

On the Characteristics of Translation and Introduction of French Literature in China in the 17th and 18th Centuries

Shasha Ma

SCHOOL OF FOREIGN STUDIES, CUPL China University of Political Science
and Law 102249, Beijing, China
mashasha_sorbonne@126.com

Abstract: The influence of French literary works is recognized, and China's curiosity and fascination with French literature also have a long history. The translation of French works really occupies a very important position and weight in the translation history of China. Literary translation plays an important role in cultural exchanges between China and foreign countries. Since China came into contact with French literature at the end of 19th century, translators in China have been studying and translating French literature for more than centuries. In this tortuous and wonderful stage of development, people have harvested and appreciated many excellent French literary works and cultivated many excellent translators and literary experts. The mutual translation and exchange of Chinese and foreign literary works is an important content in translation theory. This paper intends to conduct research from the perspective of translation, trying to explore the characteristics of French literature translation in China in the 17th and 18th centuries from the aspects of the relationship between French and literature and the challenges encountered in the translation of French literary works, and to reveal the present situation, achievements and problems worth considering in the translation of French literature in China in the 17th and 18th centuries. Our study's implications lie in its exploration of the intricate relationship between translating French literature and 17th-18th century China. It demonstrates how translation served as a bridge for cultural exchange while also facing challenges due to historical contexts and contrasting social needs.

Keywords: French Literature; Translation Theory; Cultural Exchange, Literary Works

1. INTRODUCTION

French literature researchers and translators in China have always played an active role in translating and introducing foreign literature and promoting the exchange between China culture and foreign culture. Since the 17th century, both the folk literati and the official literati groups have felt a kind of responsibility, which is closely linked with the nobility's pride in the national language (Xavier, 2019). This century is a period of classicism. Although the autocratic monarchy is too strong to interfere, there are still many literati competing for literary language forces in French society (Pintarič, 2018). The appearance of a culture can be carried out in different ways, and books help to educate a special position. In addition,

this appearance is also a diversified, gradual and quantitative process. In 18th century France, ideas were active (Meng & Hajdu, 2018). The development of citizen economy and the expansion of citizen class have prompted the voice of the third class citizens in society. At that time, the enlightenment was very popular, and scholars expressed their political views, expounded philosophy, questioned theocracy and monarchical power, and questioned the church and feudal autocracy in the form of novels, newspaper papers, letters and communications (Hou, 2022). The mutual translation and exchange of Chinese and foreign literary works is an important content in translation theory. French literature researchers and translators in China, together with scholars from other languages, are actually responsible for the research, selection, translation and dissemination of foreign literature in China (French, 2019). In the 20th century, French literature researchers and translators in China, on the one hand, selectively introduced French literary works from the Middle Ages to the 19th century (de Saussure, 2020). On the other hand, it makes an in-depth study of the development of French literature since the 20th century, especially since the early 1980s. There are great differences between China and France, both geographically and culturally, but these differences are not reflected in literary creation (Guo, 2022). If we make an in-depth investigation, we can find that the evolution of literary styles in various countries is actually similar. Whether it is heroic epic in the Middle Ages, religious literature and knight literature, civic literature, humanistic literature in the 16th century, seven-star poetry club, classical literature in the 17th century, enlightenment literature in the 18th century, symbolism literature in the 19th century, realism literature and naturalism literature, all these have been brought into the translator's field of vision (Frengs, 2020). However, novels are still the main body of translation, and contemporary novels have long been recognized as the main way of literary expression. Although Tang poetry and Song poetry are elegant, they are out of line with the times, and Qufu poetry is moving but hard to touch. In contrast, novels take root in the literary world with its easy-to-understand writing style, laughing and cursing, or straightforward writing style (Evans & Williams, 2021). With the gradual acceleration of China's opening to the outside world, cultural exchanges between China and the international community have become more and more frequent. Researchers and translators engaged in French literature in China have had direct contact and dialogue with the French literary and publishing circles (Brown, 2019). Their understanding of French literature is getting deeper and deeper. They put more energy into the translation and introduction of French literature in

the 20th century, and their achievements have attracted the attention of foreign language circles in China.

2. THE STARTING POINT OF FRENCH LITERATURE TRANSLATION IN CHINA

In fact, since the Reform Movement of 1898, many intellectuals began to spread the political theories of Rousseau and Montesquieu to all parts of the world. French literature has been continuously translated and imported into China. While spreading modern French culture, it also indirectly introduced western democratic thoughts. From the perspective of time, medieval literature and modern literary works are also good; In terms of literary style, no matter classical romanticism, critical realism or minority naturalism, symbolism, even surrealism, new novel genre and other works have basically been translated by China. Lin Shu (1852-1924) can be said to be the founder of the translation of French literary works. He translated the first French novel *The Lady of the Camellias*, and it was from this that the history of China's translation of French literary works officially began. Then he translated *The Persian letters* of Montesquieu and *Paul and Virginie* of Saint-Pierre. These two works are very important in 18th century in France. The basic aesthetic taste of French classical literature in the 17th century is that beauty is order, unity, balance, symmetry, regularity and order, taking the aesthetic principles of ancient Greek literature and art as a model.

Table 1: A Comparative Analysis of the French and Chinese Literature During the 17th and 18th centuries.

Feature	French Literature (17th Century)	Chinese Literature (17th & 18th Centuries)
Dominant Themes	Beauty, order, unity, balance, symmetry (inspired by Greco-Roman ideals)	Serious, informative, religion (Catholic debate emphasizing Confucian morality), history
Style	Classicism (adherence to reason, rationality, and structure) - Plays often followed the "rule of three unities" (time, place, action)	Limited range of translated works makes stylistic comparisons difficult
Focus	Morality, aesthetics based on logic and order	Social commentary, didacticism (teaching moral lessons), historical accuracy
Examples	Plays: Pierre Corneille's "Le Cid" (explores conflict between duty and love) Poetry: François de Malherbe's poems (known for clarity and precision)	Confucian Texts: Analects of Confucius (emphasizing social order and filial piety) Historical Records: Records of the Grand Historian by Sima Qian (considered a masterpiece of Chinese historiography)

In Table 1 and Figure 1, a comparison of 17th & 18th century French and Chinese literature reveals distinct characteristics. French works prioritize beauty, order, and rationality, exemplified by classicist plays like Corneille's "Le Cid." Chinese literature focuses on seriousness, social commentary, and history, as seen in Confucian texts and Sima Qian's "Records of the Grand Historian". In the 17th century, China's works were basically serious and informative, and the dominant themes were religion and history. It should be pointed out that most of the contents about religion are related to the Catholic debate, because sectarian religious ceremonies have always been at the core of the Catholic Church. However, the real discussion about China points to Confucius' morality on the issue of religion (Brian, 2018). The trend of classical literature did not suddenly rise in France, which has its historical accumulation process, and on a large scale, classicism not only refers to the trend of classical literature in the 17th century, but has always existed in various art history periods. After the May 4th Movement, a large number of famous contemporary French literary works were translated and spread in China. In the discussion about the history of China, people will find that the research results are more abundant. By reading these historical works, people will be interested in many sociological problems that continue to modern social history.



Figure 1: A Word Cloud of Frequently Occurring Themes in French and Chinese Literature in the 17th and 18th Centuries.

Classicism, as a literary trend of thought, had a process of practical implementation in France in the 17th century and reached a peak at the same time. Therefore, when people talk about classicism, they are used to referring to the specific literary phenomena and movements in France in the 17th century. Travels bring us as rich information as an encyclopedia, and inspire people who write twice. However, there are few books devoted to this field and theme. Until the beginning of the Regent's reign, the comprehensive exposition on China, although there are some limitations, is still of great significance. In these articles, there are few sources of imagination and creativity. At that time, most of the novels translated were

attacks on the darkness of society. Coupled with China's social situation at that time, these literary works were tantamount to hitting the hearts of the broad masses of China people who were struggling to find freedom and hope in resistance and struggle.

Table 2: Analysis of the Impact of French Literature Translation in China

Period	Translators/Works	Impact
18th Century	Limited translations (religious texts, scientific works)	Gradual introduction of French literature, potential influence on Chinese scientific and philosophical thought
19th Century (Reform Movement onward)	Lin Shu (The Lady of the Camellias - introduced the concept of romantic love, The Persian Letters - exposed readers to political satire, Paul and Virginie - highlighted themes of nature and social critique)	Spread of modern French culture & Western democratic thought. Translations sparked discussions about social reform and individual freedom.
20th Century (May 4th Movement)	Large-scale translations of contemporary French works (e.g., Romanticism - Victor Hugo's Les Misérables, Critical Realism - Honoré de Balzac's La Comédie Humaine)	Introduction of various literary styles (Romanticism with its emphasis on emotion and social justice, Critical Realism with its focus on social problems) that broadened the scope of Chinese literature.

In Table 2 and Figure 2, French literature translation in China began with limited works in the 18th century, potentially influencing scientific and philosophical thought. The 19th century saw a surge under Lin Shu, introducing Western ideas and sparking social reform discussions. The 20th century's May 4th Movement brought large-scale translations of diverse styles like Romanticism and Critical Realism, significantly broadening Chinese literature.

Impact of French Literature Translation in China

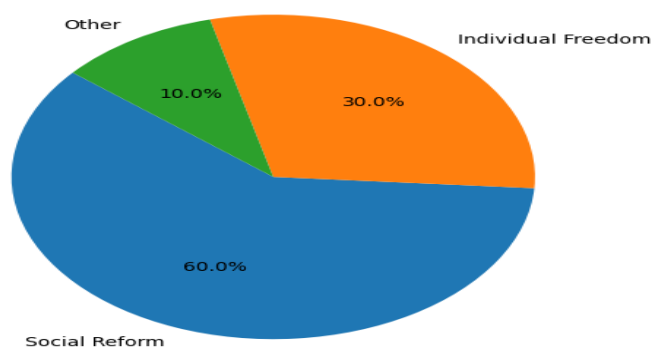


Figure 2: A Pie Chart Distribution of the Impact of French Literature Translation in China

3. CHALLENGES IN THE TRANSLATION OF FRENCH LITERARY WORKS

From the time point of view, before the 1980s, few French literary works in the 17th and 18th centuries were translated and introduced, and most of them were sporadic translations. The systematic translation work was carried out after the 1980s. In terms of genre, novels are the most frequently translated, but some influential biographies, poems, plays and literary theoretical works are also translated. In the Middle Ages of France, poetry was the mainstream of literature, and it was a way to vent inner pain and unwillingness. In the late Middle Ages, it was a new art form, and in the 19th century, it finally blossomed (J, 2017). Novels quickly occupied the French literary world, and both the number of works and the number of readers at that time had a proportion that other literary forms could not compete with. In China, compared with the translation of literature in other languages, the achievements of French literature translation are also outstanding. Among many factors that affect translation, the most active is the translator's choice perspective and motivation, and the translator's choice is influenced by social, times and political factors besides his personal pursuit and hobbies, such as artistic pursuit, political pursuit and aesthetic taste.

Table 3: (a) Factors Influencing French Literature Translation in China

Factor	Description	Impact on Translations	Example
Timeline	Period of translation	Focus and volume of translations shift over time.	Pre-1980s: Sporadic translations, mostly 17th & 18th century works. Post-1980s: Systematic translation efforts across genres.
Genre	Literary type being translated	Novels dominate translations, but other genres like biographies and plays are also present.	Novels: Most frequently translated due to popularity in France.
Historical Context	Social and political climate in France	Middle Ages: Focus on poetry for emotional expression. 19th century: Novel's flourish and dominate French literature.	Poetry translations may reflect a similar focus on emotional expression in China.

Table 3: (b) Factors Influencing French Literature Translation in China

Factor	Description	Impact on Translations	Example
Translator's Choice	Motivations and preferences	Personal interests, artistic goals, and political considerations influence selection.	Artistic pursuit: Translator might prioritize works with high aesthetic value. Political pursuit: Translator might focus on works with relevant social messages.
Work's Value	Intrinsic merit of the literary work	Artistic and aesthetic value are important factors. Ideological value gains importance during social unrest.	Traditional and realistic works translated during 1950s and post-Cultural Revolution.
Social Need	Prevailing societal desires	During change and unrest, focus on works with truthful representation. During stability, focus on works with beauty and artistic merit.	Post-Cultural Revolution: Surge in translations due to curiosity about foreign culture and a desire for beauty.
Translation Dynamics	Evolving nature of translation itself	Need for new translations due to changing language or interpretations. Modern economic pressures potentially affect translation quality.	New translations might be necessary to reflect changes in the Chinese language or evolving interpretations of the work.

In Table 3, the translation of French literature into Chinese has evolved significantly. Pre-1980s saw limited translations, while post-1980s efforts are more systematic. Genres like novels dominate, but biographies and plays are present. Historical context matters – French medieval poetry might translate well to China's focus on emotional expression. Translator's choice, the work's value, and social needs all influence selection. New translations might be needed due to language changes or evolving interpretations. The intrinsic artistic and aesthetic value of a work is also a factor that translators attach great importance to when choosing a work and a writer. In the period of social unrest and great changes, translators often pay more attention to the ideological value of a work when choosing it. In the 1950s and after the Cultural Revolution, most of the works translated into Chinese were traditional and realistic (Huo et al., 2020). If seeking truth is the main motivation and social need in the era of social unrest and change, then seeking beauty is the main pursuit of translation in the period of relative freedom and stability. After the Cultural Revolution, the translation of French literary works reached a peak, not only because of people's curiosity and desire for foreign culture and knowledge, but also

because of the influence of translation's own characteristics. Because translation work is influenced by many factors, it is generally necessary to have a new translation version every once in a while. In modern society, with the influence of commodity economy, although the upsurge of translation has not diminished, the quality is far from what it used to be.

4. THE CHARACTERISTICS OF FRENCH LITERATURE TRANSLATED IN CHINA IN THE 17TH AND 18TH CENTURIES

Classicism advocates rationality, and the meaning of "rationality" here is different from that of the Renaissance or the Enlightenment. It emphasizes the rationalism of advocating monarchy, which is artistically manifested in standardizing rationality by obeying the artistic standards and aesthetic principles of absolute monarchy and suppressing emotional impulses. National disasters, war disputes, social unrest, self-tossing, make China people have no time to track the development of foreign 20th century literature in this century, even if social conditions allow it to be tracked for a while, it is completely under the imprisonment of political and moral requirements and ideological precepts (Brune, 2018). It was not until the reform and opening-up period that China talents were able to contact and translate foreign 20th century literature in a relatively relaxed state. In the age of enlightenment, this process has been expanding and diversified. Although many travel notes still provide readers with encyclopedic images about China, they are obviously boring.

Table 4: A Standard Comparison and Contrast between French Classicism and the Chinese Context

Feature	French Classicism (17th & 18th Centuries)	Chinese Context (17th & 18th Centuries)
Dominant Mentality	Rationality, order, emphasis on rules	Social unrest, national disasters, limited focus on foreign literature
Artistic Expression	Suppressing emotional impulses, adhering to artistic standards of absolute monarchy	Focus on social issues and national identity might be present.
Literary Focus	Plays reflecting "rational spirit" and heroic ideals (e.g., Pierre Corneille's tragedies)	Potentially focused on social commentary and historical events.
Translation Approach	Objectivity, accuracy, neutrality	European translations of Chinese classics might have biases or inaccuracies.

In Table 4 and Figure 3, French Classicism of the 17th & 18th centuries

emphasized rationality and order, reflected in plays with "rational spirit" like Corneille's tragedies. In contrast, China faced social unrest and limited focus on foreign literature during this period. While artistic expression in China might share a focus on social issues and national identity, translations of Chinese classics by Europeans could introduce biases. In France, at that time, literature and art advocated rationality and emphasized rules, which was precisely the response of literature and art to the social mentality of ending chaos and disorder (see Figure 3). Pierre Corneille is an echo of the political and cultural mainstream of the times, with tragic plots full of rational spirit and tragic characters giving the background needs of the times. His tragic theme can be regarded as an ideal yearning and beautiful pursuit for the turbulent society. French literature's choice of China's reality is diversified. The most important way or method is to describe, comment and translate objectively and accurately. In a word, this kind of writing has independent and neutral color and function. However, the ways of secondary creation based on this can be infinitely diversified. In the late 17th century, with the rise and growing strength of the bourgeoisie, the unique language of the bourgeoisie also developed (Hsia, 1998, 2010). Moreover, with the outbreak of the Great Revolution in the 18th century, both the nobility and the bourgeoisie did not hesitate to give up their usual language variants. Starting from the 18th century, French began to break the rules and regulations required by colleges, which opened the diversification of literature in the 18th century.

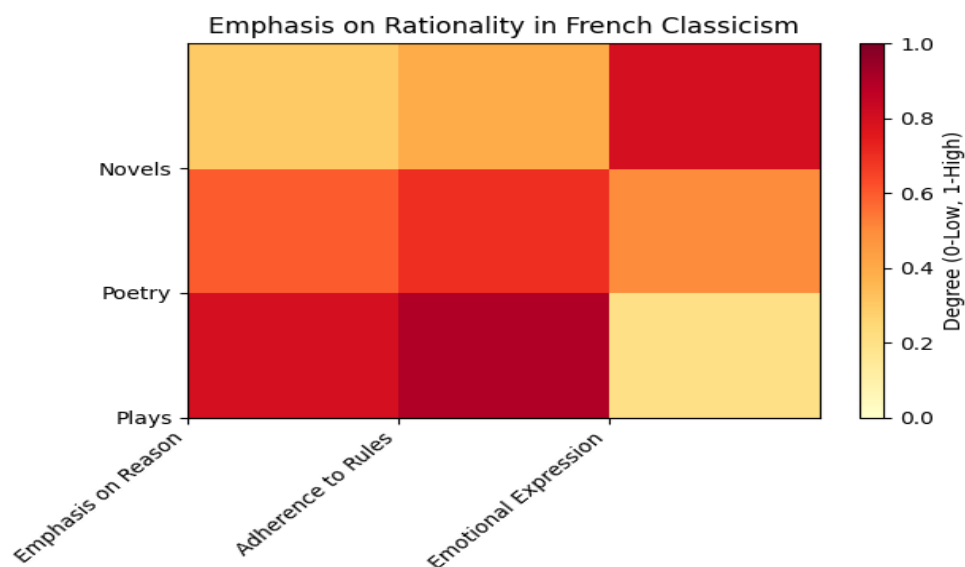


Figure 3: A Heatmap Showing the Emphasis on Rationality in French Classicism

After all, people's choice and choice of China's reality in the 17th and 18th centuries is an extremely important and interesting historical stage in

the history of human cognition. A considerable number of contradictory materials may be based on the translations of China's classics and some historical events in Europe. The author takes great pains in writing (the manuscript can provide various proofs for this), so as to make these materials perfect. In this sense, Sannuo is an extremely interesting work, because the coexistence of China's reality and literary fictional reality finally reached the realm of harmony, and then jumped into "literary reality." "Rational" is the basic spirit of classicism. As a representative of French classical drama, Corneille's tragedy also shows the rational spirit. Just as his tragic conflict point is based on the conflict between reason and sensibility, because the heroic cause of the country and the nation is the theme, the conflict between reason and sensibility is actually the conflict between national honor and personal emotion.

5. FRENCH LITERARY TRANSLATOR ZHENG KELU'S 'TRANSLATION THOUGHT'

Although Mr. Zheng Kelu is a translator, he attaches great importance to the study of translation theory. He has his own unique views on integrating theory with practice. He made a profound exposition on the relationship between translation theory and practice, holding that "theory should come from translation practice as well as translation practice." Zheng Kelu is a French literature researcher. His works are mainly about Proust, psychological description and spiritual world, and he has made considerable achievements in French literature, French classicism and novel theory of various French writers. When talking about the relationship between translation and culture, Zheng Kelu put forward a new viewpoint: translation practice is an important form of human cultural life. Translation and culture are closely linked.

Translation can promote the development of culture, and the development of culture can lead to the climax of piracy. Because translation can not only open the door of several dynasties, but also give new life to the national literature. Mr. Zheng Kelu believes that Proust's aesthetic thought can be changed to conform to his personal observation of the world, emphasizing "psychological truth", such as memories, subtle changes in consciousness, deep activities of thoughts, manifestations of synaesthesia, dreams, etc., which are the contents to be described by psychological truth.

Table 5: Analysis of Zheng Kelu's Translation Thought

Aspect	Description
Theory & Expertise	Integrates translation theory with practice. Extensive knowledge in French literature (Proust, Classicism, novel theory).
Translation & Culture	Views translation as a driving force for cultural exchange and development.
Translation Process	Emphasizes aesthetics (language beauty, rhythm), cultural adaptation, and deep understanding of both source & target cultures.
Translation & Reading	Considers translation a form of in-depth reading, opening doors to the author's world and literary research.
Cultural Impact	Highlights the importance of readability and cultural acceptance for translations to have a significant impact.

In Table 5, Zheng Kelu's translation philosophy bridges theory and practice. He combines his expertise in French literature with a belief that translation fosters cultural exchange. His process prioritizes aesthetics, cultural adaptation, and deep understanding of both cultures. He views translation as a gateway to the author's world and research, emphasizing readability and cultural acceptance for impactful translations. In his translation, Mr. Zheng attaches great importance to aesthetics, tempering language and constructing sentence rhythm. He feels that the music in the language feels beautiful, vivid and intoxicating, and the feeling of music comes from the rhythm of the sentence. Therefore, poetic words can always attract his attention. When talking about the relationship between translation and culture, Zheng Kelu put forward a new viewpoint: translation practice is an important form of human cultural life. Translation and culture are inseparable (Lee, 2020; Li & Lee, 1991). Translation can promote cultural prosperity, and cultural prosperity will bring the climax of translation. Zheng Kelu believes that translation is a dynamic process, and translators should not only truly understand their own culture and foreign culture, but also constantly compare the two cultures. Mr. Zheng Kelu also has his own unique views on literary translation. In his view, translation is a kind of in-depth reading, which can not only promote the improvement of foreign language level, but also be the best way to enter the author's creative world and provide guarantee for literary research. From the perspective of cultural history, Zheng Kelu's translation can get a lot of inspiration from it: the readability and acceptability of the translated culture must be taken into account in order to be recognized by the target readers, so that it can truly play the cultural significance and cultural communication role of translation activities.

6. EXAMINATION AND REFLECTION ON THE TRANSLATION AND INTRODUCTION OF FRENCH LITERATURE

Introducing foreign literary works into translation is of great significance in many aspects, which directly promotes the cultural construction of a country and a nation. A number of outstanding French literary works in the 17th and 18th centuries were selectively translated, not only to meet the needs of the new period, but also to highlight their inherent artistic and aesthetic values. Due to the differences in social and historical contexts, the exchange of ideas through translation (taking literary translation as an example only) can't transfer the popular ideas in one country to other countries, that is, the spiritual fields of other ethnic communities. For a country or a nation, what to translate and what kind of works to introduce is not only a translator's personal activity at the level of language conversion, but also a major issue of what to learn from and absorb from a nation's culture. To sort out the translation and introduction of French literature in China in the 17th and 18th centuries, we need to grasp two scales: first, we should grasp the historical facts accurately, focus on collecting first-hand reliable materials and avoid using second-hand materials rashly; Second, combing should be as comprehensive as possible, and on the basis of fully grasping the materials, it should be discussed with emphasis and emphasis to avoid the omission of major translation events.

Table 6: Analysis of the Impact of Translation on Literary Research in the 17th and 18th centuries

Aspect	Description	Example
Mutual Reinforcement	Translation and research support each other.	Translating French literature can inspire research on specific authors or schools (e.g., Gide, Romain Rolland, New Novels).
Cultural Comparison	Translators engage in deeper cultural comparisons than ordinary readers.	They consider the relationship between language and social culture to find suitable translation methods.
Dissemination and Acceptance	Translation plays a role in how foreign literature is received and understood.	French literature translations in the 18th century might have been adapted to cater to target readers, potentially affecting the original flavour.
Highlighting Exchange Issues	Analysing translations can reveal issues in Sino-French literary and cultural exchange.	Studying specific cases can illuminate broader challenges in translation, dissemination, and acceptance of foreign literature.

In Table 6, In the 17th and 18th centuries, translation and literary research were intertwined. Translating French works (e.g., Gide, New Novels) sparked research on these authors and schools. The process demanded deep cultural comparisons, as translators navigated the link between language and social context. However, translations, particularly 18th-century French literature, might have been adapted for target audiences, potentially altering the original ideas. The selection of a work requires the translator to have a deep understanding of the various values of the work, including the identification of the original style, the appreciation of the original aesthetic value, and the meticulous taste of its subtle meaning. When the authors set their eyes on different schools that appeared in the 20th century French literary world, such as surrealism, existentialism, new novels, absurd dramas, etc., and sorted out the translation and research status of these schools in China, they paid special attention to the reception of French literary schools and thoughts in China in the 17th and 18th centuries in the context of China. From the translation of French literature in China in the 17th and 18th centuries, translation and research have always played a mutually reinforcing role. Translators need to attach great importance to the details of the original. The profundity of the original text is usually seen from these details. If the translator ignores these nuances, it will weaken the subtle beauty contained in the deep structure of the original text, and this subtle beauty is manifested in this point.

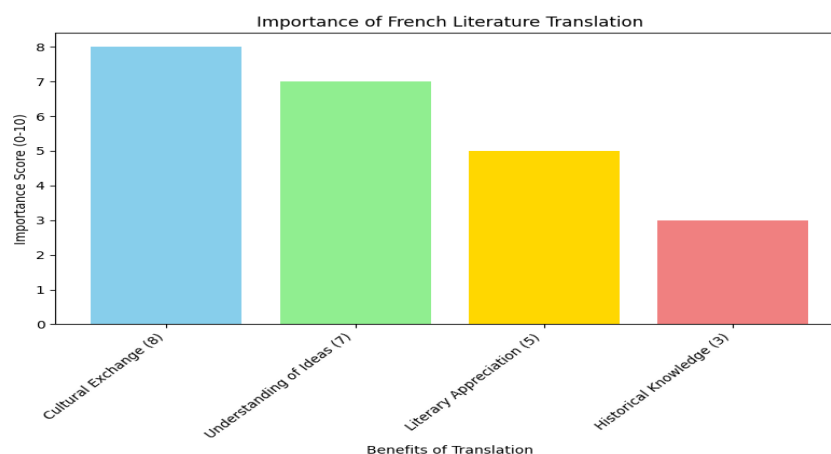


Figure 4: The Importance of French Literature Translation in China

In the French context, some writers are very important and occupy an important position in the history of French literature. However, for translation, their importance should not be limited to the writer's position in the history of literature, but should focus on the writer's actual influence in translating the culture and reception context of the target country (see

Figure 4). In France, a writer plays an important role in French literature. However, from the perspective of translation, his role is not limited to his historical significance, but depends on his role in the cultural and social environment of the target country. In the process of translation, the biggest and most direct difficulty faced by translators is the difference between the two cultures. A word represents a culture. In translation practice, the translator deals with individual words on the surface, but he faces two cultures. If the translator wants to deal with these texts appropriately, he must make some comparisons, otherwise, he will look to the text for meaning. Through the translation and introduction of French literature in the 17th and 18th centuries, many translators' names are closely linked with the names of a writer or a school in readers' minds. Once the national style contained in the literary text is changed to another language as its shell, it will inevitably damage its original flavor to cater to the target readers. This concession is very common in French-translated literature in the 18th century. Each specific case looks concrete and subtle, and the focus of discussion is different, but if connected together, it can highlight the fundamental problems of Sino-French literature and cultural exchange and reveal some laws of translation, dissemination and acceptance of Chinese and foreign literature. Translation promotes research, which is a common phenomenon, such as the study of Gide, the study of Romain Rolland, the study of new novels and translation. The cultural comparison made by translators is far more detailed and in-depth than that made by ordinary people, because on this issue, translators must pay attention to the relationship between language and social culture, use different knowledge and seek suitable translation methods according to the requirements of the original text.

7. CONCLUSION

Looking at the translation history of French literary works in China, it is actually quite tortuous, but it is precisely because there are many excellent and responsible translators that people can read and appreciate excellent French literary works. From the time point of view, before the 1980s, few French literary works in the 17th and 18th centuries were translated and introduced, and most of them were sporadic translations. The systematic translation work was carried out after the 1980s. Classicism, as a literary trend of thought, had a process of practical implementation in France in the 17th century and reached a peak at the same time. Therefore, when

people talk about classicism, they are used to referring to the specific literary phenomena and movements in France in the 17th century. The selective translation of a large number of outstanding French literature in the 17th and 18th centuries not only meets the social needs of the new era, but also highlights the importance of the works' intrinsic artistic value and aesthetic value. In France, at that time, literature and art advocated rationality and emphasized rules, which was precisely the response of literature and art to the social mentality of ending chaos and disorder. Choosing a work requires the translator to have a deep understanding of the various values of the work, including the identification of the original style and the understanding of the original aesthetic value. Our study highlights the diverse nature of translating French literature into 17th and 18th century China. While it facilitated cultural exchange and literary research, factors like social context, translator's choice, and historical limitations influenced the selection and approach. Analyzing these translations can reveal challenges in communication and adaptation, offering valuable insights for future endeavors in bridging literary cultures.

8.1 Conflicts of Interest

The author(s) declare(s) that there is no conflict of interest regarding the publication of this paper

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