

XXI ст.: виклики та перспективи», присвячена 165-тій річниці від дня народження Івана Франка та 105-ти річчю зі дня його смерті. Київ, ВПЦ «Київський університет», 2021. С. 132–138.

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UDC 82.09

DOI <https://doi.org/10.32782/tps2663-4880/2023.32.2.24>

HISTORICAL DEVELOPMENT OF “GOGOL STUDIES” IN CHINA

ІСТОРИЧНІ ЗМІНИ У РОЗВИТКУ «ГОГОЛЕЗНАВСТВА» В КИТАЇ

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More than a hundred years ago, Chinese writer Lu Xun first mentioned Nikolai Vasilievich Gogol (Микола Васильович Гоголь) in 1907. All of Gogol's works have been translated into Chinese and published many times during this period. There are plentiful monographs and review articles of Chinese scholars' research on Gogol. It can be said that a systematic “Gogol studies” has been formed in China. Looking back at the entire history of translation and research, we find that the study of Gogol in China is closely related to the number and quality of translations of his works. Of course, China's social and political changes in different periods have also profoundly impacted the translation and study of Gogol's works.

Overall, “Gogol studies” in China have undergone a process of **“First Acquaintance – Learning by Imitation – Dissimilation – Returning Literature”**. The early 20th century was the period when Gogol initially entered the horizons of Chinese scholars and readers. At that time, Chinese society was undergoing huge changes and social crises. Chinese intellectuals hoped to modernize literature through the translation and introduction of foreign literature. In the 1930s and 1940s, the translation and research of Gogol's works developed substantially in China. With the initial formation of modern Chinese literature, the researchers began to learn from foreign literary criticism and theoretical methods. At this stage, the evaluation and interpretation of China's “Gogol Studies” are deeply influenced by Soviet ideology and literature theory, which emphasizes the sociopolitical function of literature. Whether it was the prosperity in the 1950s and 1960s or the decline after the mid-1960s, it was closely related to China's domestic social and political environment and changes in Sino-Soviet relations. The translation and research of Gogol's works are affected by political factors, showing the characteristics of a “revolutionary paradigm”. After the policy of Reform and Opening-up, along with the social and political reforms after the 1980s, China's “Gogol Studies” began to recover and become pluralism, showing the characteristics of “depoliticization”. All of Gogol's works have been translated and published, and the analysis and evaluation of his works have also broken away from the framework of “class analysis” or “revolutionary paradigm” and returned to the category of the “literary paradigm”. These processes also reflect China's profound social and political changes since the 20th century. In the last decade, “Gogol Studies” reached another peak after Ukraine's “Revolution of Dignity” (Революція гідності). It indicates that China's research on Gogol has begun to track changes caused by social and political events and remains sensitive to research hotspots among academics worldwide. Some scholars have begun to conduct research from the perspective of Gogol's national identity and his Ukrainian-themed novels. This article focuses on these characteristics of “Gogol studies” in different generations.

Key words: Gogol studies, Chinese Literature, revolutionary paradigm, literary paradigm, historical development.

Микола Васильович Гоголь вперше згадується Лу Синем у Китаї більше ста років тому, а саме у 1907 році. У цей період усі твори Гоголя були перекладені китайською мовою та видані багато разів. Є чимало монографій та оглядових статей, досліджень китайських вчених про Гоголя. Можна сказати, що в Китаї сформувалося системне «гоголезнавство». Озираючись на всю історію перекладу та досліджень, ми бачимо, що вивчення Гоголя в Китаї тісно пов'язане з кількістю та якістю перекладів його творів. Звичайно, соціальні та політичні зміни Китаю в різні періоди також мали глибокий вплив на переклад і вивчення творів Гоголя.

Загалом «гоголезнавство» в Китаї пройшло процес «Перше знайомство – навчання шляхом наслідування – дисиміляція – повернення літератури». Початок 20 століття був періодом, коли Гоголь вперше з'явився в кругозорі китайських вчених і читачів. У той час китайське суспільство переживало величезні зміни та соціальні кризи. Китайські інтелектуали сподівалися модернізувати літературу шляхом перекладу та впровадження іноземної літератури. У 1930–1940-х роках переклад і дослідження творів Гоголя набули значного розвитку в Китаї. З початковим становленням сучасної китайської літератури дослідники почали вивчати зарубіжну літературну критику та теоретичні методи. На цьому етапі на оцінку та інтерпретацію китайського «гоголезнавства» глибоко вплинула радянська ідеологія та теорія літератури, яка наголошує на соціально-політичній функції літератури. Незалежно від того, чи це було процвітання в 1950-х і 1960-х роках, чи занепад після середини 1960-х років, це було тісно пов'язане з внутрішнім соціальним і політичним середовищем Китаю та змінами в китайсько-радянських відносинах. На переклад і дослідження творів Гоголя впливали політичні чинники, виявляючи риси «революційної парадигми». Після політики реформ і відкритості, разом із соціальними та політичними реформами після 1980-х років, китайське «гоголезнавство» почало відновлюватись і набувати плюралізму, демонструючи характеристики «деполітизації». Усі твори Гоголя були перекладені й видані, а аналіз і оцінка його творів також вийшли за рамки «класового аналізу» чи «революційної парадигми» й повернулися до категорії «літературної парадигми». Ці процеси також відображають глибокі соціальні та політичні зміни в Китаї з 20 століття. В останнє десятиліття «гоголезнавство» досягло чергового піку після української «Революції Гідності». Це вказує на те, що китайські дослідження Гоголя почали відстежувати зміни, спричинені соціальними та політичними подіями, і залишаються чутливими до дослідницьких точок серед науковців у всьому світі. Деякі вчені почали проводити дослідження з точки зору національної ідентичності Гоголя та його творів на українську тематику. Саме на цих характеристиках «гоголезнавства» в різних поколіннях зосереджена ця стаття.

Ключові слова: гоголезнавство, китайська література, революційна парадигма, літературна парадигма, історичні зміни.

The definition of the problem. Nikolai Vasilievich Gogol is a great writer who had an important impact on the emergence and development of modern Chinese literature. Gogol's works were translated into Chinese at the beginning of the 20th century. In contemporary China, Gogol's short story collections, drama collections, novel "Dead Souls" and letters with friends have been translated and published. In addition, a large number of foreign disquisitions on Gogol have also been translated and published in Chinese. From simple early comments to research articles and academic monographs, Chinese translators and scholars of different eras have also attached great importance to Gogol in the past century. Searching Gogol by the keyword in China National Knowledge Infrastructure¹, there are more than 1,000 research papers about the author and his works. These studies cover a wide range of topics. It can be said that a systematic "Gogol Studies" has been formed in China. However, retrospective research on "Gogol studies" is still not much in China, so it is necessary to summarize the development characteristics of "Gogol studies" in different periods, especially in contemporary China, to explore the reasons that affect it. This article mainly focuses on historical change and the latest development trends. To clarify this issue, this

article adheres to a view of modernization and adopts literature research methods and quantitative analysis methods. The purpose is to systematically summarize and analyze the literature and materials of Gogol-related research, to explain the impact of Chinese special factors on the emergence and development of "Gogol studies".

Analysis of recent research and publications. Chinese researcher Wang Zhigeng [29, p. 96–101] summarizes the characteristics of translation and research in Chinese literature reviews in different periods. However, this article was published in 1990 and lacks a lot of the latest studies. In "The Development of Gogol Studies in the 21st Century", Hou Dan [11, p. 51–54] summarized the trends in Gogol Studies worldwide after 2000 but did not cover the research situation in China. A common flaw in these studies is the lack of historical analysis.

Purpose statement. A look at the history of China before the mid-nineteenth century reveals the fact that Western literature in China has been relatively scanty owing to the traditional "insularity" of the Chinese, the "closed door" policy, and the lack of competent translators. The situation has drastically changed, however, since the latter part of the nineteenth century with China's changing diplomatic relations with the world's great powers. China came to see her vulnerability in the face of foreign invasion and decided to initiate fundamental changes on all fronts in the country with the hope of reviving and strengthening the country through

¹ CNKI (China National Knowledge Infrastructure; Chinese: 中国知网) is a Chinese database of academic journals, conference proceedings, newspapers, reference works, and patent documents. It was launched in 1999 by Tsinghua University.

modernization. For the first time in Chinese history, many Chinese intellectuals turned to the West's great canonical works in particular for ideas, models and direction, and students who were sent to study abroad have played a significant role in broadening and shifting Chinese literary knowledge. The emergence of Modern Chinese Literature is the result of the social transformation since the second half of the 19th century [2, p. 50–64], so the study of Chinese literature cannot ignore the paradigm of modernization. A kind of all-around introduction and research on the situation of “Gogol Studies” in China is necessary, which is also a typical case in the history of modern Chinese literature.

Presentation of the main research material.

By sorting out relevant research materials, the author believes that China's “Gogol Studies” can be divided into four stages as a whole, which are closely related to the Chinese translation of his works. These four stages are the 10s–20s of the 20th century; the 1930–40s; the 1950–0s; and the 1980s to the present. Overall, China's research on Gogol's works is developing cumulatively. Research at each stage is also deeply affected by the current social and political situation in China at that time. China's “Gogol Studies” has become a reflection of China's century-old literary research and a mirror of history and social changes.

The first stage: the first 30 years of the 20th century – China's first acquaintance of Gogol

If we discuss any topics of “Gogol Studies” in China, then one person we cannot avoid is the Chinese writer and translator Lu Xun (鲁迅). As early as 1907, when Lu Xun evaluated Pushkin and Lermontov, he mentioned Gogol: “Only Gogol is famous for depicting the darkness of social life. He is different from the two of them and does not belong here” [18, p. 66]. This comment came from Lu Xun's “On Romanticism” which is the earliest paper introducing Russian literature in China. Gogol's writing satirized the oppression of the people at the bottom by the upper class and expressed deep sympathy for the ordinary people. These were the social realities experienced by China at that time. As a great writer in the history of modern Chinese literature who cared about social reality, called for social change, and promoted literary reform, Lu Xun admired Gogol very much and hoped that by promoting his works, he could achieve the effect of reforming old literature², awakening the people, and promoting social change. Lu Xun made great

contributions to the germination and development of “Gogol Studies” in China.

Important literary criticism during this period included “Gogol's Biography” written by Geng Jizhi, which was published in the “Russian Literature Research” special issue of “the Fiction Monthly”³ in 1921. The article stated that “Gogol pioneered Russian realism”, and also introduced the “laughter through tears of sorrow” for the first time [8]. “This is the earliest article to introduce Gogol to the Chinese in a relatively systematic way. It includes a brief introduction to the writer's life, affirmation of Gogol's literary status, etc.” [29, p. 96–101]. In 1923, Zheng Zhenduo⁴ published “A Brief History of Russian Literature” in *The Fiction Monthly*, When talking about “The Patrol”, he wrote: “Gogol's narrative style is very funny; almost anyone who has read or watched this play will laugh, but there is a hidden pain in the comedy, which makes readers hate the darkness when they laugh” [33]. In addition, Qu Qiubai⁵ also discussed Gogol in detail in “Translator's Notes on Lakeiskaya”. After analyzing the basic characteristics of Russian realist literature and Gogol's realistic works, he said that these social issues described in the drama also exist in China [25].

The analysis and research of foreign literary works largely rely on the translation and publication. Although Gogol's works began to be translated and published in China at this time, the themes and quantities were very limited. After the Anglo-Chinese War in the 1840s, China fell into a serious systemic social crisis, and a series of social reforms and revolutions in the early 20th century did not fundamentally improve the situation. Therefore, Chinese intellectuals at that time generally attached great importance to the social and political value of foreign writers and hoped that through translation and introduction of foreign literature, they could inspire people's wisdom and promote social change. Therefore, the understanding and research of Gogol by Chinese scholars and readers in the early 20th century was relatively limited. “Gogol Studies” focused on the introduction and simple introduction of “realism” and “irony” in his works. Because of the lack of in-depth analysis of Gogol's writing techniques and art, these studies are not normative literary studies in the strict sense.

² The New Literature Movement, also known as the Literary Revolution and the Vernacular Movement, was a literary and language reform movement in China that aimed to change the Chinese written language from classical Chinese to vernacular. This movement was initiated by writers and scholars in the late 1910s.

³ *The Fiction Monthly* (Chinese: 小说月报 *Xiaoshuo Yuebao*; Original English title: *The Short Story Magazine*, 1910–1932) was a Chinese literary journal published by the Commercial Press in Shanghai.

⁴ Zheng Zhenduo (Chinese: 郑振铎; December 19, 1898 – October 17, 1958) was a Chinese journalist, writer, archaeologist and scholar.

⁵ Qu Qiubai (Chinese: 瞿秋白; 29 January 1899 – 18 June 1935), Chinese writer, poet, translator, and a political activist.

The second stage: 1930s and 1940s – the continued development of “Gogol Studies” under external influence

Under the continuous influence of the New Culture Movement and the May 4th Movement, the works of foreign realist writers became a popular literary genre in the Chinese literary circle and even the entire society at that time. At this time, most of Gogol's works were translated into Chinese. At the same time as the translation, comments about Gogol also appeared one after another. In 1934, Xiao Huaqing [31] called Gogol “the father of prose” in “Preface to the Collected Short Stories of Gogol”. In the same year, Li Bingzhi [15, p. 10] called Gogol “the creator of Russian realist literature and national drama” in “Preface to the Second Collection of Russian Classics”.

Gogol's novel “Dead Souls” has received great attention from Chinese reviewers. In 1935, Zhou Yang [34, p. 619] commented in the article “Gogol's ‘Dead Souls’” that this novel “contributed greatly to the establishment of Russian critical realism”, and mentioned the profound social satire in it: “The first part of Dead Souls is an exhibition of the incarnation of feudal Russia.” The famous Chinese translator Meng Shihuan⁶ was the earliest Chinese scholar to point out the limitations of Gogol's works. In the article “Discussion of Gogol” (1935), he commented: “The aristocratic position is subjective, but objectively speaking for the common people”. In addition, Meng Shihuan's “Afterword to ‘May Night’”, Lu Xun's “Abstract to Hundreds of Pictures of ‘Dead Souls’”, He Qifang's “Gogol's drama ‘Marriage’”, and Wei Dongming's “Tragedy of Gogol”, Li Guangtian's “Discussion on Gogol's ‘The Overcoat’” and other articles have commented on Gogol's works, building the foundation for further research on Gogol by Chinese scholars. During this period, a large number of Soviet ideologies and cultural thoughts were introduced into China, which had a long-term impact: “Russian-Soviet literature played an extremely important role in the emergence and development of modern Chinese literature, especially in the establishment of the concepts of literature, aesthetic appreciation and writing methods” [1, p. 19].

During this period, Japanese research on Gogol also profoundly influenced Chinese academic circles. The translation and research on Gogol in the Japanese literary world was 20 years earlier than that in China, and it was more mature and had an important impact on the early research on Gogol in

China. Japan's victory in the First Sino-Japanese War (1894–1895) and The Russo-Japanese War (1904–1905) had a major impact on Chinese society at that time. Many Chinese began to study in Japan to find ways to reform society and strengthen the nation. At that time, the Chinese called Europe the “西洋” (the West) and called Japan the “东洋” (the East). In this context, many Gogol research results in Japanese literature have been translated into Chinese and published by Chinese translators. The main translated works in this regard include “The Art of Gogol” by Hidetora Okazawa [7] translated by Dongsheng; and Nobuyuki Tateno's Literary Criticism “Private Views of Gogol” translated by Lu Xun. In this article, Nobuyuki Tateno [16, p. 6280] points out: “I think the Gogol described the political situation similar to Japan at that time, and he is the best mother and child of satirical literature. The significance of studying Gogol is profound”. Soviet literary critic V. V. Veresaev⁷ “How Gogol Writes”⁸ translated by Meng Shihuan. This article introduces Gogol's social relationships and personal experiences, analyses Gogol's creation from a textual perspective, and explores Gogol's creative characteristics and writing skills. At the same time, the shortcomings in Gogol's creation are also comparatively analyzed.

In the 1930s and 1940s, the characteristic of “Gogol Studies” in China was many foreign research works were translated into Chinese, at the same time, the quantity and quality of Chinese translations of Gogol's works have improved. All these translations laid the foundation for further developing “Gogol Studies” in China. With the rapid development of modern Chinese literature under the influence of foreign literature, Chinese Gogol researchers have gone beyond the initial stage of simple comments and begun to pay attention to questions such as the writer's creative techniques and techniques. Therefore, China's “Gogol Studies” at this stage shows a trend of further development, with innovations and breakthroughs compared with the previous stage. However, the social crisis in the first half of the 20th century limited the development of foreign literature research in China, including “Gogol Studies” – the number of relevant research documents is generally not much. They were concentrated on several works of Gogol, and the overall results are still not rich.

The third stage: 1950s–1970s – the first prosperity and rapid decline of “Gogol Studies” in China

In the thirty years from the 1950s to the 1970s, both the study of Gogol and foreign literature was a

⁶ Meng Shihuan (Chinese: 孟十还; 24 December, 1908–?), writer, editor, Russian literature researcher, translator, and teacher. He studied in the Soviet Union for 10 years and collaborated with Lu Xun in translating “Selected Works of Gogol” and other books. In 1949, he went to work in Taiwan.

⁷ Викентий Викентьевич Вересаев (16 January 1867 – 3 June 1945), was a Russian and Soviet writer, translator and medical doctor of Polish descent.

⁸ “Тоголь в жизни”, 1933.

relatively special period in China. After the founding of the People's Republic of China, under the influence of international relations and ideology, *leftist literature* gradually occupied a dominant position, socialist realism, revolutionary romanticism and revolutionary realism became the leading trends. In general, Chinese literature gradually became closed to world literature; under the influence of the theory of socialist realism and works of Soviet literature, a unique revolutionary paradigm was formed in Chinese literature and the science of it. During this period, the Chinese translation of foreign literary works and the study of foreign literature showed a relatively closed state and were greatly affected by ideological factors and Soviet literary theory.

1952 was the 100th anniversary of Gogol's death, and 1959 was the 150th anniversary of Gogol's birth. Therefore, Gogol's works were re-translated from the original texts into Chinese in the 1950s, and the quality of the translations and the number of copies were greatly improved than before. A large number of research articles on Gogol also emerged during the same period. It can be said that this period was the first prosperity of "Gogol Studies" in China. During this period, "according to incomplete statistics, nearly a hundred articles reviewing Gogol were published, most of which were written by Chinese researchers." [29, p. 97]. In 1952, the Beijing Library Exhibition Hall held the "Commemorative Exhibition of Four Major Cultural Celebrities", Gogol was included. The display table displays a lot of essays, special issues and single volumes on Gogol's works which have been translated into China over the past thirty years [28, p. 22]. In addition, Gogol's drama "The Government Inspector" began to tour across the country from 1952 to May 1954, a total of 330 games [30, p. 33–35].

In addition to holding commemorative events and theatrical tours, many foreign commentaries on Gogol have been translated into Chinese and become important reference materials for Chinese researchers. In 1952, "Selected Works of Belinsky" was translated by Man Tao⁹, which contained a large number of articles commenting on Gogol: "The Adventures of Chichikov, or 'Dead Souls'", "Russian Literature in 1842"¹⁰ etc. In 1956, "Essays on the Gogol period of Russian Literature"¹¹ (the first part of the "collected works of N. G. Chernyshevsky") translated by Xin

Weiai¹² was published by New Literature and Art Publishing House. These two Russia-Soviet literary critics were extremely famous in China at that time and therefore became the authorities on Gogol for Chinese scholars.

The most fundamental reason for the prosperity of "Gogol Studies" in China in the 1950s was ideological factors, which were of course related to the good relations between China and the Soviet Union at that time. During this period, China's understanding and research on Gogol largely continued the views of the past. A passage from Cao Jinghua is good proof: "Gogol's works are full of bitter satire on society and have been used as powerful weapons to deal a fatal blow to the monarchy and serfdom in the Russian people's liberation struggle. At present, our people across the country are responding to the call of the wise Chairman Mao Zedong and are fiercely launching an anti-corruption struggle and severely defeating the attacks of the bourgeoisie... Gogol's works are very useful to us, especially 'The Government Inspector' and 'Dead Souls'" [4].

Cao Jinghua's argument has a strong political element. Mao Zedong's "Speech at the Yan'an Forum on Literature and Art" is an important document that affects modern China's cultural policy and literary theory. In this speech, he talked about: "Should we abolish satire? No, satire is always needed. But there are several kinds of satire against the enemy, against allies, against our team, and the attitudes are different in these ways. We are not universally opposed to satire, but the indiscriminate use of satire must be abolished" [21]. Gogol's works are full of bitter social satire that met the social and political needs of that period. Therefore his works were widely disseminated – too often we see the perspective of class struggle and social revolution become mainstream to analyze and interpret Gogol's works. This perspective is what we call the "**revolutionary paradigm**" (革命范式).

At this stage, some Chinese researchers also conducted comparative studies on Lu Xun and Gogol, but the comparative studies during this period were deeply influenced by the "revolutionary paradigm". These researchers hope to emphasize the socially revolutionary nature of Lu Xun by comparing the shortcomings of Gogol's works. In "The ideological significance of Lu Xun's 'Diary of a Madman'", Zhen Fu compared Gogol with Lu Xun's novel of the same name "Diary of a Madman", and believed that

⁹ Man Tao (Chinese: 满涛; 29 March, 1916 – 18 November, 1978), translator. After the liberation of China, he worked for many publishing houses, translated a large number of Soviet literary works, and made great contributions to literary translation.

¹⁰ Похождения Чичикова, или Мёртвые души (1842), Русская литература в 1842 году (1843).

¹¹ Очерки гоголевского периода русской литературы

¹² Xin Weiai (Chinese: 辛未艾; 1920-2002), literary translator and writer. Former Vice Chairman of the Shanghai Branch of the Chinese Writers Association, Vice President of the Shanghai Translators Association, Chief Editor of Shanghai Translation Publishing House, and a member of the Communist Party of China. Engaged in Russian translation.

the two works are only similar in form and that Lu Xun's novel thoughts are Chinese-style [32, p. 6–7] Lu Yaodong even wrote directly: "Gogol was only dissatisfied with some dark phenomena in society, while Lu Xun wanted to overthrow the entire old society." [19, p. 53] Han Changjing believed in an article published in 1961 that: "Although Lu Xun was influenced by Gogol, his creative methods were certainly much more mature and sophisticated than Gogol because his creative methods were guided by revolutionary democracy and communist thought." [9, p. 36] Two years later, Han Changjing further pointed out in another article: "Although Lu Xun and Gogol's novels with the same name 'Diary of a Madman' are somewhat similar in genre, form, and expression method, the depth of the content is different." [10, p. 79]

Not all articles at this stage followed this "revolutionary paradigm". Among the series of articles published in 1959 to commemorate the centenary of Gogol's birth were two representative works. Chinese scholar "Qin" pointed out that Gogol's works "have provided valuable nourishment for the growth of China's new literature since the May Fourth Movement." [24, p. 13] This is a modern research perspective. In "Gogol – the Gravedigger of the Feudal System", Ba Ren introduced Gogol's social and historical environment and family background in detail and analyzed the characteristics of his literary creation at different stages of life [3, p. 123–129]. These studies have visualized Gogol more vivid, novel and relevant, and also illustrate that Chinese scholars have begun to explore the multi-layered motivations behind Gogol's literary creation.

In the late 1960s, the Cultural Revolution – a social and political movement broke out in China, and Sino-Soviet relations deteriorated in an all-round way. Since then, due to the influence of social and political movements, the translation, publication and research of foreign literature, including "Gogol Studies", in China has gradually decreased and even reached the point of no interest. In conclusion, the "Gogol Studies" during this period is full of ideological factors and political influences. This orientation which puts much more focus on the functions of literature in historical progress and social influence has led to the neglect of the artistic and aesthetic value of literary works. As a result, relevant research is very one-sided.

The fourth stage: 1980s to 2010s – the Renaissance of "Gogol Studies"

By the late 1970s, translation and research on Gogol in China had revived, and the development of Gogol in China had entered a new stage. With

the policy of **Reform and opening up** (改革开放), China began to link the world in all fields such as economy, science, culture, and education in the 1980s. Various foreign literary theories began to be introduced into China, and literary research also underwent tremendous changes. This change first originated from the convening of a series of literary and artwork conferences. At the opening ceremony of the Fourth Literary Congress in October 1979, the then-Chinese leader **Deng Xiaoping** (邓小平) said in his congratulatory speech: "In the field of art theory, free discussion of different viewpoints and schools should be advocated" [5]. This is equivalent to lifting ideological restrictions and providing a more relaxed environment for foreign literature research in China. The "revolutionary paradigm" no longer plays a dominant role in the study of Chinese literature.

At this stage, many important research achievements on Gogol were successively translated and published in China, such as "N.V. Gogol: Creative Path"¹³ translated by Zhang Dashan and Liu Jianming and published in 1984 by Heilongjiang People's Publishing House; In "Collection of Commentaries on Gogol", editors Yuan Wanhe and Chen Dianxing¹⁴ contain research and commentary articles on Gogol by literary theorists during the Soviet period. These articles focus on Gogol's works such as "The Government Inspector" and "Dead Souls", and explore the creation background, creative ideas and themes of Gogol's drama and novel, as well as achievements and shortcomings in writing art, linguistic features, language style, etc. Lan Yingnian re-translated "Gogol in Life"¹⁵ by V. V. Veresayev (published in 1998 by Liaoning Education Press), Liu Fengqi and Zhang Jie translated "Nikolai Gogol"¹⁶ (published in 2001 by Shanghai Translation Publishing House). In addition to translating the research results of Soviet scholars, there is also "Nikolai Gogol"¹⁷ has been translated from the English version by Liu Guilin, which was published in 2010 by Guangxi Normal University Press.

In addition to translating the research results of foreign scholars, Chinese scholars have also made a lot of progress in "Gogol Studies". Research has begun to show a trend of diversification. The "**literary paradigm**" (文学范式) has gradually replaced the "revolutionary paradigm", and the

¹³ Степанов Н. Л. "Н. В. Гоголь: Творческий путь", 1955 г.

¹⁴ Yuan Wanhe and Chen Dianxing belongs to the Institute of Foreign Literature in CASS (Chinese Academy of Social Sciences)

¹⁵ В. В. Вересаев, "Гоголь в жизни", 1933 г.

¹⁶ М. Б. Храпченко, "Николай Гоголь. Литературный путь. Величие писателя", 1980 г.

¹⁷ Vladimir Nabokov, 1961.

literary characteristics and aesthetic value have been refocused as the mainstream.

The author used “Gogol” as the keyword to search the China National Knowledge Infrastructure and obtained a change chart of “Gogol Studies”. From the table, we can see three characteristics of the fourth stage: **First**, “Gogol Studies” has rapidly recovered and developed steadily since 1979, which illustrates the rapid changes in social, political and cultural life brought about by the policy of Reform and Opening-up; **Second**, the 2009 is the 200th anniversary of Gogol’s birth. UNESCO designated 2010 as the “Year of Gogol”, so the number of research literature on Gogol in China reached a peak around 2010; **Third**, “Gogol Studies” reached another peak after Ukraine’s “Revolution of Dignity” (Револуція гідності)¹⁸. It indicates that China’s research on Gogol has begun to track changes caused by social and political events and remains sensitive to research hotspots among academics worldwide. Some scholars have begun to conduct research from the perspective of Gogol’s national identity and his Ukrainian-themed novels. For example, Lin Jinghua launched a very specific study in “Nikolai Gogol: Between Ukrainian and Russian Nationalism”. Lin believes that: “For Gogol, Ukraine was not just a subject matter, but an identity hidden between the lines; not just the western frontier of imperial Russia, but a homeland with his subjectivity.” [17, p. 219] Because Russian intellectuals imposed Russian interpretations and social consciousness construction on Gogol, the result was that “his Ukrainian identity could not be highlighted, especially Gogol’s demands for Ukraine in his later years.” [17, p. 214] In the master’s thesis, Ding Sailun analyzed the creative background, especially Ukrainian elements and group images of

Gogol’s novels [6]. Gogol’s Ukrainian identity has also become an important entry point for interpreting his creative background and motivations.

It can be seen from the statistical figure of CNKI that in the 1980s, the number of Chinese papers about Gogol published each year was between 20 and 50. Due to the large number of research literature, this article will not list them in detail and divide these articles into several categories:

The first approach is to continue to analyse the satirical art (creative techniques) of Gogol. For example, Qian Zhongwen’s monograph “Gogol and His Ironic Art” [23] and Sun Yuhua’s research paper “The Laughter Through Tears of Sorrow – A Brief Discussion on the satirical artistic features in the creation of Gogol’s ‘Dead Souls’” [27].

The second approach is a comparative study of Gogol, including comparisons between Gogol and foreign writers and Chinese writers. Among them, the comparative study between Gogol and the Chinese writer Lu Xun is the most remarkable. An example is “Lu Xun and Gogol” by Kou Zhiming and Huang Qiaosheng [13].

The third approach is a religious perspective. This situation is very evident in the research literature of Gogol’s late works. For example, in “Gogol’s Unique ‘Realism’ and Its Causes”, the author Jin Yana believes that: “It is incorrect to interpret Gogol’s works from the perspective of critical realism. Instead, Gogol’s creations should be re-examined from the context of religious morality – the Orthodox Christian standpoint.” [12]

The fourth approach is the perspective of the devil, grotesque, dissimulation, magical realism, etc. In “On the Elements of Absurdity in Gogol’s Writings” [26], through text analysis, Sun Yixue pointed out that the grotesque factors in Gogol’s novels have gone through three stages of development; in the paper “Grotesque Study of Gogol’s Novels”, Nan Bing [22] analyzed the grotesque devil images, grotesque characters and grotesque landlord images in Gogol’s works.

¹⁸ Luoyu. Snatching Gogol: Literature has no borders, but writers have nationalities. Available at: <https://news.sina.com.cn/w/2009-04-28/103317704936.shtml> (In Chinese) "Snatching Gogol: Literature has no borders, but writers have nationalities", New Century Weekly, Luoyu, report link: <https://news.sina.com.cn/w/2009-04-28/103317704936.shtml>

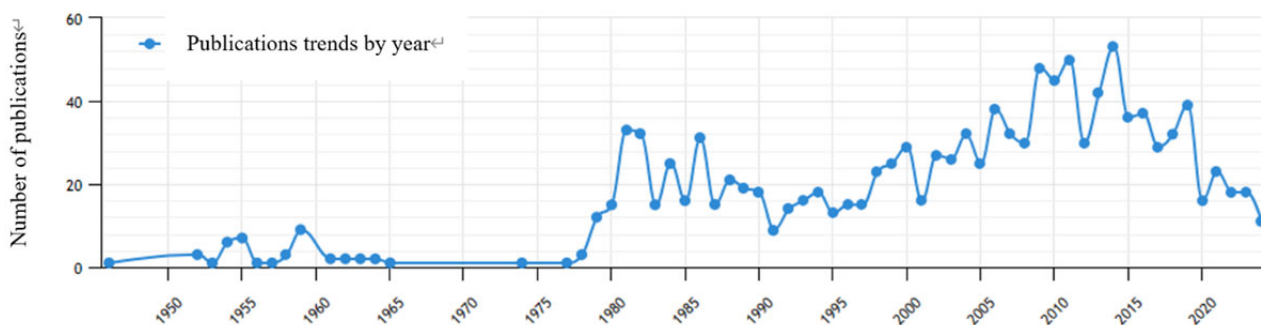


Fig. 1. Research literature by Chinese scholars on Gogol from 1959 to 2023 on CNKI

The fifth approach is the analytical path of modernity or postmodernity. For example, in “From Village to City: Gogol’s Modernity Narration” [14], the author pointed out that the narrative transformation of Gogol’s works in different periods reflected the huge difference between countryside and city in the process of modernity in Tsarist Russia, and Gogol regarded religious salvation as the solution to the problems of imperial Russia’s modernity.

Conclusions: Evolutionary Characteristics and New Trends of “Gogol Studies” in China

The “Gogol Studies” has gone through a process of “First Acquaintance – Learning by Imitation – Dissimilation – Returning Literature” in China.

First Acquaintance – China faced a severe social crisis in the first half of the 20th century. In the early 20th century realistic style and social criticism of Gogol’s works were the reasons why Chinese translators chose and valued his works.

Learning by Imitation – in the 1930s and 1940s, the translation and research of Gogol’s works developed rapidly in China. With the initial formation of modern Chinese literature, the researchers began to learn from foreign literary criticism and theoretical methods. At this stage, the evaluation and interpretation of China’s “Gogol Studies” are deeply influenced by Soviet ideology and literature

theory, which emphasizes the sociopolitical function of literature.

Dissimilation – the translation and research of Gogol’s works are affected by political factors, showing the characteristics of a “revolutionary paradigm”. Whether it was the prosperity in the 1950s and 1960s or the decline after the mid-1960s, it was closely related to China’s domestic social and political environment and changes in Sino-Soviet relations.

Returning Literature – after the policy of Reform and Opening-up, along with the social and political reforms after the 1980s, China’s “Gogol Studies” began to recover and become pluralism, showing the characteristics of “depoliticization”. All of Gogol’s works have been translated and published, and the analysis and evaluation of his works have also broken away from the framework of “class analysis” or “revolutionary paradigm” and returned to the category of the “literary paradigm”.

This process is a mirror in which we can find the profound changes in Chinese society and politics over the past century. Understanding this historical process will help us sort out the spread and influence of foreign literature, and it will also help us understand the emergence of modern Chinese literature.

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УДК 82–2=133.1»195/»

DOI <https://doi.org/10.32782/tps2663-4880/2023.32.2.25>

ФРАНЦУЗЬКЕ ТЕАТРАЛЬНЕ МИСТЕЦТВО ТА ДРАМАТУРГІЯ ДРУГОЇ ПОЛОВИНИ ХХ СТОЛІТТЯ

FRENCH THEATER ART AND DRAMATURGY OF THE SECOND HALF OF THE 20TH CENTURY

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У статті аналізуються особливості розвитку театрального та драматургічного мистецтва у Франції другої половини ХХ століття, яке розвивається у трьох напрямках: академічному, комерційному, експериментальному.

Академічний театр офіційно підтримується державними структурами, дотримується усталених традицій сценічного мистецтва, послуговується класичною музикою та драматургією. Репертуар академічного театру складають як академічні класичні п'єси французьких авторів, так і п'єси талановитих авторів, що живуть за межами Франції, п'єси зарубіжних класиків. Вплив «академічного» напрямку поширюється на національні та регіональні театри, центри драматичного мистецтва часто виконують замовлення державних структур на постановку соціально орієнтованих п'єс та реалізують культурно-освітні програми, які включають лекції з мистецтва, театральні диспути, театралізовані дискусії, вистави для дітей та юнацтва. Кращі спектаклі і драматургічні твори Франції вважаються національним надбанням.

Комерційний напрямок включає всі форми розваг: театр кабаре, цирк, естрадні шоу, «бульварний театр». Важливо відзначити, що саме такі бульварні театри приваблювали незмінно більшу кількість глядачів протягом усього ХХ століття, у тому числі різні нерепертуарні постановки, прості спектаклі зі смішними і повчальними сюжетами, які розраховані на залучення широкої аудиторії і отримання максимального прибутку. Принцип однієї п'єси, яка йде на сцені кілька вечорів, став тут провідним.

Французькі театральні критики порівнювали «добре зроблені» бульварні п'єси з добре пошитим одягом, вважаючи їх перевагою літературну мову і композицію, роль режисера не так важлива, ім'я драматурга не має принципового значення, а головним критерієм є цікавість глядачів.

Актуальність розважального театру підтверджується і тим, що на Великих бульварах досі успішно ставляться п'єси 30-х, 50-х, 60-х років минулого століття.

Третій вектор – експериментальний, який включає в себе авангардні тенденції першої половини ХХ століття і сучасні творчі напрямки, об'єднані прагненням створювати інноваційні постановки і реалізовувати передові ідеї, які є основою глобальних змін у театрі.

Експериментальний та багатофункціональний перформанс змінив погляд критики та публіки на театр. Під впливом суспільних перетворень і технічного прогресу змінилася організаційна структура, урізноманітнилися постановочні засоби і прийоми у сфері сценічної вистави, змінилися критерії театральності, що привело до урізноманітнення структурних форм та напрямків, які можна спостерігати у французькому театрі ХХІ століття, як-от: «повсякденний театр», «розмовний театр», «театр слова», «театр тексту».

Ключові слова: театр, драматургія, експериментальний театр, повсякденний театр, розмовний театр, театр слова, театр тексту.