

National Image Construction in Gogol and Lu Xun's Literary Creation from the Perspective of Imagology

Yitong Yan^{1,*}

¹School of Literature and Journalism, SiChuan University, Chengdu, China

* Corresponding Author Email: 1756742178@qq.com

Abstract. Gogol and Lu Xun, as the famous realist writers in Russia and China respectively, enjoying a high status and reputation in the literary circles. At the same time, Lu Xun's literary creation was deeply influenced by Gogol, which is evident in Lu Xun's translation of Gogol's book "Dead Souls" and the creation of the novel "The Diary of a Madman" of the same name. This provides an opportunity to study the interoperability of the two literary creations from the perspective of comparative literature. In the category of comparative literary imageology, this paper starts from the two aspects of the explicit narrator, the literary work, and the implicit narrator, the national ideology, and explores the construction process of the national image in the interactive relationship between the "self" and the "other".

Keywords: Iconography, national image, dead soul, diary of a madman.

1. Introduction

Gogol (1809-1852) is the founder of Russian realism literature. In the literary world, he used the critical art of "tearful smile" to examine the "terror and disaster" of Russian society in the first half of the nineteenth century, and constantly sought ways to achieve a "bright future". The unique expression techniques and creative styles in his literary creation have been imitated by famous artists such as Dostoevsky. The representative satirical comedy "The Imperial Commissioner" changed the cliché and mediocre form of farce that the Russian drama circles imitated in France at that time, and used the mirror of comedy to show the darkness of the Russian aristocracy under serfdom. The novel "Dead Soul" even shocked the literary world and came out in a more playful way. It was a pity that in February 1852, Gogol died of illness, and the manuscript of the second volume of "Dead Souls" was burned by him. The present second volume is organized according to his posthumous manuscripts. Gogol's literary creation is an important ideological and cultural heritage in the world in the 19th century. More importantly, on the eve of the May Fourth Movement, his works were introduced into China with the artistic style of "laughing and scolding" and their profound ideology. His artistic style and profound thought and art inspired many talented people at that time, such as Lu Xun, Zhang Tianyi, Lao She, Zhao Shuli, and Sun Li, who tried to rejuvenate the country with Wen. In April 1920 in China, his work "The Imperial Household" was translated by Qu Qiubai and published in "Dawning" magazine. Chinese translation of a Russian play. At that time, there were many Chinese writers who were inspired by Gogol, and Lu Xun was one of them.

The reason why Lu Xun has stirred up a thousand waves in the modern Chinese literature circle, and even led to the enlightenment and awakening of the modern Chinese people's minds, is the key point that as "the leader of the Chinese cultural revolution", the thematic implication and artistic aesthetics of his literary creation are diversified. It not only absorbs nourishment from traditional Chinese classical literature, but also maintains close contact with folk literature, and is more willing to put forward the principle of "bringing it", "using the brain, showing your eyesight, and taking it yourself!" [1] "It's like eating a cow or sheep, we are supposed to discard the hoof hair and keep the essence" [2]. Purposefully and selectively absorb nutrients from foreign ideology and culture, and fully use the elements in foreign literature that are beneficial to China's ideological and cultural progress as a catalyst to form new literary works of unique national style. The sources of external influence mainly include Russia, the Soviet Union, Eastern Europe, Northern Europe, Japan and other regions and countries. This influence is reflected in Lu Xun's literary contributions, which occupy an

important position in the writing and translation of literary works. Lu Xun borrowed the form of literature to fit it well with the aspiration of national awakening.

2. Feasibility analysis of the research

The comparative literature research on the literary creations of the two writers—— Gogol, Lu Xun, especially the research on the visual field of view, has rich research significance. It can be expanded from the following two points. First, Lu Xun and Gogol both created "Diary of a Madman". Although the social background is different, the cause, process and the result of the "madman" going mad are different, and the warnings of the two authors are also different, but they were all written in the first person through a small character. From the perspective of analyzing the ills of the big society, Lu Xun's "Diary of a Madman" is considered by many scholars in the academic circle to be inspired by Gogol's novel of the same name. Second, Lu Xun translated the remaining manuscripts of the first and second volumes of Gogol's "Dead Souls". During the translation process, Lu Xun grasped the essence of "Dead Souls" and combined his own translation style to provide opportunities for the Chinese people to read foreign classics and enlighten their minds.

In the form of a diary, Mr. Lu Xun's "Diary of a Madman" described the mental state and psychological activities of a "persecution mad" patient. In the novel, the "madman" is afraid of everyone's eyes, and there are always ill-intentioned thoughts that everyone wants to eat him. The doctor treated him and asked him to "recuperate", and he thought it was the doctor who wanted him to fatten him to eat his meat. He remembered that the eldest brother had told him about "changing children for eating", "sleeping on skin and eating meat", and then remembering that when his sister died, the eldest brother persuaded his mother not to cry, and he had the idea that it was the eldest brother who ate his sister. The more the "madman" resisted "cannibalism", the more he was considered a "madman". When he was completely disappointed in transforming the surrounding environment, he also "recovered" and went to a place as an alternate officer.

Gogol's novel also recorded in the form of a diary how Populi Hitchin, a small government employee, suffered from social exclusion and a severe setback in love, and the process of going crazy step by step. He was humble and was neglected everywhere. However, he fell in love with the lady of the director's house over his own power, and was addicted to the beautiful dreams he weaved for himself all day long. In fact, Poprichchin was also a normal person at the beginning. Like the bureaucrats he hated, he had no choice but to make a humble living to please his superiors. He knew how to survive in the officialdom, and he still held a trace of the beautiful dream he weaved for himself. hope. Until at last, he found out that the minister he respected was nothing but a hypocritical bureaucrat, and the young lady he was obsessed with was vain and snobbish. The shattering of the constant pursuit made him lose all hope, leaving only fantasies, until the disease completely deteriorated, completely lost his original appearance, and even fantasized about himself as a king and turned into a real lunatic.

The comparability of comparative research on the literary creations of Gogol and Lu Xun lies in the first point of view, homology, whether in translation or in the eponymous "Diary of a Madman", Gogol is the sender, and Lu Xun is the receiver and transmitter (translation is transitive), with a clear homologous influence link. From the second point of view, similarity, whether it is creative content or cultural background, has a certain degree of internal compatibility, which can be summed up to the conclusion of commonality. The third point of view is heterogeneity. The two ethnic groups that are obviously different have great differences. Such fundamental cultural differences are reflected in the differences in the way of discourse in "Dead Souls" before and after translation. Madness expresses the degree and way of madness in the author's heart. The specific performance is described later. The fourth point, variability, is reflected in Lu Xun's translation style of "Dead Souls", in which intentional or unintentional variation and creative rebellion allow us to see the exchange and collision of different cultures.

3. Lu Xun and "Dead Souls" - Interaction of National Images in Translation Practice

3.1. The interaction of Lu Xun and Gogol in their writings

About Lu Xun and Gogol's creation of the same name, "Diary of a Madman", it starts with a clear narrator - the exchange of characters in the book. As for the comparative literature research between Lu Xun's translation of "Dead Souls" and the original work, this part will start from the implicit narrator—the intercommunication of national image and national consciousness, and at the same time, it is a study of the significance of their literary creation.

Regarding Lu Xun's translation of Gogol's book "Dead Souls", Chinese and foreign scholars have done a lot of research on the similarities, differences and values of the translated versions from the perspective of translation studies, but combined with comparative literature, they have explored and analyzed them from the perspective of imageology. There are very few related studies. This part attempts to start with the knowledge of imagery, focusing on Lu Xun's translation strategy, to understand how Lu Xun's translation of "Dead Souls" constructs the national image through the path of translation in cultural interaction, and finds the background behind it. Traits of an ideology as a manipulator. To some extent, translation studies from the perspective of imagery can be regarded as the category of critical translation studies. , in order to reveal the influence of ideology on translation in an implicit way.” [3] Therefore, studying how Lu Xun’s translation of Dead Souls achieves the interaction of national images from the perspective of iconology can be regarded as a critical translation study. Focus on national image. The specific content of the inquiry includes the specific interpretation and cognition of a nation's "exotic image" of others, and why this "exotic image" is so attractive to this nation (interaction and commonality, including ideological structural factors, etc.), as well as the meaning and value of such an interpretation to the nation.

First of all, the national image emphasized here is the national image under the category of comparative literary iconography. Image, one refers to the foreign (national) image of the other, and the other refers to the native image of the self. In the category of comparative literature, "self" and "other" are relative and indispensable. "Other" takes "self" as a reference. Therefore, the foreign image refers specifically to the foreign image in the eyes of the local people. The foreign images involved in the translation of "Dead Souls" include the content of the book and the big social images of Gogol and Russia behind it, that is, the collective social imagination, which is the Chinese nation's perception of Russian social culture based on "Dead Souls". The overall interpretation is not a simple re-enactment of the situation, but is produced in the communication between the local and the foreign, the self and the other, emphasizing the "imaginative mutual interpretation" between the foreign nations. Looking at the original work and the translation from the perspective of iconography, the two are guided by two completely different cultures. The communication between the translation and the original is the communication between the subject and object cultures. As a translator, there will be swings and contradictions between the choice of subject and object culture, which has certain research significance. Lu Xun has some trade-offs in the selection and measurement of subject and object culture, which is reflected in the translation characteristics of "Dead Souls". The specific strategy of Lu Xun's translation of "Dead Soul" can be explained in combination with Chinese classic translation thoughts. Throughout China's translation theories, they often communicate with each other, and they refute and supplement each other. The translation standard "faithfulness, expressiveness and elegance" proposed by Yan Fu, a figure in the translation industry, has always been regarded as a boundary-like existence. Later scholars have questioned many of them, and there are also new translation concepts supplemented or extended accordingly. Lu Xun put forward innovative views on Yan Fu's concept of "faithfulness, expressiveness and elegance", which to a certain extent reflected Lu Xun's view of translation, and was clearly reflected in the translation of "Dead Souls".

Mr. Qian Zhongshu has conducted textual research on the concept and meaning of "faithfulness, eloquence and elegance" in Volume 75 of "QuanSanguo Record". A brief overview is that faith means honesty and truth, communication means access and smoothness, and elegance means elegance. Lu

Xun clearly stated that in his translation concept, "faith" is the highest among the three. In addition, Lu Xun once expressed his opinion on Zhao Jingshen's debate on the issue of "faithfulness" and "obedience", and advocated "believing it rather than obedient to it".

3.2. Faithfulness: Self-Explanation of People's Nature The work

"Dead Souls" was a mirror to the Chinese society and people at that time, interpreting the social crisis in Russia, but reflecting the reality of modern China. Translating this work to China will undoubtedly realize the interaction and encouragement of the two societies. This is one of the important reasons why Lu Xun studied and translated Russian works. The disguised Chichikov's last act of buying and selling dead souls was exposed, which abruptly tore open the social crisis under Russian serfdom. At that time, China was also on the road of seeking improvement in the cracks of semi-colonial and semi-feudalism. The translation of this work is to interpret the image of a foreign (Russian) nation in a purposeful way, combining local cultural factors and national temperament, under a certain degree of mapping conditions, and awaken the image of this nation. In the process of this awakening, a key transition point is "people's nature", which is also the key to its success. "The first condition of people's nature is to ask questions of national significance." [4] After reading the whole text, it can be understood that the word "dead soul" has a double meaning. One refers to those who have died and were trafficked by Chichikov. Serfs, in a deeper sense, refer to "shell people" whose bodies are alive but whose spirits are dead. Dead Souls touches almost every major social class. The first is the stubborn feudal landlord class. They are the kind of "shell people". The book summarizes the situation of the upper classes in Russia with several representative figures of landlords with distinctive characters. The ignorance of the landowner, Korobochka was ridiculous, Manilov's thinking was slow, Sobakevich was smart but indifferent, Nozdryov's mischief, the governor's ignorance, and so on. These miserable and gluttonous ghosts are the truly ironic and sad dead souls! The second is about lower peasant class. Despite being oppressed, Gogol did not hesitate to express his admiration for their bravery, kindness, industriousness and innocence. It is mentioned in many places in the article that farmers are friendly and friendly to people. No matter they are busy with farming or build walls and houses, they have done it perfectly. Finally, there is the emerging bourgeoisie. Chichikov is one of them. In the book, Gogol's overall attitude towards him is critical, opportunistic and cunning, and the plundering nature of the bourgeoisie is exposed. The reason why this work is highly popular is that, although he affixed various negative labels to Chichikov, and although the bourgeoisie smashed the bones, he recognized the rationality and breadth of the existence of such characters represented by them. Gogol was acutely aware that the major cause of the Russian social crisis was the growing will to power of money. The desire to get rich is extremely contagious. Not only the bourgeoisie, but every social stratum has characters of this character who break down the moral defense line in their hearts and tame on every occasion for the sake of profit. It can be seen that the work "Dead Souls" involves the whole people and also points out the issue of the meaning of the whole people. At the end of "Dead Souls", Gogol wrote in a passionate tone of his ardent hope and firm belief in the Russian nation and people. "Ah, the wonderful three-coach! Who invented you on a whim? It seems that only a witty and brave people can invent you, and only on this solemn, vast, flat land spanning half a world, Only then can you gallop across and fly everywhere." Driving these three sets of carriages will not be the upper class of landlords, but the entire Russian society and the vast wise and brave Russian people. Lu Xun's translation of "Dead Soul" conforms to the principle of "Da". Comparing the description of the specific image in the original "Dead Soul" and Lu Xun's translation "Dead Soul", Lu Xun translated it very accurately and in place. The practical significance of this is that the various characters in the original work are reflections of Russian reality, and the crisis implied by such foreign images has a certain degree of agreement with the national crisis in China. Russia is in crisis of serfdom, while China is in a semi-colonial and semi-feudal state, eager to find a way to save the nation and survive. Through such works, Lu Xun wanted to make the people not only exposed to the creative style of foreign literature, but also touched by the "feeling" and "wisdom" of people of different nationalities, to find empathy points, and to explore issues in the

sense of their own nation as a whole. spontaneously generate the motivation and method of self-awakening, just like Gogol in "Dead Soul" is full of confidence in the future of the people and the country, Lu Xun also hopes to use the opportunity of the New Culture Movement to inspire the confidence of the people.

3.3. Avoiding to be eloquent: Retaining the "spirited and tough"

In terms of translation strategy, Lu Xun's traditional "hard translation" style is still maintained, which has reached a consensus in the research of many scholars. Looking at the many Chinese translations of "Dead Soul", the more representative ones are the translations by Man Tao and Xu Qingdao. Taking a certain part of the eleventh chapter of the first volume of "Dead Souls" as an example, and referring to the translations of Man and Xu, we can find the strong personal style of Lu Xun's translation, which is called "Lu Xun style". Man and Xu translate as follows: Rows of green, yellow and freshly plowed black fields flashed across the field... Russia! Russia! I see you, I see you from a wonderful and enchanting distance: you are barren, messy, and desolate you are neither eye-pleasing nor thrilling, no daring and marvelous natural scenery beautiful against daring and marvelous artificial ones There is no city with towering palaces with countless windows lattices built on the cliffs, no noisy waterfalls with endless splashes hidden among the picturesque trees and vines coiled around the houses. [5] Lu Xun translates it as follows: Green, yellow, and black fields that have just been plowed... alas, Russia! My Russia! I'm looking at you, from a grand and beautiful distance. Barren, rambling, and unpleasant are your provincial capitals, without a wild miracle of nature, the glory of ever-bright artificial excellence--pleasant to the eye, without visible the many windows and doors built among the rocks. A town with a high hall, there are no picturesque trees and vines around the house, and an inexhaustible waterfall splashing with pearls. [6] It can be seen that there are obvious differences in the translation styles of the two versions. First, Xu's translation is relatively more complex, with clever and rich adjectives used, and strong rendering power of environmental descriptions, while Lu's translation is relatively short, with simpler words, and not much modification on the basis of the original meaning of the original text. For example, in the last sentence of the excerpt, "no... no..." is a sequence of sentences. Man and Xu's translations are modified with words such as "beautiful", "majestic", "loud", "beautiful and picturesque", while Lu Xun's translation is not too much. modifiers. Second, Xun's translation is fluent and in line with the aesthetic style of Chinese written language, while Lu's translation is a little obscure and a bit blunt in reading. Such as "barren, very loose and unpleasant are your provinces", and then the first sentence of the selected content, etc. This is because Lu Xun adopted the method of hard translation, trying to preserve the naturalness and beauty of the original text. Lu Xun also explained why he adopted the hard translation method: "Because the translator's ability is not so brilliant and the shortcomings of the Chinese text, after the translation, there are many obscure and even incomprehensible points, and lost the original shrewd tone." [7] His idea is that if the original text is dismantled and followed by the Chinese grammatical expression habits, it will be difficult to control the strength of the original text and the "spiritual spirit". From the perspective of imagery, such a translation style actually serves to discover and solve the problem of the "national character" of the nation, and is considered from the aspect of national image. Translation strategies and styles serve the transmission and expression of the main content. Lu Xun wanted to use the "weird" and "different" translations to express a sense of difference and strangeness of the national self to others. In the process of aesthetic acceptance, let the Chinese people not be constrained to obtain simple content and ideological information, such as what people are called and what they have done, but also feel the appeal of the original language from this sense of distance. The media of different languages to experience different nations and cultures can often bring greater impact. It can be seen that Lu Xun has unique views on the reconstruction of the national image. He admired Gogol, and "brought" important ideas. Gogol was called a master of Russian reflection. The wave of Russian industrialization swept the emerging bourgeoisie, and the class contradictions under the rotten serfdom made society a mess., but Gogol did not give up, but had strong patriotism and saved a stagnant society. I believe that the same is true of Lu Xun. The New Culture Movement and

the May Fourth Movement are the road to save modern China. Lu Xun's translation of "Dead Souls" was born under the ideological and cultural revolution.

4. Conclusion

The research value of Gogol and Lu Xun's literary creation can be more definitely proved by looking at the whole study. Typical writers and works can reflect the typical national culture and ideological structure. If the study of the interaction between Gogol and Lu Xun's literary creation is at the micro level, then such a micro level can reflect the important significance of Russian literature to Chinese literature and the transformation of modern Chinese society at the macro level. Cultural exchanges between different nations are beneficial to the construction, dissemination and deformation of national images. Under the correct guidance, they can promote the evolution of civilization. This is the significance of comparative literature research.

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