995

11	Dong Yansheng	Zhejiang Literature & Art Publishing House	1995
12	Liu Jingsheng	Lijiang Publishing Limited	1995
13	Ding Qingjiang	Inner Mongolian People's Publishing House	1998
14	Tang Minquan	Shaanxi People's Publishing House	1999
15	Xuan Qing	Gold Wall Press	1999
16	Tian Yuan	China Drama Press	1999
17	Liu Junna	China Drama Press	1999
18	Tang Ran	Popular Culture & Arts Publishing House	1999
19	Peng Xinwu	Yanbian People's Publishing House	1999
20	Li Dongming	Yanbian People's Publishing House	1999
21	Tu Mengchao	Northern China Women & Children Publishing House	1999

Other celebrated authors whose works have been translated into Chinese include Leopoldo Alas Clarín, Vicente Blasco Ibáñez and Don Juan Manuel. Two of Clarín's novels, *The Regent's Wife* and *His Only Son*, were introduced in China in 1986 and 1987, respectively. Following the establishment of the People's Republic of China, approximately twenty translated works by Vicente Blasco Ibáñez were published, including notable novels from his second period, such as *Blood and Sand*, *La catedral* and *La bodega*. *Tales of Count Lucanor* was first published by *Yilin Press* in 1991. Two other publishing houses also offer their own versions.

The Literature of the Generation of '98 and Beyond

Miguel de Unamuno, the famous author of the Generation of '98, had some versions in the eighties unlike those of the thirties. The masterpiece of his third age, *Fog*, was translated by Fang Yu in 1988. The other version was translated by Zhu Jingdong, published by *Heilongjiang People's Publishing House* in 1992 that the next year published *Aunt Tula*. Camilo José Cela, the winner of the Nobel Prize for Literature in 1989, was a great novelist after the Civil War. Cela is clearly a master of language, mastering all levels of style from the quaintest to the most vulgar; he has a rich vocabulary and is able to use a wide variety of expressive devices with ease and rhythm (Dong 1998). Chinese publisher pay attention to him at the beginning of the eighties. The first version of his work is *Santa Balbina, 37: Gas en cada piso*, published in the *Journal of Foreign Literature* in 1980. His representative work, *The Hive* had three versions in the eighties. After he won the Nobel Prize, many magazines started publishing his novels, essays and criticisms about him. Now, almost all his books have been brought to light.

It is beyond dispute that China is home to a plethora of authors and their published works. In order to provide a comprehensive overview of the literature available in Chinese, I have included in the final appendix a list of all books that have been translated into Chinese and published in China. Furthermore, the majority of these authors have only one translated work. It is not necessary to list each author in detail; however, this does not imply that their work is of poor quality. Conversely, there are numerous exemplary translations, including *The Three-Cornered Hat* by Pedro Antonio de Alarcón, *Nada* by Carmen Laforet, and *Libro de Sigüenza* by Gabriel Miró.

Vacuum After the 80s

As the substantial translation of Spanish literature commenced in the 1980s, contemporary novels exhibited a paucity of literary merit, rendering them relatively unimportant and less urgent for translation.

Consequently, our translators did not introduce many contemporary works for a period of twenty years. It was not until this century that the works began to be known. At this juncture, China was still in the process of implementing the introduction of Spanish literature classics, and lacked both the time and the capacity to assess the merits of the works of younger contemporary writers. Nevertheless, a number of works by Chinese authors were introduced to China in the two final decades. For example, works by Montserrat Roig, Soledad Puértolas and Carmen Conde, such as *In the time of Cherries*, *The Night Remains* and *Soy la madre*, respectively, were introduced to China during the final two decades of the 20th century.

SOCIAL FACTORS IN TRANSLATION CHANGES

We have already gained insight into the history of translation, as well as the factors that contribute to its evolution, during periods of relative peace. Conversely, they were relatively scarce in wartime contexts. Furthermore, the selection of authors is aligned with the objective of integrating the cultural values of other countries in order to align them with the prevailing reality. Concurrently, the shared social experiences of China and Spain, including the war and the post-war cultural homogenization, have prompted Chinese translators and literary circles to recognize the parallels between the evolution of culture and the desire to identify with a socio-historical identity reflected in the literary works of other countries. For example, the popularity of Generation of '98 writers in China. We could say that translation is not merely a social phenomenon; it also reflects the ideological orientation and culture of a country. The following section will examine the underlying causes and characteristics of the observed changes in the acceptance of the Spanish novel in China, with a particular focus on the two dimensions of objective social facts and cultural changes.

From Boom to Bust: The Impact of War

When the initial Chinese translators began to introduce Spanish novels, they regarded them as the literature of a relatively small and vulnerable country, comparable to that of Greece. Consequently, at the outset of the New Culture Movement in the 1910s in China, the translators did not consider the question of what should be translated or which works were of greater value or importance to society. Therefore, the translated works from the initial period are diverse.

In the 1920s, the works of the Generation '98 were gradually introduced into the canon of Chinese literature. As the Spanish authors experienced the decline of their country, the translators identified a similar aspiration in their works. The novels of Azorín, Pío Baroja and Miguel de Unamuno began to be introduced in a series of cascading events to China.

While the majority of the material was published in a newspaper or magazine, with only a small proportion being published in a book format. The first reason for this phenomenon is that at that time, novels were more commonly accessed through periodicals than through the purchase of expensive books, which typically included only a single novel. The second reason for this phenomenon is that the majority of the translated works were short novels that were not permitted to be published in book form. The final factor is that only a few authors were responsible for presenting and translating foreign novels, with only a limited number of magazines to which they could popularize the new ideas. With regard to the site, it is notable that the majority of publications were produced in Shanghai, which was the economic hub of the entire country. The other provinces continued to make efforts to emerge from poverty at that time.

A Decade of Boom

From 1927 to 1937, the decade saw a peak in the translation of Spanish novels. Over half of the translations were produced during this period, including numerous editions of *Don Quixote* and many novels by Vicente Blasco Ibáñez. The following reasons may be cited as the totality of the causes:

1. The relative peace and stability of the period allows for the orderly functioning of the publishing industry. In comparison with the previous decade and the subsequent decade, the number of significant conflicts in the country was relatively low, particularly in Shanghai, which was under the control of the Republic of China. The prevailing political stability enabled the townspeople to enjoy a tranquil existence. Consequently, the publishing houses seized the opportunity to bring to light the translated works that should

have been published earlier. The relative peace afforded them the opportunity to engage with literature. At least they were not required to consider the possibility of danger prior to opening a book. However, this relative peace was not universal, as there were still some wars and conflicts in other provinces of China.

2. The economic development stimulated the demand for books. Since the 1920s, the government gradually introduced the technology and equipment of the second industrial revolution. The Chinese economy entered a period of sustained growth. After a few years, many factories and some financial institutions emerged in Shanghai, which became one of the five largest cities in the world by the name of East Paris. The improved economy on the one hand solved the problem of poverty. Conversely, he provided financial assistance to publishers in order to cover the costs of editorial work. Despite the impact of the economic crisis in the United States in 1929 on the national economy, the publishing industry remained relatively stable due to the low cost of newspapers, which did not represent a significant proportion of household expenditure. At the same time, in the interior provinces, there was a dearth of publishing, with a preference for translated novels, which faced the challenge of low demand from the general public. In that area, the majority of the population were impoverished peasants, with the majority of whom were unable to read.

3. The cultural need for translated novels widens the scope of their applicability. At the advent of the new cultural movement, the Chinese began to engage with Western cultures from a variety of disciplinary perspectives. Western clothing, Western etiquette, and Western thought, among other things. The translation of foreign novels is also a relatively recent phenomenon that has gained considerable popularity. Both the intellectuals and the government were eager to introduce a greater number of Western works. The most prosperous was that of UK. With regard to Spain, the works of Generation '98 were intended to address the spiritual needs of the Chinese, who were gradually subjected to the influence of imperialist powers. Consequently, there was a great deal of interest in seeing novels whose motives of creation were equal to their actuality. The same rationale can be applied to the translation of civil war literature. In 1937, the city of Shanghai was occupied by the Japanese Empire. At the same time, a number of novels were published in support of the Spanish people and their struggle against the Nationalists during the Spanish Civil War. The analogous circumstances of war compelled the translators to present this literary theme.

A Pause in the War

However, this translation was only in place for a single year. Since the Japanese Army's occupation of Shanghai, all factories were either declared bankrupt or confiscated by the Japanese. The financial circumstances were comparable, including those of the publishers. Only a small proportion of the population in the south-west was evicted. Between 1937 and 1949, the number of Spanish novels published was less than ten. One contributing factor is the devastation wrought by war. The other factor is the change in interest in the translation. The translation of Soviet literature was more popular due to the considerable literary creation against the war by Soviet authors. In comparison, the number of Spanish novels published declined significantly until the establishment of the People's Republic of China.

From Classics to Diversity: Openness and Communication

From the establishment of the People's Republic of China until the end of the 20th century, the period can be divided into two parts: the first, comprising 30 years from 1949 to 1979, and the second, which represents a new direction marked by a significant increase in translations from 1980 to 2000. The notable contrast between these periods reflects the changes in general policies, social reality and cultural orientation to some extent.

The First 30 Years After the Establishment of PRC

In the early 1950s, Don Quixote once again attracted social attention. In 1955, a meeting was convened to commemorate the 350th anniversary of the edition. Concurrently, the cessation of hostilities afforded translators the opportunity to pursue the translation of novels that merited their attention. Conversely, the People's Republic of China implemented the Hundred Flowers Campaign. As stated by Mao Zedong, the

purpose of this initiative was to allow a multitude of ideas to flourish and compete, thus facilitating the advancement of arts and sciences and fostering a thriving socialist culture within China.

Nevertheless, this phenomenon persisted for a mere year, spanning from 1956 to 1957. Subsequently, the government did not provide further encouragement for non-socialist translation. Consequently, the government began to encourage all members of the Communist Party to engage in steel production, with the objective of establishing a robust industrial sector that would rival that of UK and the United States. This objective attracted considerable attention in society, with a notable lack of interest in Western novels, including Spanish ones. In consequence, between 1956 and 1966, there was a dearth of Spanish novels published. The situation remained unchanged over the following decade. The Great Proletarian Cultural Revolution resulted in the cessation of all artistic, educational and productive activities. The entire country was engaged in a process of re-evaluation and re-examination of the class struggle and the destruction of traditional cultures. Western literatures were also regarded as emblematic of decadent cultures. In the context of political pressure, there was a reluctance to translate Spanish novels. The situation remained unchanged until the reform and opening.

The Last 20 Years of the 20's Century

The reform and opening, also known as China's Economic Reform, commenced in December 1978. The objective of China's economic reform was to transform the country's planned economy into a market economy, with the aim of reversing the significant decline in living standards. In the initial phase, the objective was to restore the infrastructure of all social and political sectors. It was for this reason that the Translators Association of China was established in 1982, with the objective of facilitating the translation of materials in the area of translation (Xu & Mu 2009). Furthermore, numerous diplomatic relations were restored. On 9 March 1973, China established diplomatic relations with Spain. With regard to the translation of Spanish novels, only a few veteran translators were still able to translate. Concurrently, the destruction of university education resulted in a dearth of new graduate students in the Spanish faculty during the initial period of the 1980s (the government resumed the entrance examination to the university in 1977). Consequently, only a limited number of translated novels were made available, with the majority of these being those translated by Yang Jiang and Zhao Jinping.

Facilitators of Translation Growth

The situation underwent a sudden and significant transformation in the 1990s. For example, approximately a dozen different editions of *Don Quixote* were published. The translation of Spanish novels entered a new golden age, during which the reasons for this phenomenon were more complex.

Firstly, the diplomatic and cultural exchange between China and Spain was more frequent. The Chinese government actively promoted the introduction of Western cultures. Concurrently, the Spanish government also sought to disseminate its cultural heritage, establishing a special foundation to finance the translation of Spanish works abroad. The latest edition of *Don Quixote* by Dong Yansheng was also the recipient of this award.

Secondly, the development of the supply and demand of translation services. The implementation of the reformed economic system resulted in the transition from a planned to a market economy. The enhanced economic situation led to an improvement in the standard of living of the population. The ability to read became a strong need for many people. As the market became more dynamic, numerous publishers were established not only by the local government but also by private companies. The proliferation of publishers ensured the consistent publication of books.

Thirdly, the period during which there was a considerable number of professional translators. In the 1980s, a number of universities once again admitted students into the Spanish faculty, which had been established in a number of universities throughout the country at the same time. According to statistical data, more than a dozen universities in China offered Spanish language courses in the 1980s, with hundreds of students graduating each year. Following their graduation, some of these students went on to become celebrated translators, translating a multitude of Spanish works into Chinese.

Fourthly, following the conclusion of the civil war and the end of Franco's rule, a more liberal atmosphere prevailed in Spain, which was conducive to the emergence of new literary works. Additionally, a generation of younger writers emerged in Spain, whose novels were of significant literary merit (Martínez 1997). The growth in the number of Spanish writers and the quantity of their works presented translators with a plethora of options.

In 1992, China became a signatory to the Berne Convention for the Protection of Literary and Artistic Works, an international treaty that establishes the legal framework for the protection of copyright in literary and artistic works. As a consequence of the aforementioned protection, the translation opted to select the classic works that had exceeded the term of protection. Spanish works were particularly numerous, including the Book of *Count Lucanor*, *The Life of Lazarillo de Tormes and of His Fortunes and Adversities* and *Don Quixote*. This was also a contributing factor to the flourishing of translation in the 1990s.

CULTURAL CHANGE AND TRANSLATION OPTIONS

The twentieth century was a period of significant transformation in Chinese society, spanning a hundred years of notable change, from the early feudal Qing Dynasty to the Republic of China, which espoused a capitalist ideology, to the People's Republic of China, which embraced a socialist consciousness. Over the course of the past century, China has undergone a series of significant shifts in its intellectual and social landscape, including prolonged periods of social unrest and upheaval, such as wars and socialist movements. These developments have in turn shaped the evolution of translation activities, which have experienced distinct phases of transformation in response to these changes. With regard to the general approach to translating Spanish novels in China, as previously outlined, it is evident that this translation practice is not merely a reflection of the individual preferences of translators and publishers. Instead, it is shaped by a multitude of factors, including the prevailing socio-historical and cultural context, as well as the preferences and choices of Chinese society and culture.

The development of Spanish society over the past century has been marked by a comparable rate of social transformation to that observed in China. From the conclusion of the empire, which commenced in the previous century with the loss of overseas colonies, to the Spanish Civil War, which destabilized society, and the subsequent Franco dictatorship, which resulted in the consolidation of all aspects of society and culture. The dictatorship established by Franco, which imposed strict censorship and prohibited writers from expressing themselves freely (Wang 2007). It is also noteworthy that, concurrently with China's reform and opening up, the era of democratic constitutionalism that commenced in Spain towards the end of the 1970s fostered a climate of openness across society, including the cultural sphere. The one hundred years of significant change that have occurred during this period have also given rise to distinctive characteristics in the production of Spanish literature in its native context, which have in turn influenced its dissemination to the wider world.

The selection and adaptation of translations of foreign literature are shaped not only by external, objective factors such as socio-economic conditions, but also reflect the cultural norms and values of a country's society, exerting a significant influence on the outcome. As evidenced by the preceding analysis, the development of Spanish literature in China is subject to a multitude of social influences, including economic factors pertaining to the local Chinese economy, the dissemination of Spanish language education, and the impact of armed conflict, which in turn affects the number of translations from a range of perspectives, including those of publishers, literary talents, and economic development. A more profound examination reveals the influence of cultural elements, including thought patterns, ideologies, and values, on these phenomena. In the twentieth century, China and Spain underwent parallel cultural transformations, which resulted in the emergence of the Spanish novel in China as a consequence of the interaction between the two cultures.

The New Culture Movement, an Interest in Western Culture

The establishment of the New Youth magazine in Shanghai in 1915 signified the advent of a transformative movement that would facilitate the dissemination of popular knowledge and cultural

emancipation within China. Despite the establishment of the Republic of China (ROC) in 1912, the first modern democratic republic in Asia, the transformation of the modern citizen was not yet complete. At the time of the republic's creation, the minds of the people remained anchored in the feudal dynasty that had recently come to an end. Consequently, a collective of literary figures, thinkers and translators initiated a series of ideological emancipation movements with the objective of establishing democratic and scientific ideas in the collective consciousness of the population.

The New Culture Movement was characterized by a critique of the remnants of the feudal past and the introduction of modern Western culture in China. It also involved the construction of a new indigenous culture. In this sense, the New Culture Movement constituted a movement that brought China into full contact with the mainstream of world civilization, as well as a movement for the globalization of Chinese culture (Li 2004:03). In the context of the contrasting traditions of Chinese and Western cultures, scholars such as Lu Xun and Hu Shi played an active role in facilitating reflection on the limitations of traditional Chinese culture through the translation and publication of books. This was done with the aim of enabling Chinese nationals to engage with the advanced culture of the West and to integrate into the broader global development trajectory of the time. The translation of Western literature constituted a significant element in the dissemination of Western culture. By the 1920s and 1930s, Spanish novels were also identified and introduced to China as part of the European literary canon.

Resonance with Don Quixote

As a seminal work of Spanish literature, *Don Quixote* was among the earliest Spanish novels to be introduced to China. Its significance extends beyond its historical position in Spanish literature, as its narrative resonates profoundly with the cultural ethos of the late New Culture Movement, which sought to emancipate intellectual pursuits. This resonance not only shaped the reception of *Don Quixote* in China but also influenced the acceptance of other Spanish novels in the country. In the twenty-year period between the early 1920s and the late 1940s, eight different translations of *Don Quixote* were published in China, a country experiencing the effects of war at the time. The earliest of these translations was published in 1922 and is notable for marking not only the earliest publication of a Spanish-language novel in China, but also the earliest appearance of a Spanish-language novel in China. It can be argued that *Don Quixote* played a pivotal role in introducing Spanish literature to the Chinese public. The considerable number of editions published in China serves to illustrate the immense popularity of this seminal work.

The "golden world" to which *Don Quixote* devoted his life represents the pursuit of the Chinese intellectuals of that era for an idealized version of China in the future. In a manner reminiscent of the legendary *Don Quixote*, these individuals sought to translate and disseminate this seminal work, exemplifying a relentless pursuit of ideals and a commitment to enlightening the masses, who were still mired in ignorance at the time. From the outset, the modern Chinese intellectuals and Cervantes' *Don Quixote* exhibited a profound spiritual affinity and a convergence on the pivotal concept of the "utopian ideal"(Qian 1993:01).

Furthermore, the aspiration for social equality and the accentuation of the potency of spiritual conviction as exemplified in *Don Quixote* were also requisite for Chinese society and confronted by intellectuals during that era. At that time, China was still under an agrarian society and a semi-feudal, semi-imperialist system. Class consciousness was still evident, and intellectuals were already enjoying the scenario of everyone working and enjoying themselves together without distinction. Simultaneously, as intellectuals in a developing nation, this group, confronted with the challenges of modern material deprivation and the limitations of feudal spiritual traditions, also observed the disarray caused by spiritual inadequacy resulting from the material excesses of capitalist societies. In the midst of the tragedy of the individual's inability to transcend their destiny, they gave rise to the affirmation of spiritual willpower, which found resonance in the narrative of *Don Quixote*. The early intellectuals who engaged in translation were characterized by a pessimistic, romantic and positive outlook, which mirrored the characteristics they attributed to *Don Quixote*. This contributed to the continued translation, publication and popularity of the book in China.

The act of translating and introducing foreign literature is inextricably linked to the advancement of local culture. Spanish writers have never deviated from the traditional idea that literature responds to reality (Shen 2006). The translation of *Don Quixote* prompted Chinese intellectuals of the period to identify the critique and satire of reality present in Spanish literature, which in turn led them to direct greater attention to other works of Spanish literature and to uncover new sources of novels with realistic themes, including the 98th Generation of writers.

Inspiration from the 98th Generation

The 98th generation of writers who emerged at the end of the 19th century in response to Spain's economic decline rejected the notion of isolationism and sought to urge the government and the people to confront the reality of the situation (Chen 2006). The existence of a group of writers with a shared identity and a history of producing outstanding works has provided a substantial corpus of texts for the Chinese literary translation community to draw upon. In his role as a prominent writer and the principal translator of the 98th generation of translators at the time, Lu Xun articulated that the translation of foreign literary works had two distinct objectives. The first was to furnish the Chinese populace with a nourishing spiritual sustenance, while the second was to facilitate the dissemination of foreign literary works within China. The second objective is to provide Chinese literature with new models for reform (Meng & Li 2004). The introduction of new literary themes and writing techniques, exemplified by Azorin's straightforward and lucid style, also served to inspire the translators themselves in their capacity as co-authors. With regard to the general public, the admiration of national culture and the aspiration for Spain to regain its strength in the works of the 98 Generation coincided with the desire of the Chinese population at the time for China to become sufficiently powerful to defend itself against external aggression.

The fervor for the country was a significant factor in the popularity of 98 Generation in China at the time. The 98th Generation's enduring inquiry pertains to the geographical entity designated as "Spain" or "Castilla" (Huang 2010:01). The fervor of their patriotism resonated not only with the younger generation in Spain but also, through the medium of translation, with the younger generation in China, which was experiencing the traumas of war and imperialist aggression on the other side of the Ocean. The younger generations of the two regions were afforded the opportunity to gain insight into the lives of the less privileged, as well as to appreciate the natural beauty of their own countries. As Antonio Machado illustrates in his poem about the country's natural beauty and cultural heritage, it is crucial to acknowledge the country's rich history and sophisticated culture. This fervor could also influence the pessimistic Chinese, prompting them to uncover their own illustrious history and to challenge and transform it. Against the same historical background, based on a common brilliant past and bleak future, the 98th generation of writers unknowingly assumed the role of the Chinese people and articulated their experiences in literary works. These works, after being translated and published, resonated strongly with the Chinese people of the time, empowering them through the power of words.

Shift From Monolithic Ideology to Pluralism and Openness

At the beginning of the twentieth century, China was receptive to the influences of the New Culture Movement, which facilitated cultural exchanges with other countries. However, the subsequent war disrupted this process, particularly in terms of translation. Following the establishment of the People's Republic of China in 1949, cultural activities were able to resume once the political situation had stabilized, but the evolving ideological and geopolitical landscape has prompted a shift in the translation activity of the Spanish novel, moving away from homogenization in the 1950s towards diversification in the post 1980 era.

Dominance of Socialist Ideology

In the early 1950s, when the People's Republic of China was still a relatively new state, its socialist orientation meant that it was necessary for it to establish literary relations with countries that were under Soviet influence. At the inception of the People's Republic of China, the political and ideological discourse,

as well as the discourse on the nation-state, were in a state of harmony and unity with regard to the attitude towards foreign literature. Furthermore, their functional directions were aligned (Fang 2002:06). Nevertheless, the exclusive veneration of Soviet and socialist literature also engendered trepidation regarding the obfuscation and potential dissolution of China's national discourse, prompting adjustments by literary professionals in 1957. This was evidenced by the publication of an invitation by the nation's sole foreign literature magazine, *Translations*, which extended an invitation to submit manuscripts that year, welcoming translations of exemplary modern literature and representative classical literature from all countries worldwide. This also signified the conclusion of the fundamental tenet of ideological discourse identity and the inauguration of universal literary standards. This was the principal cultural context in which the sole translation of Spanish literature, *Don Quixote*, was produced in 1959. At that time, only one Spanish classical work was selected for translation. This was due to the limited timeframe available, as well as the fact that the majority of translation efforts were directed towards works originating from English, French, German, and American sources.

However, the ideological discourse was not far away and manifested itself in a movement that returned to literature a few years later and dominated the subsequent decades. Following the inauguration of China's formidable domestic anti-rightist campaign in the latter half of 1957 and the concomitant deterioration of Sino-Soviet relations, the discourse of political ideology once again assumed a dominant position within the sphere of social discourse. Furthermore, the magazine *Translation* also removed the 1957 version of the manuscript contract previously referenced, in favor of two new approaches. One strategy was to intensify translations of literature from Asian, African, and Latin American countries, with the aim of consolidating ties with Third World countries. The other was a shift from positive translations to criticism and rejection of European and American capitalist literature. This also demonstrated the strong anti-colonial national consciousness of the Chinese literary community at that time, during the process of self-molding. At that time, literary translation has increasingly become an expression of political ideology, to the extent that it has become more political than literary. This has resulted in a notable decline in the number of translations of Spanish novels during this period.

Promotion of Open-Mindedness

Since China's reform and opening up in 1978, there has been a significant transformation at all levels of the society, both economically and ideologically. This marks a departure from the past, when ideology was the primary criterion for evaluation. In the context of the translation of foreign literature, works originating from the United Kingdom, the United States and other Western countries, which had previously been regarded as 'bourgeois toxins' during the Cultural Revolution, became the focus of significant translation activity, with large quantities of material translated.

The practice of literary translation has also reverted to a state of normalcy, free from the influence of ideological considerations. In his analysis of the factors influencing literary translation, André Lefevere identifies three key areas of influence: ideology, poetics and patronage (Lefevere 1992). Prior to the reform and opening up period, Chinese translation was significantly influenced and even controlled by ideological factors. In subsequent periods, it is more susceptible to objective laws and the discretion of professionals. At the conclusion of the Fourth Congress of Chinese Literary and Artistic Workers in 1979, Deng Xiaoping, the de facto supreme leader of China at the time, delivered a benediction at the meeting. In his remarks, he stated that the Party's leadership of literature and art is not a matter of dictating orders or requiring literature and art to be subordinate to temporary, specific, or direct political tasks. Rather, the objective is to facilitate the acquisition of conditions conducive to the sustained prosperity of literary and artistic endeavors, in alignment with the distinctive characteristics and developmental norms of these fields (Tong 2004:01). Subsequently, the translation of foreign literature was no longer constrained by ideology. The ideological nature of the literature, or its alignment with the mainstream Chinese social ideology, ceased to be the primary or sole determining factor.

The emancipation of the mind also precipitated a rapid increase in the public's appetite for overseas literature. The scarcity of resources and the lengthy period of isolation prompted a keen interest in Western literature among the country's intellectuals, particularly the younger generation (Sun & Sun 2006:02). On

1 May 1978, new editions of carefully selected masterpieces of classical literature were made available for purchase in Xinhua bookshops across the country. Prominent examples included new editions of *Don Quixote*, *David Copperfield* and *Anna Karenina*, which were sold out shortly after their release. Despite the initial publication of the first direct translation of *Don Quixote* from Spanish in 1978, the translator, Yang Jiang, undertook a significant period of Spanish language learning at the age of 50, with a notable reliance on the English translation. Consequently, from the 1980s onwards, with the advent of Spanish-language education, a greater number of translations of *Don Quixote* by Spanish-speaking scholars emerged, as did a multitude of interpretations of the character. This resulted in a period of considerable interest in *Don Quixote*. The works of *Miguel de Cervantes*, centered on the eponymous *Don Quixote*, have been translated in large numbers and the complete works of *Cervantes* have been published. The 98th generation of writers, who were extensively translated at the beginning of the twentieth century, have also been rediscovered due to the influence of realism. Their works have been translated with great frequency, including those of *Miguel de Unamuno*.

The constitutional era that commenced in Spain towards the conclusion of the 1970s era coincided with the advent of China's opening-up. This was followed by the lifting of political and cultural bans, which prompted Spanish intellectuals to embark on a quest to identify the cultural foundations that would facilitate a return to the Western world and a reengagement with the modernity that had recently emerged under the influence of the writers of the '98 Generation' and the '27 Generation'. Concurrently, the postmodern movement that originated in the 1960s also began to exert an influence in Spain. Different thoughts shape the different genres in Spain. Juan Ignacio Ferreras divides the novelistic trends of the first half of the century into two groups: the renovators (intellectual, formalist, avant-garde, social novels, etc.) and the continuators (realistic and naturalistic novels) (Ferreras 1998). The simultaneous introduction of modernity and postmodernity to China through translation injected new vigor into the Chinese literary scene. In particular, the Spanish writer *Camilo José Cela*, who was awarded the Nobel Prize for Literature in 1989, attracted considerable interest from the Chinese, and the works of other contemporary writers were also translated in the 1990s. China's interest in Spanish literature has also evolved from an initial focus on classical works and traditional genres associated with the '98 Generation to a broader engagement with diverse contemporary works.

In the 21st century, the "One Belt, One Road" policy will facilitate greater communication between China and Spain. Additionally, numerous renowned Spanish authors, such as Carlos Ruiz Zafón, are emerging. The position of Spanish-language literature is on the rise globally, with more Spanish novels being published in China in the future.

CONCLUSIONS

Spanish literature occupies a pivotal position in the canon of world literature. In addition to the renowned figures such as Miguel de Cervantes, numerous other authors whose works exert a profound and far-reaching influence also emerge. By collating and organizing the translated novels from Spain in the 20th century, it is possible to identify the factors that influence the translator's circumstances. In the last century, there were two periods of high-quality translation, followed by two periods of less accomplished work. Among the various social, economic and cultural factors, while social stability played a fundamental role, culture was even more important. In addition, the conclusion of the Second World War marked the advent of the Cold War. In such circumstances, the translation often ceased. Meanwhile, a sustained period of peace has the effect of stimulating economic growth, which in turn has a beneficial impact on the publishing industry. In addition, the mutual exchange, the quantity and quality of translators, and the cultural atmosphere can all influence the publication process. The establishment of diplomatic relations between China and Spain did not occur until 1973 (with the United Kingdom in 1954 and France in 1964). In 1978, with the beginning of China's reform and open-up, a more open attitude to culture, translation and publishing was adopted, and society as a whole developed the mentality and need to accept new cultures from outside. Nevertheless, it is evident that an increasing number of Spanish novels are being translated and introduced in China due to the curiosity and reception of multiculturalism. In particular, in the current

century, a considerable number of hitherto unknown authors have now come to our attention. It is our contention that the translation of Spanish novels will become more effective in the future.

ACKNOWLEDGEMENTS

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