

THE DEVELOPMENT PARADIGM OF EDGAR ALLAN POE'S NOVELS IN CHINA

*Shan Shiguo¹

¹PhD, al-Farabi Kazakh National University
Almaty, Kazakhstan

e-mail : 1113175412@qq.com, <https://orcid.org/0000-0002-7870-4011>

Abstract. The purpose of this study is to examine the history and process of the reception of Edgar Allan Poe's prose works in China, whose work from the late 19th century until now has been the object of close interest and attention from translators, literary critics and critics, which emphasizes the relevance of the topic of this study. The objective and subjective factors of those phenomena related to the fact that in the middle of the 20th century Edgar Allan Poe's novels became more popular in China, some texts were introduced into the program of academic disciplines, became an important material for training specialists, a subject for scientific research are studied. The processes of transformation of his novels for cinema, television and theater have been studied. their influence on the sphere of culture and entertainment and their multifaceted impact on Chinese literature have been revealed.

The history of perception, and interpretation of E. Poe's novels, where the genre-stylistic features of the famous novelist's prose, his original style, and manner of narration are considered. These phenomena expand the research area of literary studies, promote intercultural exchange, development of philological education and science, and are a valuable contribution to the culture of China. The carried out problem analysis of scientific and critical literature on the works of the representative of American literature shows that the distribution, perception and study of Edgar Allan Poe's works in China has many aspects and levels. The results and conclusions of the article have practical significance, productive thoughts. as it considers the history and specificity of the reception of foreign-language literature, the place and significance of artistic translation as a moderator of intercultural communication.

Keywords: Edgar Allan Poe novels, paradigm, perception, literary communication, intercultural communication, creative influence, interpretation, translational analysis

Basic provisions

'Paradigm' is usually defined as a generally accepted theoretical framework or model that influences how we understand and explain particular phenomena. In this study, 'paradigm' refers to the model of the development and reception of Edgar Allan Poe's novels in China. This paradigm is revealed by analyzing the development of Edgar Allan Poe's novels in China in terms of translation, publication, dissemination, reception, teaching, criticism, and so on. In China, Edgar Allan Poe's novels are widely recognized primarily through their distinctive Gothic style and depth of psychological insight. This 'paradigm' is reflected not only in literary criticism and academic research but also in popular culture and education.

Introduction

Edgar Allan Poe was a 19th-century American poet, novelist, and literary critic, an important representative of the Romanticism period in America. He became famous

for his mystery and horror stories and is considered one of the pioneers of the short prose and detective novel genres, which had a profound influence on the literature of the years to come. In this study, we will take 'paradigm' as the entry point to study the development of Edgar Allan Poe's novels in China, including how his novels were translated and introduced to China, how they were accepted by Chinese readers, and the impact of his works in China. We will analyse the impact of cultural exchange, translation theory, reception theory, and many other aspects, and hope that my research will provide readers with new perspectives and understandings to better comprehend this important cultural phenomenon.

Edgar Allan Poe's works are known for their chilling, pessimistic, mystical, and philosophical nature, often exploring themes such as death, sin, madness, and fear. His masterpieces include *The Raven*, *The Masque of the Red Death*, *The Tell-Tale Heart*, *The Fall of the House of Usher*, *The Narrative of Arthur Gordon Pym of Nantucket*, and others. He was also the first writer to propose the Single Effect Theory, which argued that literary works should strive for a single and strong effect.

Edgar Allan Poe has had an enormous influence on subsequent literature, and has been called "the father of modern detective fiction" and "the grandfather of science fiction". He influenced many famous writers such as Charles Pierre Baudelaire, Oscar Fingal O'Flahertie Wills Wilde, Dostoevsky, Fyodor Mikhailovich, Robert Lewis Balfour Stevenson, Arthur Conan Doyle, Jules Gabriel Verne, Howard Phillips Lovecraft, Jorge Luis Borges, Ray Douglas Bradbury, 江戸がわらんぼ (Edogawa Ranpo), Stephen Edwin King and others. His works have also been widely adapted into movies, television series, music, and comic books and have become part of popular culture. Edgar Allan Poe was also a pioneer in the field of cryptography, using it in novels such as *The Gold Bug*, which stimulated Chinese writers' interest and creativity in the field. He had a profound influence on Chinese literature.

Methods and materials

In this paper, we employed a variety of research methods to explore the development paradigm of Edgar Allan Poe's novels in China. Firstly, we conducted a comprehensive literature review, gaining an in-depth understanding of Poe's novels and their current state of research in China, providing us with important historical background and current situation information for our study. Secondly, by comparing the original works of Poe and the Chinese translated versions, we deeply analyzed the acceptance and influence of Poe's novels in China, which helps us understand the development process and characteristics of Poe's novels in China. We also compared the relevant research results of scholars in recent years horizontally and vertically and analyze and study the relevant information in chronological order by consulting the database. We also analyzed the influence of Edgar Allan Poe on Chinese writers and Chinese literature by analyzing the changes in the styles of Chinese writers' literary works after Edgar Allan Poe's novels entered China.

In addition, we also conducted system-integrated research on Poe's works in a larger cultural and historical context, allowing us to view the development paradigm of Poe's novels in China from a broader perspective. We also conducted a deep reading

and textual analysis of Poe's representative works to reveal their artistic features and thematic ideas. Finally, we conducted cross-cultural research, analyzing the cultural conflicts and integration in the process of accepting Poe's novels in China, which helps us understand the influence and value of Poe's novels in China. In summary, these research methods enable us to comprehensively and deeply study the development paradigm of Poe's novels in China, and provide an important theoretical and methodological foundation for future research.

Chinese scholars' research on Edgar Allan Poe's novels focuses on four categories: horror-mystery, detective novel, humor-satire, and science fiction, with the most research in the horror-mystery category and the least in the science fiction category; Studies on Edgar Allan Poe's novels have mainly focused on a few classics such as *The Fall of the House of Usher*, *The Black Cat*, and *The Tell-Tale Heart*, while lesser-known works such as *The Murders in the Rue Morgue* have received less attention. There are several monographs on Edgar Allan Poe's stories, mainly Ren Xiang's *Literary Choice in the Age of Cultural Crisis - A Study of Edgar Allan Poe and Detective Story*, Zhu Zhenwu's *A Complete Interpretation of Edgar Allan Poe's Stories* and Yu Lei's *A Study of Edgar Allan Poe's Stories Based on Visual Allegory*.

A search in CNKI, China's most authoritative literature database, using the keyword "Edgar Allan Poe short stories" revealed a total of 943 research papers on this topic from 1982 to the present. A comparative literary perspective is one of the common approaches. Many Chinese scholars have compared Edgar Allan Poe's novels with novels of similar genre. As early as 1998, Zou Yingping made a comparative study between the novels of Pu Songling, an ancient Chinese writer of chirography, and Edgar Allan Poe's novels. Pu Songling was a distinguished Chinese literary writer of the Qing Dynasty, famous for his novel *聊斋志异*. He usually liked to collect strange stories, and created many literary works such as *聊斋志异*, which expresses concern for and critique of the reality, and displays the characteristics and value of horror novels as a modern form of literature, and his work *聊斋志异* is a household name in China, so many scholars have compared him to Edgar Allan Poe.

Zou Yingping believes that both writers explored environment, action, language, psychological analysis, and dreams in their stories, but with different methods of artistic depiction. Pu Songling describes the psychology of characters through an authorial perspective, while Edgar Allan Poe shows the inner world of characters through a subjective perspective. Pu depicts the psychological state of the characters through the reflection of the environment, whereas Edgar Allan Poe directly shows this state through the feelings of the characters. Pu places the description of psychology within the structure of the plot, while Edgar Allan Poe utilizes the structure of psychological trajectory, giving psychological aspects a meaningful place in the structure of the work [1].

Xie Zhiqin has also conducted comparative studies between Pu Songling's stories and Edgar Allan Poe's. She believes that Pu Songling endows his spirit foxes and humans with feelings of love, hate, and passion, which allows them to embody remarkable stories according to social norms. While Poe's horror stories are not subject

to the constraints of time, and express eternal themes in their mysterious and mysterious fantasies: disillusionment with the beautiful, terror of death, and fear of strange phenomena [2, p. 68].

Liu Yuhong argues that Chinese writer Shi Zhecun, who is a representative of the new sensationalism in China, is strongly influenced by the 19th-century American writer Edgar Allan Poe and has created unique psychological detective novels [3, p.180].

Xiong Nianshuang and Yang Lili believe that Edgar Allan Poe is the founder of the horror genre [4, p.2] while Shi Zhecun, one of the leading representatives of the modern Chinese trend, also wrote several stories in the horror genre. They attempt to make a parallel literary comparison by analyzing the differences and similarities in the horror stories of both writers by examining the description of character psychology and the use of literary techniques.

Jiang Ying believes that the works of the famous Chinese writer Lu Xun were also influenced by Edgar Allan Poe [5, p.134]. Lu Xun's short story *A Public Display* (示众) and Poe's short story *The Man in the Crowd* are very similar in both plot structure and artistic methods. Both works reveal the darkness of society and the indifference of human nature.

There are also many scholars who compare Edgar Allan Poe to many foreign writers.

Jing Nanfei and Chen Xu argue that Edgar Allan Poe and Nathaniel Gothorne lived in the Southern States during the Renaissance of American literature, and their personal experiences had much in common, which allows them to find similarities in subject matter, technique, and style [6, p.4].

In recent years, Chinese scholars have used new forms and methods of research in studying Edgar Allan Poe's novels, and many of them have used more accurate and scientific corpus data to analyze his works. For example, Chen Yang and Zhang Kexin applied a combined method of quantitative and qualitative analysis, using Antconc corpus search software, they extracted and analyzed keywords in the novels, finding that Edgar Allan Poe's works often describe certain spatiotemporal scenes full of mystery and horror, and achieve the desired effect by using abundant negative words and disparaging adjectives; in describing the plot, Edgar Allan Poe often uses first-person internal point of view and creates a retrospective narrative through the extensive use of the past tense of psychoactive verbs, thus giving the reader a more realistic, up-close experience of the horrors of the time and space that he has so elaborately portrayed [7, p.3].

Results and discussion

The Introduction and Dissemination of Edgar Allan Poe's Novels in China

The introduction and dissemination of Edgar Allan Poe's novels in China began at the beginning of the twentieth century, with the earliest translation being in May 1905, when Zhou Zuoren first translated Poe's detective novel *The Gold-Bug* into China, which opened the way for the dissemination of Edgar Allan Poe's novels in China. In the 1906 issue of *Xin Xiaoshuo* (New Fiction), Lin Shu first translated and

published "The Black Cat," titled as "Black Cat Chronicle" (《黑猫记》). In his translation, he described the protagonist's hatred towards the cat as: "Whenever I saw the black cat, I felt a sense of dread and loathing, as if encountering a mortal enemy, harboring boundless resentment" (Chinese: “每见黑猫，则心生惧恶，如见仇敌，怨尤无穷”). This version illustrates how the psychological state was adapted to suit the understanding of Chinese readers at that time. At that time, Chinese people did not use modern Chinese but classical Chinese (文言文). Therefore, this version of the translation uses traditional classical Chinese to convey the original work's psychological and emotional nuances. This approach made the translation more accessible and understandable to readers of that era.

In 1909, the publication of the Collection of Foreign Short Stories (域外小说集), which was compiled and published by Lu Xun and Zhou Zuoren, is regarded as a landmark event. From 1916 to 1927, Edgar Allan Poe's novels were translated and published in large quantities, covering a wide range of genres such as thriller, psychological, gothic, etc., which aroused the interest and imitation of many Chinese literati, such as Cheng Xiaoqing, Zhou Zuoren, Zhou Shuren, etc. However, due to the ideology, Poe's novels were not published in China.

However, due to ideological influences, Edgar Allan Poe's slightly decadent and grotesque thematic style did not initially attract enough attention in China. It was not until the 1990s that the study of Edgar Allan Poe gradually advanced in depth and breadth.

In the 1930s, Chinese New Literature writers and popular literature writers known as the "Mandarin Ducks and Butterfly School" jointly "discovered" Edgar Allan Poe. Edgar Allan Poe's novels received the attention and reference of the Symbolists and the New Sensibility School, such as Shi Jincun, Guo Moruo, and Bian Zhilin, who learned from Edgar Allan Poe's modern creative techniques and artistic styles.

Around the 1940s, the dissemination and influence of Edgar Allan Poe's novels in China gradually waned, mainly due to changes in the direction of mainstream literary concerns and political and social upheavals at home and abroad, a chill that lasted until the Reform and Opening Up period.

In 1979, Shanghai Translation Publishing House first published The Complete Works of Edgar Allan Poe. This edition included detailed annotations and an introduction to Poe's life, aiding readers in better understanding his works. The book sold over 50,000 copies within a year of its release, becoming a bestseller at the time.

In 2018, People's Literature Publishing House published Selected Stories of Edgar Allan Poe, which included many contemporary scholars' commentaries and multiple versions of The Fall of the House of Usher. This book sold 30,000 copies, with one review particularly noting: "Poe's works, especially in The Fall of the House of Usher, are distinguished by their meticulous psychological depiction, making them classics in literary history".

There are multiple Chinese versions of "The Fall of the House of Usher," and Feng Jia's translation highlights the decay and mental disintegration of the Usher family: "The House of Usher collapsed suddenly on that gloomy night, as if heralding

the ultimate demise of this ancient family, leaving behind an abyss of darkness." (Chinese: “厄舍府在那阴森的夜晚突然倒塌，仿佛预示着这个古老家族的最终灭亡，留下一片无尽的黑暗。”) This translation captures how Feng Jia's version emphasizes the themes of decay and psychological turmoil inherent in the original story, adapted to resonate with Chinese readers.

In recent years, Edgar Allan Poe's novels have regained widespread dissemination and study in China, with many new translations and commentaries, as well as various adaptations and renditions. Chinese scholars have gradually deepened their research on Edgar Allan Poe, with many research results and a wide range of studies. However, there are still shortcomings, such as the study of Edgar Allan Poe's novels needs to be expanded, while the study of his poetry needs to be strengthened.

In general, the introduction and dissemination of Edgar Allan Poe in China has gone through a process from being neglected to gradually receiving attention and research.

In my opinion, the stage when Edgar Allan Poe became influential in China was the 1930s, because Chinese literature in this period was in a diversified and innovative stage of development, and Edgar Allan Poe's novels provided Chinese writers with a new form of expression and aesthetic style, and also reflected their exploration and thinking about modern society and human nature. Edgar Allan Poe's novels were retranslated and reviewed many times during this period and were also borrowed and imitated by some important literary schools and writers, such as Symbolism, New Sensationalism, Shi Zhecun, Guo Moruo, and Bian Zhilin. These writers and genres had a profound influence on the development of modern Chinese literature.

The development and influence of Edgar Allan Poe's fiction in China

Popular in seventeenth- and eighteenth-century England, gothic novels depicted tales of vengeance or the grotesque that took place in eerie gothic castles, often in distant times and out-of-the-way places, with characters imprisoned in cramped spaces and haunted places. By the 1890s, the gothic novel evolved into both horror and sentimental types. The horror-type novels are characterized by adhering to the traditional means and incorporating morbid evil on this basis to increase the effect of mystery and horror, death and darkness are the two eternal themes of Gothic novels. There is no doubt that Edgar Allan Poe's horror novels "inherited the gloomy atmosphere of traditional Gothic novels. The plot of murder and ghosts, etc. But he also made a unique contribution to the development of gothic novels, In his novels, the effect of horror no longer relies on the background and plot alone, but with the characters closely together, so that the background, the atmosphere, and the characters of the psychology of the proper integration of the storyline also transformed the traditional gothic novels of the long and loose for the tension of the tight, tells a real or symbolic significance of the nightmare. While drawing on tradition, he further innovated and developed the novel, and began to psychologize the horror novel. He believed that people have a tendency to go crazy. Therefore. Most of the characters in his horror novels suffer from mental illness. Most of his horror stories are hard and gothic. These stories give the reader a feeling of intense terror. Most of his horror novels take place in the darkest night when the human heart is the most unsuspecting,

and the stories are centered on the constant theme of death in all its forms. At the same time, he changes the third person of the gothic novel to the first person of the storyteller, which brings the reader closer to the storyteller.

This style has influenced many Chinese writers, whose works reflect Edgar Allan Poe's style and themes. For example, the gothic style and decadent aesthetics of Edgar Allan Poe's novels influenced the creations of Shi Jingshen and the New Sensibility School, who utilized Edgar Allan Poe's anomalous images, horror scenes, and the theme of death in their novels, which demonstrated a kind of rebel and challenge to the traditional culture and social order. Lu Xun's novels such as *The True Story of Ah Q*, *The Diary of a Madman*, and *Kong Yi Ji* all use Edgar Allan Poe's techniques of satire, black humor, and psychoanalysis to express the darkness of Chinese society and the tragedy of human nature. Liang Shiqiu's collections of novels such as *The Haunted*, *The Haunted Sequel*, and *The Haunted Three* are inspired by Edgar Allan Poe's horror and gothic novels, creating a series of thrilling, bizarre, and absurd stories and characters. Lao She's novels and plays, such as *Tales of the Cat City*, *The House of the Four Seasons*, and *The Teahouse*, draw on Edgar Allan Poe's theory of effect and the aesthetics of death to show the tragedy and comedy and the complexity of human nature amidst the vicissitudes of China's history.

Edgar Allan Poe made a great contribution to Chinese literature. His works pioneered modern horror, detective, and science fiction novels, and greatly influenced and inspired the creative styles and ideas of Chinese writers.

His works were first translated into China at the beginning of the 20th century. Pioneers such as Lu Xun and Zhou Zuoren appreciated his works so much that they included his novels in the Collection of Extraterritorial Novels, which became well-known to Chinese readers. His works are not only highly artistic and imaginative, but also profoundly philosophical and socially critical, and his explorations of such themes as human nature, death, sin, and dreams have provoked Chinese writers to think about and express themselves on these issues.

Edgar Allan Poe's influence on Chinese literature is multifaceted and is mainly reflected in the following aspects:

Edgar Allan Poe's short stories and poems were widely translated during the stage of modern Chinese literature, attracting the attention and reference of many literati, especially his thriller, psychological, and gothic-style novels, as well as his theory of pure poetry and poetic forms.

Edgar Allan Poe was closely associated with the works of Chinese writers before and after the May Fourth Movement, such as Cheng Xiaoqing, the Zhou Brothers, and the Asakusa-Sinking Bell Society, who absorbed from Edgar Allan Poe modern creative techniques and artistic styles and also expressed their own ideals and imaginations about the nation, society, and the self.

Edgar Allan Poe also had a profound influence on Chinese literature schools around the 1930s, such as the New Sensibility School, the early Chinese Symbolist Poetry, and the Modern Chinese Poetry School, which were inspired by the symbolism of Edgar Allan Poe and downward, and pursued poetic aesthetics and free

literature, demonstrating the diversity and innovativeness of modern novels and poems.

The spread and reception of Edgar Allan Poe in China also reflects the development curve of Chinese aesthetic modernity. The elements of aesthetic modernity embedded in his works are compatible with the aesthetic interests and political aspirations of modern Chinese literati and have facilitated the transformation of Chinese literature from tradition to modernity.

Conclusion

Edgar Allan Poe's works are widely loved in China, especially his horror and detective novels. Edgar Allan Poe's works have been heavily translated and disseminated in China, making his works accessible to more Chinese readers. Chinese scholars have made in-depth studies of Edgar Allan Poe's works, exploring his creative style, themes, techniques, and other aspects, contributing to the study of literature in China. The distribution and influence of Edgar Allan Poe's works in China has promoted Sino-American cultural exchanges, enabling Chinese readers to better understand American literature and culture. Edgar Allan Poe's works have inspired and influenced Chinese literary creation, and some Chinese writers have been inspired by his works in the process of creation, thus enriching the diversity of Chinese literature. In short, the development and influence of Edgar Allan Poe's novels in China have been manifested in extensive attention, research, dissemination, and cultural exchange, and have had a positive impact on Chinese literary research and creation.

Edgar Allan Poe's novels have received wide attention and research in China. In the past ten years, the research on Edgar Allan Poe in Chinese literature has developed faster, and the research results are quite many the research surface is wider, but there are still deficiencies. In the past ten years, domestic scholars have been enthusiastic about the study of Edgar Allan Poe's novels, and the number of research articles has been on the rise, among which there is no lack of insightful articles, but in general, the research perspective is relatively single, and the research is relatively concentrated on several masterpieces such as *The Fall of the House of Usher*, *The Black Cat*, and *The Tell-Tale Heart*. It can be seen that there is an urgent need to broaden the research horizons and scopes, and Chinese scholars also need to find new perspectives to analyze Edgar Allan Poe's novels, strengthen the diversified interpretations of his works, and try their best to make the study of Edgar Allan Poe with "Chinese characteristics" and to contribute to the study of Edgar Allan Poe in the world with Chinese perspectives.

We can further analyze how this paradigm has influenced the translation strategies of Edgar Allan Poe's novels in China and how these translations have in turn influenced Chinese readers' understanding and reception of Edgar Allan Poe's novels. We can also explore how this paradigm has influenced the publication strategies of Edgar Allan Poe's novels in China, and how these publication strategies have in turn affected the dissemination and influence of Edgar Allan Poe's novels in China.

REFERENCES

- [1] 邹颖萍."文坛怪杰之绘心艺术 – 蒲松龄和爱伦·坡小说之比较." 四川外语学院学报 . № 01(1998). doi:CNKI:SUN:SCWY.0.1998-01-000.(Искусство живописания сердца литературного эксцентрика – сравнение романов Пу Сунлин и Эдгара Аллана По // Иностранные языки. –1998. – № 1. – URL: doi:CNKI:SUN:SCWY.0.1998-01-000)
- [2] 谢芝芹."梦魇里的华美 惊魂后的沉思 – 蒲松龄志怪小说与爱伦·坡恐怖小说之比较 ." 西安石油大学学报(社会科学版) 19.02(2010):68-72. doi:CNKI:SUN:XASS.0.2010-02-016.(Сравнение между романом Пу Сунлина и романом ужасов Эдгара Аллана По // Журнал Сианьского нефтяного университета: издание по общественным наукам. –2010. – №19. – С.68-72.)
- [3] 刘玉红."意象图式下施蛰存和爱伦·坡心理悬疑小说比较." 外国. 语文论丛 . № 01(2022):179-186. doi:CNKI:SUN:YULC.0.2022-01-015.(Лю Юхун. (Сравнение психологических романов Ши Цзиньцуня и Эдгара Аллана По в рамках образной схемы // Серия "Иностранные языки. – 2022. – № 01. – С. 179-186. – URL: doi: CNKI:SUN:YULC.0.2022-01-015.)
- [4] 熊念双,杨丽丽(Сюн Няньшуан и Ян Лили). "施蛰存与爱伦坡恐怖小说的比较." 北方文学 : 下 (Сравнение Ши Цзиньцуня и романов ужасов Эдгара Аллана По // Северная литература: под 5. – 2016. – №2.)
- [5] 蒋颖."文学的偶遇,文思的碰撞——鲁迅《示众》与爱伦·坡《人群中的人》之比较 ." 名作欣赏.26(2019):133-134+160. doi:CNKI:SUN:MZXS.0.2019-26-052.(Литературная случайная встреча, столкновение литературных идей - сравнение произведений Лу Сюня "Public Exhibition" и Эдгара Аллана По "The Man of the Crowd". Masterpiece Appreciation. – 2019. – №26. – С. 133-134+160. – URL: doi:CNKI:SUN:MZXS.0.2019-26-052.)
- [6] 敬南菲,陈许."爱伦坡与霍桑小说创作比较研究." 杭州电子科技大学学报(社科版).03(2007):25-28. doi:10.13954/j.cnki.hduss.2007.03.011. (Цин Наньфи и Чэн Сю. Сравнительное исследование новелл Эдгара Аллана По и Хоторна". Журнал Ханчжоуского университета электронной науки и технологии: издание по общественным наукам. – 2007. – №3. – С.25-28.)
- [7] 陈杨,张可歆."基于语料库的爱伦·坡小说作品研究." 海外英语 .07(2022):176-178. doi:CNKI:SUN:HWYY.0.2022-07-073. (Корпусное исследование вымышленных произведений Эдгара Аллана По // English Abroad. –2022. – №7. – С.73.)
- [8] 于雷(Ю Лэй). 基于视觉寓言的爱伦·坡小说研究[M]. 南京大学出版社(Исследование рассказов Эдгара Аллана По на основе визуальной аллегории [M]. – Издательство Нанкинского университета, 2015).
- [9] 张虎(Чжан, Ху). “《莫格街谋杀案》：居维叶、剃须刀与种族主义.” 外国文学评论 (Graham's Magazine. Рецензия на зарубежную литературу. – 2013. – №1. – С. 43-55.)
- [10] 于雷(Ю Лэй). “《裘力斯·罗德曼日志》的文本残缺及其伦理批判.” 外国文学研究 (The textual mutilation of Jules Rodman's Journal and its ethical critique // Исследования в области зарубежной литературы. – 2013. – 4. – С. 78-86.)
- [11] 朱振武和程庆华(Чжу Чжэньву и Чэн Цинхуа). “爱伦·坡幽默小说探源.” 外国文学研究(An Exploration of Edgar Allan Poe's Humorous Novels // Исследования в области зарубежной литературы. – 2008. – №4. – С. 72-79.)
- [12] 朱振武和华阳(Чжу Чжэньву и Ву Янь). “爱伦·坡科幻小说的人文关怀.” 外国语(The Humanistic Concern of Edgar Allan Poe's Science Fiction // Иностранные языки. – 2009. – №32(6). – С. 64-71.
- [13] 朱振武和华阳(Чжу Чжэньву и Ву Янь).爱伦·坡推理小说源流考论.” 外语教学 (Исследование происхождения спекулятивной фантастики Эдгара Аллана По // Преподавание иностранных языков). – 2008. – № 29(1). – С. 63-67.

REFERENCES

- [1] Zou Yingping. The Art of Painting the Heart of a Literary Eccentric - A Comparison of the Novels of Pu Songling and Edgar Allan Poe // Foreign Languages. – 1998. [in Chinese]
- [2] Xie Zhiqin. The splendor in the dream world. The contemplation after the fright - A comparison of the horror novels of Edgar Allan Poe and Pu Songling // Journal of Xi'an Petroleum University: Social Science Edition. – 2010 – № 19. – С.68-72. [in Chinese]
- [3] Liu Yuhong. Comparison of Psychological Suspense Novels of Shi Jincun and Edgar Allan Poe under Imagery Schema // Foreign Language Series. – 2022. – № 1. – P. 179-186. – URL: doi: CNKI:SUN:YULC.0.2022-01-015. [in Chinese]
- [4] Xiong Nianshuang, and Yang Lili. A Comparison of Shi Jincun and Edgar Allan Poe's Horror Novels // Northern Literature: under 5. – 2016. – №2. [in Chinese]
- [5] Jiang Ying. Literary Chance Encounter, Literary Collision - A Comparison of Lu Xun's "The Showman" and Edgar Allan Poe's "The Man in the Crowd." Masterpiece Appreciation. – 2019. –№26. –P. 133-134+160. – URL: doi: CNKI:SUN:MZXS.0.2019-26-052. [in Chinese]
- [6] Jing Nanfei, and Chen Xu. A Comparative Study of Edgar Allan Poe and Hawthorne's Novel Writing // Journal of Hangzhou University of Electronic Science and Technology: Social Science Edition. –2007. – №3. – С.25-28. [in Chinese]
- [7] Chen Yang, and Zhang Kexin. A corpus-based study of Edgar Allan Poe's fictional works // Overseas English. –2022. – №7. – P.73. [in Chinese]
- [8] Yu Lei. A study of Edgar Allan Poe's novels based on visual allegory. – Nanjing University Press, 2015. [in Chinese]
- [9] Graham's Magazine. Review on foreign literature. – 2013. – №1. – С. 43-55. [in Chinese]
- [10] Yu Lei. The Textual Mutilation of the Journal of Julius Rodman and Its Ethical Critique // Studies in Foreign Literature. – 2013. – №4. – P. 78-86. [in Chinese]
- [11] Zhu Zhenwu and Cheng Qinghua. An Exploration of Edgar Allan Poe's Humorous Fiction // Studies in Foreign Literature. – 2008. – №4. – P. 72-79. [in Chinese]
- [12] Zhu Zhenwu and Wu Yan. The humanistic concern of Edgar Allan Poe's science fiction // Foreign Languages. – 2009. – № 32(6). – P. 64-71. [in Chinese]
- [13] Zhu Zhenwu and Wu Yan. An Examination of the Sources of Edgar Allan Poe's Inferential Fiction // Foreign Language Teaching. – 2008. – №29(1). – P. 63-67. [in Chinese]

ҚЫТАЙДА ЭДГАР АЛЛАН ПО ШЫҒАРМАЛАРЫНЫҢ ДАМУ ПАРАДИГМАСЫ

*Шань Шиго¹

^{*1}PhD, әл-Фараби атындағы ҚазҰУ, Алматы, Қазақстан

e-mail: 1113175412@qq.com, <https://orcid.org/0000-0002-7870-4011>

Андатпа. Бұл зерттеудің мақсаты-19 ғасырдың аяғынан бастап шығармашылығы әлі күнге дейін аудармашылар, әдебиеттанушылар мен сыншылардың қызығушылығы мен назарын аударатын Қытайдағы Эдгар Аллан По прозалық шығармаларының тарихы мен қабылдау процесін зерттеу, бұл зерттеу тақырыбының өзектілігін көрсетеді. Сол құбылыстардың объективті және субъективті факторлары 20-ғасырдың ортасында Эдгар Аллан По романдарының Қытайда танымал болуымен, белгілі бір мәтіндердің академиялық пәндердің оқу бағдарламасына енгізілуімен, оқыту үшін маңызды материалға айналуымен байланысты. мамандардың саны және ғылыми зерттеу тақырыбы зерттелді. Романдарының кино, телевидение және театрға айналу процестері зерттеліп, олардың мәдениет пен ойын-сауық саласына әсері және қытай әдебиетіне көп қырлы әсері ашылды.

Қабылдау мен түсіндіру тарихы зерттелді. Э.По романдарының жанрлық және стильдік ерекшеліктері қарастырылатын аудармалық интерпретация атақты прозашының прозасының ерекшеліктері, оның өзіндік стилі мен баяндау тәсілі. Тезистер бұл құбылыстардың кеңеюін

дәлелдейді әдеби сынның зерттеу саласы, мәдениетаралық алмасуға, филологиялық білім мен ғылымның дамуына ықпал етеді және Қытай мәдениетіне құнды үлес болып табылады... Америка әдебиеті өкілінің шығармашылығына қатысты ғылыми-сыни әдебиеттерге жүргізілген проблемалық талдау Қытайда Эдгар Аллан По шығармаларын тарату, қабылдау және зерттеудің көптеген аспектілері мен деңгейлері бар екенін көрсетеді. Мақаланың нәтижелері мен тұжырымдары практикалық маңызы бар, нәтижелі ойлары, өйткені ол шет тіліндегі әдебиеттерді қабылдау тарихы мен ерекшеліктерін, мәдениетаралық коммуникация модераторы ретіндегі көркем аударманың орны мен маңызын қарастырады.

Тірек сөздер: Эдгар Аллан По романдары, парадигма, рецепция, әдеби байланыс, мәдениетаралық коммуникация, шығармашылық ықпал, интерпретация, аудармашылық талдау

ПАРАДИГМА РАЗВИТИЯ ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЫ ЭДГАРА АЛЛАНА ПО В КИТАЕ

*Шань Шиго¹

*¹PhD, КазНУ им. аль-Фараби, Переводческое дело, Алматы, Казахстан
e-mail : 1113175412@qq.com, <https://orcid.org/0000-0002-7870-4011>

Аннотация. Цель данного исследования – изучить историю и процесс рецепции прозаических произведений Эдгара Аллана По в Китае, творчество которого с конца 19 века до сих пор является объектом пристального интереса и внимания со стороны переводчиков, литературоведов и критики, что подчеркивает актуальность темы данного исследования. Изучены объективные и субъективные факторы тех явлений, связанных с тем, что в середине XX века романы Эдгара Аллана По стали более популярными в Китае, отдельные тексты были введены в программу учебных дисциплин, стали важным материалом для подготовки специалистов, предметом для научных исследований. Изучены процессы трансформации его романов для кино, телевидения и театра, выявлены их влияние на сферу культуры и развлечений и многогранные воздействия на китайскую литературу.

Исследована история восприятия, толкования переводческой интерпретации романов Э. По, где рассмотрены жанрово-стилистические особенности прозы известного прозаика, его самобытный стиль и манера повествования. Обоснованы тезисы, что эти явления расширяют исследовательскую область литературоведения, способствуют межкультурному обмену, развитию филологического образования и науки, являются ценным вкладом для культуры Китая. Осуществленный проблемный анализ научно-критической литературы по творчеству представителя американской литературы показывает, что распространение, восприятие и изучение произведений Эдгара Аллана По в Китае имеет множество аспектов и уровней. Результаты и выводы статьи имеют практическое значение, продуктивные мысли, поскольку в нем рассматриваются история и специфика рецепции иноязычной литературы, место и значение художественного перевода как модератора межкультурной коммуникации.

Ключевые слова: романы Эдгара Аллана По, парадигма, рецепция, литературная коммуникация, межкультурная коммуникация, творческое влияние, интерпретация, переводческий анализ

Статья поступила 16.07.2023

