

# An Analysis of the Translation Choice of Henryk Sienkiewicz's Works in *The Collected Works of Foreign Fictions* Translated by the Zhou Brothers from the Perspective of André Lefevere's Three Factors Theory

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## Abstract

In *The Collected Works of Foreign Fictions*, the Zhou brothers translated three short stories written by Polish writer Henryk Sienkiewicz as translation materials, but not any of his more popular novels. This article discusses such a translation choice made by the Zhou brothers from the perspective of Three Factors Theory proposed by André Lefevere. Firstly, because of a lack of stable patronage, the Zhou brothers intentionally chose obscure materials to translate, in order to get access to publication and avoid retranslation. Henryk Sienkiewicz's short stories, compared with his novels, were obscure materials. Secondly, from the perspective of poetics, the Zhou brothers were influenced by the poetics of Georg Brandes and believed that "Henryk Sienkiewicz's novels were driven by profit" and denied the literary value of his novels. Lastly, from the perspective of ideology, the Zhou brothers, especially Lu Xun, emphasized the ideological factors and paid attention to themes such as "small and weak nations" and "being oppressed." As Poland was a real oppressed nation, the ideology reflected in the Polish writer Henryk Sienkiewicz's three short stories were consistent with that of the Zhou brothers.

**Keywords:** *The Collected Works of Foreign Fictions*, Henryk Sienkiewicz, ideology, poetics, patron

## 1. Introduction

*The Collected Works of Foreign Fictions* (hereinafter referred to as *CWFF*) is a novella jointly translated by Lu Xun and Zhou Zuoren in Japan. Published in 1909, it includes 16 pieces. Lu Xun and Zhou Zuoren translated the foreign fictions of Britain, America, France, Russia, and other European countries into sophisticated classical Chinese. *CWFF* consisted of two volumes, with each selling merely over 20 copies (Zhou & Lu, 1929a, pp. 1–2). Despite the poor sales, *CWFF* received a great deal of attention in translation studies. According to Professor Lawrence Wang-chi Wong (1995, p. 51), such popularity should be mainly attributed to the influence of Lu Xun's position in the history of literature, while the contribution of *CWFF* itself was insignificant. Some scholars pointed out that Professor Wong to some extent "neglected the 'regeneration' of *CWFF*. The 'regeneration' started with the reprinting of the book by Qunyi Publishing House, which not only attracted a much wider readership, but also set the narrative tone for the book in the history of literature and translation in the 20th century (Zhang, 2019, p. 60). Some scholars also believed that "*The Collected Works of Foreign Fictions* marked the end of 'the era of Lin Shu' in Chinese literary translation and the advent of the standardization and academicization of literary translation" (Yang, 2002, p. 35).

Some scholars argued that, on the one hand, the Zhou brothers "unduly emphasized the ideological factors" (Wang, 2005, p. 32) when they chose original texts in *CWFF*; on the other hand, the Zhou brothers were early translators who had the consciousness of literariness. Actually, they also valued literary factors in the selection of original texts, especially Zhou Zuoren, the translator of most of their translations, who preferred to choose works according to the literariness of works and personal interests (Zhao, 2018, p. 99). The topic of translation choice—choosing what kind of materials to translate and shelving what—has attracted more and more attention in translation studies. Within the framework of Polysystem Theory proposed by Itamar Even-Zohar, an Israeli scholar, translation is no longer a simple isolated activity at the level of words; instead, translation is interrelated with many elements in cultural and social systems. It is fair to say that there were many factors influencing what

specific texts the Zhou brothers chose to translate. We cannot simply draw a conclusion that ideology determines everything, nor can we say that their translation choice is entirely based on literariness.

The scholar Theo Hermans (1985, p. 11) pointed out, "...all translation implies a degree of manipulation of the source text for a certain purpose." His point of view was supported and further illustrated by many scholars at home and abroad. André Lefevere, a scholar of the manipulation school, proposed Three Factors Theory in his book *Translation Rewriting and the Manipulation of Literary Fame*. He argued that translation is manipulated by three major factors: patron, poetics, and ideology. Patron can be individuals or groups, such as a religious group, a political party, a social class, an imperial family, publishers, the media, etc. Patrons can adjust the relationship between the literary system and other systems in the social culture, and they represent individuals or groups that can further or hinder the reading, writing, and rewriting of literature (Lefevere, 1992, p. 15). Lefevere (1992, p. 41) also pointed out, there are two major factors decisive to the literary image in translation. One is the ideology of the translator, and the other is the poetics dominant in the target literature when the translation is made.

The three factors, including patron, poetics, and ideology, are enlightening in the analysis of the Zhou brothers' translation choice of *The Collected Works of Foreign Fictions*. Yang (2002, p. 38) believed that the pieces of Polish writer Henryk Sienkiewicz "embodied the overall characteristics of *CWFF*—a humanistic, poetic, and subjective narrative." With reference to this argument, this article will discuss how the Zhou brothers choose such a writer, whose works embodied the overall characteristics of *CWFF*, and select his short stories as original texts for translation.

Henryk Sienkiewicz was a Polish novelist who won the Nobel Prize for Literature in 1905. His well-known novels include *Quo Vadis? (Where are You Going?)* and Polish Trilogy—*With Fire and Sword, The Deluge, and Fire in the Steppe*. He also wrote short stories. In comparison, the short stories he wrote were not as popular as his novels. However, the Zhou Brothers translated his three short stories in *CWFF*, while did not translate any of his novels in another separate book (not necessarily to include translated novels in *CWFF*). As far as we are concerned, most of the other writers whose works were included in *CWFF* were writers of short stories. For instance, Anton Pavlovich, Albert Guy de Maupassant, and Edgar Allan Poe are famous writers of short stories; Oscar Wilde, well-known for his poetry, drama, and fiction, wrote most fiction in the form of short stories (except merely one novel); writers in other nations were also noted for short stories. In that case, Henryk Sienkiewicz was the odd one among them. It is intriguing to find that three short stories by such a different novelist were included in *CWFF*. That exceptional case is the topic of this article: why did the Zhou brothers choose Henryk Sienkiewicz's works, and why did they translate his short stories in *CWFF*, instead of translating his novels into another separate book?

The two volumes of *The Collected Works of Foreign Fictions* included three pieces by Henryk Sienkiewicz, including *Yanko the Musician, Yamyol (Angel), and The Lighthouse Keeper*. Henryk Sienkiewicz had already been well-known throughout the world when the Zhou brothers began to translate his works. Zhou Zuoren (2013, pp. 264–265) introduced Henryk Sienkiewicz in *Modern History of European Literature* as bellows, "Henryk Sienkiewicz was unknown to the public when he wrote stories at first. He did not become popular until *Quo Vadis?* was published in 1896, which was a narrative about the conflict between the new religion and the old one during the reign of Nero in Rome." Here Lu Xun also agreed that *Quo Vadis?* contributed to the great reputation of Henryk Sienkiewicz. In fact, besides *Quo Vadis?*, other historical novels written by Henryk Sienkiewicz also showed "his talent in historical novel writing" (Lin, 1999, p. 293) and "his epic-like writing style achieves the absolute perfection of art" (p. 303). Nevertheless, the Zhou brothers did not translate any of Henryk Sienkiewicz's novels. It is groundless to attribute such an exceptional case to their personal preference for short stories and dislike of novels. When the Zhou brothers were studying in Japan together, they translated some novels, including *The Lost History of Red Star* (around 100,000 words) and *Strong Grass* (around 100,000 words). In the translation of the two novels, though Zhou Zuoren undertook the major work, Lu Xun also played an indispensable role. Zhou Zuoren talked about the translation process of *Strong Grass* in *Zhitang's Reminiscences*. "In the spacious room of Zhongyue Apartment, I (Zhou Zuoren) was responsible for drafting the first version, while Lu Xun was responsible for revision and transcription." The Zhou Brothers Translation Center ran successfully. Although *Strong Grass* failed to be published and its original manuscript was lost at last, the efforts of the Zhou brothers in translating novels should not be overlooked.

Zhou Zuoren incidentally mentioned Henryk Sienkiewicz when he talked about his looking for translation materials for Russian literature. "At that time, the translation of Russian literature was not popular in Japan. Ivan Turgenev was more or less one of the first Russian writers who was introduced into Japan by quite a few scholars. We also looked for his works carefully but merely out of appreciation, with no intention to translate them. When various magazines were published at the beginning of each month, we would engage ourselves in

searching for the introduction or translation of Russian literature. If there was one piece of article about it, we would pay for the whole magazine and take that piece out for preservation. It would even be better to come across any articles about Polish literature or translation of that. What we did find only talk about Henryk Sienkiewicz's *Quo Vadis?* or *With Fire and Sword*, except which there was no hope to encounter" (Zhitang, 1936, p. 92). It follows that the Zhou brothers knew clearly the status of Henryk Sienkiewicz's novels such as *Quo Vadis?* and *With Fire and Sword*. Therefore, they did not overlook Henryk Sienkiewicz's novels accidentally, but intentionally choose not to translate them.

## 2. Patron

First of all, this article will analyze that topic from the perspective of patronage according to Lefevre's Three Factors Theory. According to Lefevre (1992, p. 7), patrons can be divided into differentiated and undifferentiated ones. Undifferentiated patrons can give financial support and social status to writers, and impose ideological influence on them. In comparison, the economic support offered by the differentiated patrons is often independent of ideological factors, and does not necessarily make a difference in the authors' social status.

Zhou Zuoren once talked about their financial straits. "When we studied in Japan and were ready to introduce new literature, the first thing we needed was literary materials. However, we lacked the money to buy original books, so we intended to earn some money by translating books" (Zhou, 2020, p. 219). Lu Xun also mentioned their translation activities in the preface of the reprinted edition of *The Collected Works of Foreign Fictions* published by Qunyi Publishing House in 1921. "We planned to firstly raise enough money for printing the first two copies in succession, and print the third, the fourth, and so on when the cost was returned. Many little drops make an ocean. As long as we keep doing that, we can provide a glimpse of the works of famous writers in various countries" (Zhou, 1929, p. 1). It is fair to say that translating books serves as a means for the Zhou brothers to raise money for buying materials and introducing new literature. The translation of books itself also contributes to the introduction of new literature, and its profit further supports the translation and introduction of new literature, which is a virtuous cycle. As a part of this virtuous circle, the translation of books is obviously required to be "profitable." At that time, the Zhou brothers were funded by the Qing government to study abroad (Xu, 2002, p. 2) but they did not have a patron who supported their translation in a strict sense. The fact that they intended to buy more books with the money raised by the publication of translated books further proves their lack of patronage.

The Zhou brothers published the translated fictions by sending their works to Chinese publishing houses, and the publishing houses would pay the remuneration to them. It seemed possible for the domestic Publishing Houses to serve as a stable patron for them; however, obviously, the Zhou brothers were not popular enough to obtain publishing priority or a steady amount of remuneration then. They encountered difficulties when they continued to raise money to introduce new literature, not long after they started. Zhou Zuoren (2020, p. 224) recalled the experience:

"The second book we translated was a Russian historical novel...which was quite long and had about 100 thousand words in total...we translated it into *Strong Grass* and sent the manuscript to the Publishing House. However, this time we failed. Before long, we received a reply letter informing us that the book had already been translated and printed, and our original manuscript was returned. We could do nothing but accept it, but we still believed *Strong Grass* had its advantages. Later, the translated version that was accepted came out with two volumes, titled *Unexpected Power*."

When Zhou Zuoren recalled that in his later years, he still bemoaned his translation, saying, "As our translation was not successfully sold this time, we had to translate other books. This time, we adjusted our plan slightly, that is, to find some obscure materials, so that few people would select the same with us." Trivial though the matter seems, it had a great influence on the translation choice of the Zhou brothers. Since then, they have turned to translate relatively obscure materials. The scholar Li Oufan has a similar view that the Zhou brothers chose "non-famous writers and works to translate" (Wong, 1995, as cited in Li Oufan, p. 50) out of economic concerns to avoid retranslation (Certainly, I disagree with his view that all the authors selected by the Zhou brothers were "non-famous writers."). Professor Lawrence Wang-chi Wong (1995, as cited in Li Jingbin, p. 50) said that "the remuneration earned through translation could be considerable help for international students, but that would not be the primary consideration of Lu Xun and his brother." It is worth noting that, on the one hand, both Lu Xun and Zhou Zuoren only mentioned they earned remuneration to continue their translation instead of covering living expenses. On the other hand, although earning remuneration was not their primary concern, it had to be taken into consideration in the early stage of their career. One of the main reasons why their previous preparation of the journal *Xinsheng* (*New Life*) was aborted was the absence of capital (Lu, 2011, p. 5).

Because of the lack of a stable patron, the Zhou brothers later looked for other ways of publication. At that time, a man and an institution facilitated the publication of *CWFF*—the man was Jiang Yizhi, an open-minded Xiucai, classical Chinese intellectual, and the institution was Kanda Printing House. The man advanced the money and the institution undertook the printing. They were stable patrons neither, but they acted as temporary patrons at that time.

With the previous discussion, we may infer that the reason why the Zhou brothers did not choose to translate Henryk Sienkiewicz's novels was that those works were not obscure enough. Though it does not necessarily mean Sienkiewicz's novels have ready translations (there was actually not a surge of translating Henryk Sienkiewicz's works at that time), his short stories must be a more reasonable choice.

In the preface of the reprinted edition of *The Collected Works of Foreign Fictions* published by Qunyi Publishing House in 1921, Lu Xun (the preface was signed by Zhou Zuoren, but actually written by Lu Xun) talked about the first edition of *CWFF*.

When *The Collected Works of Foreign Fictions* first came out, readers often shook their heads after reading and said, 'I thought the story had just begun, but it came to the end!' At that time, there were few short stories introduced in China, and readers were used to reading traditional Chinese books with more than one hundred chapters. In that case, short stories were nothing compared with those long novels (Zhou, 1929a, p. 5).

Some scholars agree with Lu Xun's statement that the Zhou brothers chose a pioneering literary style and "brought many short stories to Chinese people in an intensive way" (Gu, 2005, p. 35). Lawrence Wang-chi Wong (1999, p. 201) believed that Chinese ancient stories like *Strange Tales from a Chinese Studio* were short stories, so it was unwarranted to assume that Chinese people were not used to reading short stories. Zhang Lihua (2019, p. 66) also believed that Lu Xun's statement was a "fictive argument," and that "various short works were hardly unusual in the newspapers of the late Qing Dynasty." In the preface of the book *The Collected Works of Foreign Fictions* printed by the Kanda Printing House, Lu Xun (1909, p. 1) said that "a new genre of literature from foreign countries has been introduced to China since then." Here the "new genre of literature" basically refers to "short stories." Admittedly, as Lawrence Wang-chi Wong and Zhang Lihua said, there were short fictions in China. However, they were at least not totally in the form of short stories in the modern sense. *CWFF*, "considered either in the aspect of aesthetic characteristics or narrative techniques, is completely different from any Chinese classical works, including the comments of novelists in the period of Hundred Schools of Thought, and *Wonders Old and New* and *Strange Tales from a Chinese Studio* in the Ming and Qing dynasties" (Gu, 2005, p. 35). In that case, it is appropriate for Lu Xun to call it "a new genre." Certainly, not all the literary works selected in *CWFF* were short stories. There were also fairy tales such as Oscar Wilde's "The Happy Prince," and folk tales such as the Russian story "A Penny" by Sergius Stepniak.

No matter whether the short stories were a new genre or not, novels dominated the field of fictions at that time, while short stories were a minority. In any case, Henryk Sienkiewicz's short stories selected by the Zhou brothers were relatively obscure materials.

### 3. The Poetics of Georg Brandes

Lefevere (1992, p. 27) believes that "poetics" is composed of two parts: one contains literary devices, genres, themes, prototypes, contexts, and symbolic signs; the other is about what role literature plays in the whole social system and what role it should play. The translation choice of *CWFF* is also related to the view of a literary professional, who was Georg Brandes.

Zhou Zuoren (2020, p. 244) mentioned Brandes in *Zhitang's Reminiscences*.

"It was introduced on an advertisement of publication that the book, *Poland: A Study of the Land, People, and Literature*, written by Danish writer Georg Brandes, had been published in the UK. I asked Maruzen Bookstore to order one. It was published by Heinemann in London, which was the same publisher as *The Novels of Ivan Turgenev*. Brandes, probably a Jewish Dane, was a person of nonconformity who sympathized with those revolutionary poets. Unorthodox as he seemed, however, his points of view were very beneficial to us."

As a literary professional, Brandes's aesthetic poetics, especially his views on Henryk Sienkiewicz's works, directly influenced the Zhou brothers' selection of the three short stories in *CWFF* which stood out from multitudes of Henryk Sienkiewicz's works.

Georg Brandes (1903, p. 303) said of Henryk Sienkiewicz as follows:

“Henryk Sienkiewicz, Poland’s favourite author, ... He has a patrician nature, with a rich and versatile talent, at once emotional and bitterly satirical. He has reached his highest point, and shown himself a keen realist in the spiritual domain, in his *Charcoal Drawings* (Szice-weglem) ... He is excellent in the very short story (*The Lighthouse Keeper, Yamyol*), picturesque in representation and full of glowing intensity. I am sorry to say that of late years he has been absorbed in the production of endless historical novels, in the style of the elder Dumas, which have made his name widely popular, and produce a large income.”

Zhou Zuoren (Zhou & Lu, 1929a, p. 10) introduced Henryk Sienkiewicz in “A Brief Introduction of the Authors of *The Collected Works of Foreign Fictions*,” with a direct quotation from Brandes:

“Henryk Sienkiewicz was born in Poland, which belonged to Austria at that time, in 1846, and died in 1916. Dedicated to the pursuit of independence, he went to America at first and then turned to Switzerland. His book *Quo Vadis?* is a narrative about religious conflicts during the reign of Emperor Nero in Rome. Moreover, his Polish Trilogy is also of some renown around the world. Nevertheless, only his short stories written in the early years could be seen as masterpieces. Georg Brandes, a Danish literary critic, made a comment on Henryk Sienkiewicz in his literary theory. ‘Henryk Sienkiewicz has a patrician nature, with a rich and versatile talent, at once emotional and bitterly satirical. He has reached his highest point, and shown himself a keen realist in the spiritual domain, in his *Charcoal Drawings* (Szice-weglem), the affecting story of how a poor young peasant wife is driven to sell herself in order to free her husband from military service, a masterpiece. He is excellent in the very short story (*The Lighthouse Keeper, Yamyol*), picturesque in representation and full of glowing intensity.’ (Zhou & Lu, 1929a, as cited in Brandes, p. 10) With that, we could have a glimpse of the high value of Sienkiewicz’s works.”

Henryk Sienkiewicz’s novels, honoured with the Nobel Prize for Literature by the Swedish Royal Academy, appeared to be reduced to inferiority in the view of Brandes. They were regarded as products produced “in the style of” the elder Dumas, and were numerous and “endless.” Meanwhile, Brandes bluntly stated that these novels were driven by profit. In other words, they did not have much literary value. Chen (1989, p. 59) believes that the Zhou brothers “pay attention to short stories at the end of the 19th century and the beginning of the 20th century, which undeniably shows their completely new literature view.” This “new literature view” partly came from Brandes’s view of Polish literature, especially the works of Henryk Sienkiewicz. Brandes’s understanding of the classics and his construction of poetics profoundly affected the literary world of the Zhou brothers.

As mentioned earlier, Lefevere (1992, p. 41) believed that two factors basically determine the image of the literary work reflected in translation. These two factors are, in order of importance, the ideology of the translator (whether he or she is willing to accept it or whether a constraint by some form of patronage is imposed on him or her) and the mainstream poetics in the receiving literature at the time when the translation was made. His argument provides us with a perspective of thinking, but it is not entirely appropriate in the situation when the Zhou brothers were engaged in translating. As Lu Xun said of “the Danish critic Brandes” in *Moluo Shi Li Shuo* (*On the Power of Satanical School of Poetry*) published in 1907, he was thus “the oldest bosom friend of Brandes in China” (Li, 2013, p. 101). Though writers of May Fourth New Literature later noticed Brandes and set off an upsurge of him, Brandes did not gain much attention of translators in the first decade of the 20th century. It is fair to say that Brandes’s poetic view of Henryk Sienkiewicz was not dominant in the literary context of the late Qing Dynasty. Nevertheless, Brandes’s judgment on the value of Polish literature, especially of Henryk Sienkiewicz’s works, greatly influenced the Zhou brothers’ interpretation of Sienkiewicz. In that case, despite its marginalized position in receiving literature, poetics can also have a great influence on translators. What makes all the difference is the translators’ attitudes toward poetics. It is natural that Brandes later attracted more attention of the intellectuals and scholars in the early 20th century, and became the focus of heated discussion for a long time. People introduced him and advocated his poetics and criticism.

#### 4. The Guidance of the Ideology

At the end of the Qing Dynasty, the general anxiety of “national doom and ethnic extinction” (Liao, 2009, p. 66) swept among people with lofty ideals. For patriots at the end of the Qing Dynasty, the same anxiety of “national doom and ethnic extinction” led to different propositions, which could be “learning the advanced technologies in the West to resist the invasion of the Western powers,” such as the translation activities led by Lin Zexu at the end of the Qing Dynasty, or “regarding other weak and small nations as our companions” as the Zhou brothers advocated.

The translation of Henryk Sienkiewicz’s works is a typical case in terms of the author’s nationality and the choice of the original texts. Zhou Zuoren said, “After that, we paid attention to the revolutionary literature of the nation, and therefore got a chance to get close to the literature of small and weak nations, including the works of

Finland, Poland, Judah, India, and other countries. Some of the works were about the corruption in their countries, and some were concerned with the national doom and other traumatic events. We were profoundly affected after reading and therefore are willing to read more” (Liu, 2017, p. 167).

Lu Xun also talked about that period later. “I don’t know if it is because of my fortune, the time or my age, or other reason that I am not conscious of, we were always willing to hear the voices of patriots all around the world and explore the circumstances in their countries. Literary works from Poland and India were plentiful in number” (Lu, 2005b, p. 94). “With the prevailing appeal of overthrowing the rule of Qing dynasty at that time, some young people regarded authors who shouted and resisted as companions... Because we required works with fierce speech and resistance, we were inclined to read Eastern European works. I remember that my favourite authors at the time were Nikolai Gogol in Russia and Henryk Sienkiewicz in Poland” (Lu, 2005a, p. 525).

The argument that Lu Xun preferred authors who “shouted and resisted” was questioned by many scholars (Liao, 2009, p. 66; Wong, 2014, p. 213). However, Xu Shouchang, a close friend of Lu Xun, even exaggerated that argument in *Impression of My Deceased Friend Lu Xun*. “They mainly chose the Eastern and Northern European literature, especially the works of weak and small nations, to translate, because those works carried the spirit of struggling, resistance, and roaring” (Xu, 2011, p. 48). Indeed, throughout the two volumes of *CWFF*, there might be “shouts” (inner shouts), but nearly no hint of “resistance,” let alone “roaring.” Nevertheless, some descriptions about ideologies are relatively consistent with their translation choice, including “small and weak nations,” the description of corruption, “the description of national doom,” “traumatic,” “listening to the voices of patriots in the world,” “exploring the circumstances in their countries,” and so on.

Poland is a typical “weak and small nation,” which was almost conquered at that time. Henryk Sienkiewicz was a patriotic writer who strived for the revival of Poland. He devoted his affection to his works and wrote pieces such as *The Lighthouse Keeper*, *Yamyol*, and *Yanko the Musician*. According to Zhou Zuoren, “At that time, what I paid most attention to was Poland, followed by Hungary, because they were subjugated nations and were particularly worthy of sympathy. In the first two chapters of *CWFF*, I translated three short stories written by Henryk Sienkiewicz, including *Yanko the Musician*, *Yamyol*, and *The Lighthouse Keeper*. His famous *Charcoal Drawings* has also been translated in the spring of 1909, though I do not know why it was not included.” Works that describe the life of the Polish people, who were the adherents of a subjugated nation, were the most pertinent ones in *CWFF*. Here we briefly introduce the plots of the three short stories.

*Yanko the Musician* is a story about a boy called Yanko who is a music fan. Crazy about music, Yanko is caught and beaten for touching the violin of an owner’s servant. Yanko is originally weak and soon dies. He hopes to get a violin from God when he is dying. The owner’s daughter continues to sing and dance to extol their good times with a young man, but Yanko already lies at rest in a cold grave. This short story informs readers of the miserable life of the lower class in Poland. Yanko’s mother has to raise Yanko alone after the death of her husband. She can only take the servant’s place and be subservient and servile to others. The music fan Yanko never gets a violin on earth. With merely a touch of the violin, he is forced to death. This story is an artistic portrayal of the real life of the people in a subjugated nation.

*Yamyol (Angel)* is the story of a young girl, Marysia, who is barely ten years old when her mother dies. The old women who come to the funeral to chant say that angels are protecting Marysia and advise her to go to Leschyntsi because perhaps someone in that village would like to take her in. The drunken Voytek is responsible for taking her to Leschyntsi. The sled overturns halfway, but Voytek sleeps like a log. Unable to wake him, Marysia sets off on her journey alone. Suddenly, she hears footsteps and thinks an angel is coming. Unfortunately, in fact, it is a horrible wolf that is approaching her. She is in a similar situation to Yanko, where a vulnerable child confronts awful danger. At last, Marysia probably ends up being eaten by the wolf. When a little girl loses her mother, she is deprived of the last refuge. The old women say that there are angels protecting Marysia, but they do not give her any help themselves at all. The people pin their hope on the angels, which in fact is an act of shirking responsibility. In *Yamyol*, even if Marysia’s mother were alive, Marysia and her mother probably cannot live a better life either. The people have deep religious convictions, but their faith is not measured by practical acts of love, which shows us that the people could be selfish and didactic, though they appear deeply faithful to religion. This is another dismal aspect of Polish life.

*The Lighthouse Keeper* is the story of a Polish veteran Skavinski who has found a position as a lighthouse keeper in his seventies in Panama. Having had a rootless life with much hardship, he is now finally settled down and works on the lighthouse. One day a parcel arrives containing a collection of poems in Polish. The familiar words evoke his nostalgia for his homeland, so he cries bitterly and falls asleep when it is time to light the lamp. Unfortunately, a ship is wrecked on the beach that night, and Skavinski is removed from his post. With a

collection of poems in his arms, he set off on another wandering journey, entertaining a hope in his heart. That is the epitome of the patriotism of Henryk Sienkiewicz. This is probably a piece that best fits the central theme in terms of the choice of subject and the design of content. Although Poland has been subjugated, a displaced veteran still has a passion for his homeland. Even though he has yearned for a peaceful life, his heart is filled with love for his homeland once again when he reads the words of his homeland. Although he loses his job, he still entertains a hope while leading a vagrant life, and keeps his love for his homeland. This is the hope of the patriotic writer, a faith shared with the millions of people who are looking forward to the revival of the country.

Among all the works in *CWFF*, these three pieces chosen by the Zhou brothers are probably the ones that best reflect “the central theme.” Readers are feasted with an artistic representation of the life of the lower class in Poland and the longing of the adherents for their homeland.

It is true that, as Liao (2009, p. 66) notes, “the modern consciousness” reflected in some pieces of *The Collected Works of Foreign Fictions* such as “Silence,” “In the Moonlight,” and “The Lie” is “far away from the current political situation of common concern.” Nevertheless, “the modern consciousness” does not take depart from the overall ideological orientation of *CWFF*. For example, “Happy Prince” deals with the lives of the lower class and portrays Prince Peace and Swallow as compassionate and sacrificial people, which shows the author’s deep sympathy for the afflicted people in the lower class. The folk tale “A Penny” tells of the life of oppressed peasants. The short story “In Exile” talks about the disillusionment and hope of exiled people. “Born Out of Time” deals with the humble lives of oppressed women. “The Pioneers” is about the pioneering action of a pair of servants who reclaim the wasteland for farming after their marriage, stating that “whenever people see the wheat with golden ears in the fields, they would remember the difficulties of their pioneers” (Zhou & Lu, 1929b, p. 327). Here “oppressed” is the keyword of the above pieces. However, short stories such as “An Incident,” “Four Days” and “In the Moonlight” do not conform to the overall ideology, as expressions such as “weak and small nation” and “oppressed” are not reflected in those stories. It is fair to say that the translation choice of *CWFF*, on the one hand, reflects the ideological indicators such as the “weak and small nation” and “oppressed” which the Zhou brothers are aware of; on the other hand, it is also guided by literary and aesthetic sense. “From the view of historical context, the Zhou brothers’ translations conflict with political aspirations and artistic pursuits” (Zhao, 2018, p. 99). However, as for the translations of Henryk Sienkiewicz’s works, they are characterized by the unity of ideological and literary elements.

## 5. Conclusion

The Three Factors Theory proposed by Lefevre provides us with a theoretical framework that points out an appropriate perspective for discussing the issue of translation. The Zhou brothers’ translation choice of the pieces involved in *The Collected Works of Foreign Fictions* takes many factors into consideration, including the patron, poetics, and, without doubt, the ideology. The Zhou brothers were little-known when the two volumes of *CWFF* were published, and they did not have stable patronage to promote the publication. This was their first time to produce a collection of short stories (including some non-short stories as well) at their own expense. Though “short stories” was referred to as a literary genre in the preface written by Lu Xun, it had never been mentioned in the first edition of the preface. Some scholars thus suggested that the Zhou brothers were not conscious of the genre of short stories at that time. That claim may be well-founded, but it should be noted also that most writers included in the two volumes of *CWFF* excelled at writing short stories. Therefore, it is biased to claim that the Zhou brothers knew nothing about the genre of “short stories” at all. It is more appropriate to say that no one had yet really used the concept of “short stories” at that time, and this collection did try to introduce the initial impression of “short stories”.

Henryk Sienkiewicz was not known by his short stories. On the contrary, novels were what really brought him fame. His short stories are relatively obscure materials. The Zhou brothers, without any stable patronage support, need a guarantee that what they translated would be published; therefore, it is wise for them to choose Henryk Sienkiewicz’s short stories so that there would hopefully not be other translation versions competing with them.

The poetics of Brandes, which was not very “hot” at that time, greatly influenced the translation choice of the Zhou brothers. The poetics of Brandes was not the “mainstream poetics” at that time, which may not be fully fitted in Lefevre’s theory. However, by the time of the May Fourth Movement, Brandes had been introduced by many schools, and gradually his poetics became a part of the mainstream discourse. Perhaps this is also a testimony of the avant-garde nature of *The Collected Works of Foreign Fictions*. At a time when Lin Shu’s mode of translation was still prevalent, the works of famous authors were not the first choice of translation. Yet the Zhou brothers already started to read western literary criticism, and subsequently chose appropriate texts to read, which influenced their choice of translations. Their process of selecting translation materials was entirely

different from Lin Shu's mode of translation. Brandes had an unequivocal attitude towards Henryk Sienkiewicz, as he praised his short stories and disparaged his novels. Such attitude played a direct role in the translation choice of the Zhou brothers.

Lu Xun's works are often known for having a strong leading ideological orientation. Here the ideological orientation is related to propositions such as "awakening" and "regarding other weak and small nations as our companions". All the works of the weak and small nations can provide a reference for Chinese literature, because the sentiments and thoughts involved in them can strike everybody's heartstrings. Henryk Sienkiewicz, a writer of the fallen nation and often in exile, devoted his life to the revival of his homeland. His works contained a mixture of sorrow and love for his homeland, which shared something in common with Lu Xun's feelings. If only three pieces can be chosen for *CWFF*, then, according to the selection principle of the Zhou brothers, the three pieces written by Henryk Sienkiewicz must be involved in the translation list.

*The Collected Works of Foreign Fictions* has recently become a focus of discussion once again, which will probably cause as much disparagement as before. Many still hold the view that since it did not sell well when first published, obviously, it is not valuable at all. However, *CWFF* once became a book that intellectuals scrambled to read during the period of the May Fourth Movement, and it was even included in the extensive reading booklist for the Chinese literature study in primary and secondary schools (Zhang, 2019, p. 70). The reason for this, which is undeniable, was that the pioneers of the May Fourth Movement wanted to prove that they were not deliberately promoting an easy vernacular language for fear of the difficulties of the classical Chinese by showing that the pioneers of vernacular literature also have profound knowledge of classical Chinese. When *CWFF* first came out, because of the obscurity of the Zhou brothers, it did not sell well, let alone brought about literary change; however, at the time of the May Fourth Movement, the Zhou brothers stood on the frontline of the times and truly ushered in literary change with other pioneers. Many advanced ideas, such as the care for women, the concern for children, and the spirit of humanism began to take shape in *The Collected Works of Foreign Fictions*. Therefore, the study of *CWFF* has special significance to the study of the May Fourth Movement. It is worth noting that the translation of Henryk Sienkiewicz's works also reached its climax around the period of the May Fourth Movement (Zha & Xie, 2007, p. 250), with the Zhou brothers playing a significant role.

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