

Chapter 3

Foreign Literature Education in China's Secondary Schools from 1919 to 1949

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3.1 Introduction

In higher education in China, foreign language teaching is a distinct discipline from Chinese language and literature teaching. Each discipline has its own department and its own curriculum and teaching materials. At the college level foreign literature is taught in departments of foreign languages. In secondary education, however, foreign literature translated into Chinese is an important source of teaching material for the teaching of Chinese Yuwen (language and literacy) (Liu 2001). Because of the various factors involved in studying foreign literature—such as the spirit of the times, the translator, and the nature and status of the translated work—translated foreign literature plays an irreplaceable role in contemporary secondary school Chinese teaching.

Since the spread of secondary education has been more extensive than higher education in China, teaching foreign literature at the secondary level opens the readership of foreign literature to a larger audience, for one must be educated in order to appreciate and understand foreign literature. Under the systematic and compulsory education system of China, translated foreign literature has the potential to greatly impact Chinese learners.

Foreign literature played a significant role in the New Culture Movement that started in 1915 and the subsequent May Fourth Movement in 1919. The New Culture Movement, also called the Chinese Renaissance Movement, was led by a group of influential Chinese intellectuals who returned to China after receiving education in Western countries, carrying with them ideals such as democracy,

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freedom, science, and modernization of the country. They rejected traditional Chinese feudal culture and its ideologies. They also considered Archaic Chinese or Classical Chinese (文言文) the carrier of the old culture and, therefore, thought it should be abandoned. They advocated for the creation of a new culture that would embody modern, progressive ideals. To achieve this goal, they considered it essential to start a New Literature Movement to produce new literature that championed new ideas, using a new language medium called Vernacular Chinese (白话文) (Liu 2001). Cultural and literary giants, such as Xun Lu (鲁迅), Shi Hu (胡适), Zuoren Zhou (周作人), and Dun Mao (茅盾), are some of the most well-known representatives of the movement. They have left indelible marks on Chinese literary history and remain influential in contemporary Chinese culture and literature.

During the nearly 30 years from 1920 to 1949, foreign literature education was a significant part of literature teaching and learning in secondary and higher education in China. After the founding of the People's Republic of China in 1949, secondary school Chinese teaching followed a different pattern. This chapter aims to present a focused discussion of the history and impact of translated foreign literature on secondary school Chinese curriculum between 1915 and 1949, which is also referred to as the Modern Period in China.

3.2 Nature of Translated Foreign Literature in Chinese Textbooks

Vernacular texts that upheld the spirit of the New Culture Movement were to a large extent used in Chinese literary education, and translations of foreign literature in the vernacular were a critical part of literary education at the time. Translated foreign literature made its first appearance in Chinese textbooks in 1920 with the publication of China's first vernacular textbook for secondary school students, *Model Works of Vernacular*. The four volumes of this work were compiled by Beijing Hong and Zhongying He and published by Commercial Press. Among the foreign literary works translated into Chinese for this textbook series were the novel *The Last Class* by the French writer Alphonse Daudet, translated by Shi Hu; the poem "Song of the Shirt" by English poet Thomas Hood, translated by Bannong Liu; and the two short stories, "Navigation" by the French writer Ivan Sergeevich Turgenev and "Three Questions" by the Russian writer Leo Tolstoy, both translated by Jizhi Geng. In the 30 years thereafter, foreign literature became an important part of high school Chinese textbooks (Liu 2001).

In secondary school Chinese, literary education was composed of two parts: (a) instruction on the history of literature and (b) cultivation of literary appreciation, ability, and creativity. In *Regulations of the Implementation of Secondary School Principles* promulgated by the Education Ministry of the Republic in 1912, the third item dealt with the aim of Chinese teaching that included the cultivation of interest in literature. Although little mention was made specifically of the status of foreign

literature, the report included titles of foreign literature as examples of texts that met the selection standards. For example, "The Speech of Brutus" (extracted from William Shakespeare's play *Julius Caesar*) was listed, among others, as an example of "practical writings." In *Secondary School Curriculum Standards* of 1932, emphasis was placed on the instruction of representative works of all times, the literary schools they belonged to, and their evolution.

For texts that would be read more intensively, "instructions should be made on their status in history, their literary values, and the authors' historical background and their personal styles." In *Secondary School Chinese Course Standards* promulgated in 1936 by the government, a position was made known regarding text selections to be included in textbooks. It proposed that textbook developers select representative works of the main writers of different times, conforming to the sequential development of literature from ancient times to modern times, so students could attain a systematic concept of the origins and evolution of literature.

Literary education is an important feature that distinguishes modern Chinese teaching from traditional Chinese teaching. Traditional Chinese teaching did not include literary education while modern Chinese teaching did. The academic world seemed far more enthusiastic and active than the government about this issue. For example, Benwen Sun (1919) in *Chinese Teaching in Secondary Schools*, proposed: "The teaching of literature should focus on developing students' capabilities in understanding realistic and idealistic common essays and literary works and in presenting one's ideas. It should also help cultivate student understanding and ethics" (p. 3). Lianggong Sun (1923) considered literary teaching a crucial issue in the decisive battle between new literature and old literature. In *The Position of Literature and Art in Secondary Education and the Dalton System*, Sun (1922) made a strong and powerful defense for literary education in secondary school Chinese teaching, pointing out that the lack of emphasis on real or aesthetic literature and excessive emphasis on practical writings in the traditional teaching of Chinese was problematic. He strongly advocated literary education, arguing that it would help students realize educational goals, foster their aesthetic understanding, and improve their language ability.

In secondary school Chinese education, translated foreign literature was considered an integral part of Chinese new literature. For example, in *Zhu's Middle School Chinese* (World Book Company 1933) the eras of the works selected and the number of works from each era were as follows: Zhou and Qin (周秦, 7 pieces); Han and Wei (汉魏, 11 pieces); Jin, Six Dynasties, Tang, and Song (晋六朝唐宋, 32 pieces); Yuan, Min, and Qing (元明清, 90 pieces); and modern (including both Chinese works and translations in Chinese, 196 pieces). Among the Chinese works were 24 translated foreign literary works spread across six volumes, with an average of four translated works in each volume.

Mu Qian (1920) described the evolution of literary styles in his *Discussion on Secondary School Chinese Teaching*. Looking at Chinese literature from a historical perspective, he divided the development of literary styles into four periods: argumentation, embellishment, high style, and Europeanization (著述文, 藻饰文, 格调文, 欧化文). According to Qian, the Europeanized style referred to new literature and translations of foreign literature. *Suzhou Secondary School Curriculum Outline*, a Chinese curriculum published in 1930, includes a section that

describes the history of Chinese literature. The last part, “modern times,” addresses two items: (a) the rise of the recent new literature and its future and (b) the modern literary translation. The above documents show that translated foreign literature was considered transnational literature and a part of Chinese literature during that period.

There were also some scholars who tried to find support for the close relationship between foreign literature and modern Chinese literature from the perspective of the development of modern vernacular Chinese. In “Introduction to Western Literature,” an article collected in the eighteenth volume of *Kaiming Secondary School Lecture Notes*, the author pointed out that foreign literature has had a significant influence on the formation of vernacular Chinese (Liu 2001).

While Classical Chinese is essentially the pure native language, modern Vernacular Chinese has a substantial absorption of foreign vocabulary, syntax, and imagery and can be considered a greatly Westernized language. Therefore, there is no clear boundary or substantial difference between learning Vernacular Chinese taught in schools and learning foreign literature translated into the Vernacular. Since modern times, scholars have never theoretically defined the nature of foreign literature in secondary school Chinese teaching and learning, either because they have accepted the identity of the nature of the two or because they have ignored the differences between them.

3.3 Uses of Translated Foreign Literature in Chinese Instruction

To identify uses of translated foreign literature in secondary Chinese instruction during the period of 1920–1949, we reviewed textbooks of that time period and found four main uses of translated literature in literary instruction. The first use was as an example of a style of literature. Secondary school Chinese teaching adopted teaching units, with the division of units usually based on different styles of texts, such as lyrics, narratives, scenery descriptions, expositions, argumentations, business writings, etc. Foreign literature texts were distributed among different units according to their styles.

The second use was to bring awareness to important issues. Many textbooks built units around different types of issues, which reflected the concern of the New Culture Movement for life issues while at the same time meeting the authorities’ requirements for ideological and moral education. For example, in the first volume of *Zhu’s Middle School Chinese* (World Book Company 1933), a novel by Italian writer Edmondo De Amicis was classified as narrations on “parental admonishments,” and “First Snow” by American poet James Russell Lowell (1819–1891) was grouped into descriptions of “snow sceneries”. In the second volume, the poem “The Flower School” by Rabindranath Tagore appeared in the section on “narrations of the life and stories of the flowers.” The limitation of this type of text arrangement is obvious since the identification of so-called “issues” is too subjective, without

established, accepted standards. In fact, the vast majority of textbooks adopted a combination of the two methods when dividing literary works into units, that is, issue-oriented with texts of the same style in one unit. Also, for women's issues Shi Hu's *The Life of Li Chao* and Henrik Ibsen's *Nala* were put together in the same unit.

The third use of foreign literature in secondary school Chinese was as a tool for students to develop knowledge of the world, as well as knowledge of Chinese language and literacy. Ziqing Zhu (1925) proposed that high school Chinese education should focus on world literary trends and academic thinking in ancient China, deeming these two areas subjects for a higher phase in the cultivation of students' Chinese capabilities. Zhu was not alone in this view. In *Junior High School Chinese Textbook Series* compiled by Lianggong Sun (1923), the first and second volumes focused on narratives, grouped according to the clarity and ease of comprehension and the length of texts. The third and fourth volumes were mainly argumentations, grouped according to the different issues discussed in the texts, while the fifth and sixth volumes were composed completely of translations of foreign fiction masterpieces, arranged according to different nationalities and eras of the authors. Although Lianggong Sun did not give an overall explanation for his arrangement of texts in his textbook series, it is obvious that the difficulty of the articles and the introduction of new thoughts and ideas were behind his decision to put foreign literary works in the fifth and sixth volumes.

The fourth use of translated foreign literature was as material for the teaching of writing. In *High School Chinese Course Standards*, published in both 1932 and 1936, there appeared a type of writing practice that involved translating short articles from a foreign language into Classical Chinese or Vernacular Chinese.

Modern scholars had different views on the use of foreign literature in secondary school Chinese and discussed its significance and limitations. Zhong Yin, in his *Criticism upon and Suggestions to the Present Secondary School Chinese* (1920), expressed his opposition to the inclusion of ancient Chinese literature in secondary school Chinese textbooks, calling on teachers of Chinese to stop being conservative and courageously save themselves from the famine of knowledge by absorbing new knowledge from outside, including knowledge of foreign literature.

In the "Preface by the Compiler" of *Selected Model Chinese Works* compiled by Houwen Ma (1935), at the very beginning of the article, Ma affirmed the significance and positive impact of learning foreign literature:

The excellent translated foreign literary works, though coming from foreign lands, are also enlightening about China's conditions; or, just as the saying goes, by other's faults, wise men correct their own; by making the textbook inclusive, the outlook of the students will be broadened, their interest in literature deepened. (p. 5)

But he also realized the possible situation of foreign literary works failing to be in line with Chinese perspectives due to cultural differences and cautioned against including foreign literary works that showed extreme views or lapsed into too much romance. He stressed that much thought was needed in the process of text selection and that it was not advisable to include foreign works blindly.

Zhongying He (1920) opposed most of the Chinese classical novels selected for secondary school Chinese textbooks. As for foreign literature, he advocated treating

different kinds of foreign literary works differently. For example, according to He, Western dramas should not be selected as texts, on the grounds that the content of translated Western dramas was not closely aligned with the Chinese people's lives and ideologies. Therefore, they were improper for use as textbook texts. But translated novels like Alexandre Dumas's *The Count of Monte Cristo* could be selected as texts because the translation was simple, clear, and accurate. He thought the translator had gone through great pains to polish his language, instead of mechanically translating the foreign language into Vernacular Chinese.

3.4 Popular Authors and Translators of Foreign Literature

To determine the distribution of foreign literary works in secondary school Chinese textbooks of China's modern period (1920–1949), we analyzed the content of 24 popular junior high school Chinese textbooks (see [Appendix A](#)) and 7 high school Chinese textbooks (see [Appendix B](#)) used for the teaching of Chinese in secondary schools during that time period. There appears to be no authoritative models for inclusion of literary works in secondary school Chinese textbooks since we found great differences in the selection of literature in different textbooks. The compilers of each textbook appeared to select literature for inclusion according to their own personal views and interests. Some of the textbooks included very few foreign literary works, sometimes one or two translated works. The textbook with the most works of foreign literature was *Junior High School Chinese Textbook Series* (six volumes) published by Shanghai Minzhi Bookstore Publishing in 1922. The fifth and sixth volumes of this textbook series were exclusively dedicated to works of foreign literature. Some textbooks had a moderate proportion of translated foreign literature, four in each volume.

In view of the findings listed above, there seems to be little significance in gathering statistics on the proportion of works of foreign literature in these textbooks nor in analyzing the genres of foreign literature in secondary textbooks because the predominant form of foreign literary works in the textbooks was short stories. Occasionally included were pieces of prose, drama, expository texts, and/or speeches. Therefore, we found it more meaningful to focus on the authors and translators of literary works in secondary Chinese textbooks. [Table 3.1](#) presents the top 15 authors whose works were selected for inclusion in the junior high Chinese textbooks, followed by the titles and frequency of their works occurring in the textbooks. Numbers in parentheses show the number of appearances of the same work across the textbooks we analyzed. Also included in the table is information on the translators of the selected works.

Among the top 15 authors, most were European and Russian. Examination of the translators also reveals interesting information. [Table 3.2](#) shows the translators who were most popular with textbook compilers.

We gathered statistics from the seven most widely used textbook series. Altogether, 31 different foreign literary works occurred in these textbooks. A sample of

Table 3.1 Top 15 authors, literary works, frequency of selection, and translators (Junior high textbooks)

Author	Literary work	Frequency and number of appearances	Translator(s)
1. Edmondo De Amicis (Italian, 1846–1908)	“The Little Patriot of Padua” (9), “The Little Florentine Writer” (6), “A Noble Action” (3), “The School” (3), “The Little Vidette of Lombardy” (3), “My Brother’s School-Mistress” (2), “Admonishment about Primary School” (2), “The Infant Asylum” (2), “The Street” (1), “A Well-Awarded Medal” (1), “The Sardinian Drummer-Boy” (1), “The First Day of School” (1), “The Sick Master” (1), and “Papa’s Nurse” (1)	14 works 32 appearances	Mianzun Xia
2. Alphonse Daudet (French, 1840–1897)	“The Last Class” (11), “The Siege of Berlin” (9), “The Boy Traitor” (4), “Seguins’ Goat” (2), and “The Ferry” (1)	5 works 27 appearances	Shi Hu Zhongsu Huang
3. Guy de Maupassant (French, 1850–1893)	“Two Friends” (7), “A Parricide” (3), “Minuet” (1), “The Blind Man” (1), “In the Wood” (1), “The Prisoners” (1), and “The Necklace” (1)	8 works 16 appearances	Shi Hu
4. Eroshenko Vasil (Russian, 1889–1952)	“Spring and Its Power” (2), “The Small Cage” (2), “A Fragment of My School Life” (2), “The Universal Language and Its Literature” (2), “The Sadness of the Fish” (2), “Beside the Pool” (2), “Father Time” (1), “Excessive Grace” (1), “Tragedy of a Chicken” (1), and “Mission of the Intellectuals” (1)	10 works 15 appearances	Shi Hu Xun Lu
5. Leo Tolstoy (Russian, 1828–1910)	“A Spark Neglected Burns the House” (2), “Innocence” (2), “Three Questions” (2), “A Prisoner in the Caucasus” (1), “A Grain as Big as a Hen’s Egg” (1), and “The Prayer” (1)	6 works 9 appearances	Yancun Deng Fuyuan Sun
6. Anton Chekhov (Russian, 1860–1904)	“A Work of Art” (2), “A Letter to Golyk” (1), “A Gentleman Friend” (1), “In a Strange Land” (1), and “The Lottery Ticket” (1)	5 works 6 appearances	Shi Hu Tongzhao Wang
7. Ivan Sergeevich Turgenev (Russian, 1818–1883)	“Navigation” (2), “The Sparrow” (1), “The Living Mummy” (1), and “The Old Lady” (1)	4 works 7 appearances	Jizhi Geng
8. Tsurumi Yosuke (Japan, 1885–1973)	“Diligent Studying in Vain” (3), “Methods of Reading” (2), “On the Disposition of Business” (1)	3 works 6 appearances	Xun Lu

(continued)

Table 3.1 (continued)

Author	Literary work	Frequency and number of appearances	Translator(s)
9. Olive Schreiner (South Africa, 1859–1920)	“The Dawn of Civilization” (2), “Three Dreams in a Desert” (2) and “The Artist’s Secret” (2).	3 works 6 appearances	Zuoren Zhou Yuzhi Hu
10. Maxim Gorky (Russian, 1868–1936)	“The Waves Striving for Freedom” (3), “The Life of a Useless Man” (1), and “Enemies” (1)	3 works 5 appearances	Yanbing Sheng Qiufang Dong
11. Henryk Sienkiewicz (Polish, 1846–1919)	“The Lighthouse Keeper” (1), “Yanko the Musician”(1), “Wish You Good Luck”(1), and “Across the Prairies” (1)	4 works 4 appearances	Zuoren Zhou
12. William Shakespeare (England, 1564–1616)	“The Merchant of Venice” (2), and “The Speech of Brutus” (3)	2 works 5 appearances	Shu Lin
13. Emile Zola (France, 1840–1902)	“A Cat’s Heaven” (2) and “Unemployment” (2)	2 works 4 appearances	Fu Liu
14. Hans Christian Andersen (Denmark 1805–1875)	“The Little Match Girl” (6)	1 work 6 appearances	Zuoren Zhou
15. A. Agdronjan (Armenia, dates unknown)	“A Drop of Milk” (5)	1 work 5 appearances	Zuoren Zhou

authors with more than two occurrences of works across the textbooks, whether with one title or several titles, is listed below with the genre and names of their works.

- Argumentation: “Observation on Changes” (3) and “Evolution and Ethics Preface VII” (2) by British philosopher Aldous Huxley, translated by Fu Yan
- Travel notes: “Jottings on West Lake” (2), “Suzhou” (1), and “The Stage” (1) by Japanese writer Ryūnosuke Akutagawa, translated by Mianzun Xia
- Short story: “The Necklace” (2) by Guy de Maupassant, translated by Hui Chang, and “Moonlight” (1), translated by Zuoren Zhou
- Drama: Tales adapted from Shakespeare’s dramas *Timon of Athens* (2) and *The Merchant of Venice* (1) by Charles and Mary Lamb, translated by Shu Lin
- Travel diary: “Westminster Abbey” (3) by Washington Irving, translated by Shu Lin
- Short story: “The Happy Prince” (3) by Oscar Wilde, translated by Zuoren Zhou

Because compilers of junior high school textbooks and high school textbooks are usually different people, it was common to see a text appearing both in junior high and high school textbooks, such as the short story “A Drop of Milk” by Agdronjan, translated by Zuoren Zhou.

A close examination of the translators shows that most translators of the selected foreign literature were major names in the New Literature Movement who also

Table 3.2 Translators of foreign literature (Junior high textbooks)

Translator	Frequency	Origin of translated works
Zuoren Zhou	32 translations 52 appearances	Russia, Japan, Eastern and Western Europe, the Nordic nations, Africa
Shi Hu	11 translations 41 appearances	France (most works by de Maupassant)
Mianzun Xia	14 translations 36 appearances	Italy (most works by Amicis)
Xun Lu	15 translations 22 appearances	Russia, Japan (most works by Eroshenko and Tsurumi Yosuke)

strongly fueled the spread of the New Culture Movement. Not only were they highly accomplished writers, but they were also men who enlightened the Chinese population with progressive ideas and inspired millions of Chinese people in the fight for a better and more just Chinese society.

3.5 Educational Ideas and Teaching Methods

Foreign literature in secondary school Chinese shouldered the two missions of ideological and moral teaching and literary education. Ideological and moral teaching encompassed three areas: patriotism education, enlightenment education, and education of outlook on life.

Patriotism is a common theme of foreign literary works selected for textbooks. All the most frequently selected foreign works, such as “The Siege of Berlin,” “The Last Class,” “The Little Patriot of Padua,” “The Boy Traitor,” “The Little Vidette of Lombardy,” and “Two Friends,” show the spirit of patriotism in ordinary people of various nationalities.

Guy de Maupassant’s “Two Friends” tells the story of how ordinary men do not forget their share of responsibility in protecting their country. At the most difficult moment of the siege of Paris by Prussian aggressors, two fishermen went fishing out of town, feeling unbearable distress, but were caught by Prussian soldiers. They thought they had never felt cordial feelings towards their own country. However, when the Prussians tried to force them to tell the password into their town, threatening them with death, both fishermen chose death.

The protagonist in Edmondo De Amicis’ “The Little Patriot of Padua” is an 11-year-old Italian boy, who, under unbearable abuse in his circus life, fled to the Italian consulate for protection. On the ship back to his motherland, the boy, who was ragged and looked sick but was travelling by tourist class, caught everyone’s attention. After getting to know his story, the ladies and gentlemen all opened their wallets for him. The boy was happy for the unexpected money. However, when three drunken men indulged in insults against his motherland, Italy, the boy did not hesitate to thrust the money in their faces because he did not want money from those who spoke ill of his country.

Enlightening works with themes such as revolting against tyranny, striving for national freedom from foreign oppressors, exploring ways for developing a nation, and probing rosy perspectives on human life occupy a large proportion of the selected foreign literary works. Works by Russians, Eastern Europeans, and South Africans mostly have such themes, including Maxim Gorky's "The Waves Striving for Freedom," "The Life of a Useless Man," and "Enemies," and Olive Schreiner's "The Dawn of Civilization" and "Three Dreams in a Desert." In particular, "The Waves Striving for Freedom" is a truly magnificent prose poem, an ode to the ocean. The rocks on the coast symbolize the power of constraint and oppression while the mountainous and overwhelming waves through perseverance finally beat them.

In foreign literary works appearing in textbooks, another theme often found is life issues, especially those related to the school life of teenagers. In De Amicis's "A Noble Action," a child from a poor family, when having a conflict with his classmate, poured ink on the teacher. When the teacher asked about the disturbance, another student initially assumed the blame. At last the conflict between the teacher and the students was resolved through forgiveness. "The School" was about encouraging people to go to school, and "My Brother's School-Mistress" sang praises of a kind-hearted female teacher. In "A Well Awarded Medal," a student was awarded a medal by the inspector. Although his grades and conduct were well worthy of this prize, the inspector particularly mentioned that the main reason for awarding him the medal was his optimistic temperament, courage, and constant filial piety. The student's father, who was a blacksmith, was also invited to the school. With everyone's congratulations, he felt regret about his maltreatment of the child and felt a new sense of love and pride for his son. We can see that De Amicis thinks highly of the spirit of caring, love, and compassion. "Diligent Study in Vain" by Japanese writer Tsurumi Yosuke gives a list of various examples to demonstrate the harmful effects of being a bookworm, and "Methods of Reading" introduces one by one some good reading methods in a friendly chatting manner.

Although there are a number of foreign literary works in secondary school Chinese textbooks, their ideological content basically falls into the three categories discussed above.

As a part of literary education, the teaching of translated foreign literature had a very different approach from later nationally accepted teaching methods for literature. Some modern scholars have explored this matter and have provided valuable information. In *A Study on the Courses of Secondary School Chinese* (the eighth book of the National Zhong Shan University Education Institute Series), Zhen Ruan (1934) listed "modern world literature" among the general elective courses of the third grade of high school, the class hours being 2 h per week for 1 year, and the total credits being four. He proposed four specific goals of teaching world literature: to help students get a general idea about masterpieces of modern world literature and develop a general appreciation of the works; to help students attain a general understanding of the thought and art of modern world literature and its influence on modern Chinese literary creation, while preparing them to study and criticize modern literature; to expand students' literary horizons, helping them to compare ancient and modern

Chinese literature; and to instruct students on different schools of modern world literature, so they can form specific concepts in their minds about different literary schools and confirm the knowledge they acquired from a general introduction of literature.

Ruan (1934) did not ask teachers to make detailed analyses of literary works in class, but suggested they only needed to assign students the amount and methods of reading without designating specific books to read. Students could do the reading after class according to their own interests in order to cultivate their interest in literature. The main basis for evaluation would be reading notes or reports written by the students. He specified reports should focus on the main idea, overall structure of the work, exemplary paragraphs, language of the translator, and student's thoughts provoked by reading the book.

In *The Position of Literature and Art in Secondary Education and the Dalton System*, Lianggong Sun (1922) gave an overall view of teaching methods for translated foreign literature. In common with Zhen Ruan (1934), he also stressed students' extra-curricular reading, but at the same time he designed more specific types of homework to ensure reading quality. One such homework assignment was the *book-oriented homework method*, which involved writing reading notes or keeping a reading diary after reading each book. The contents of the writing would include a summary, analysis of characters (the characters' ages, personality traits, personal beliefs, and their relationships with each other), theme analysis, and reflections on the book. Another assignment was the *writer-oriented homework method*. For this assignment, students wrote a comment or several comments about the same writer, or they wrote a general comment on works by different writers who had similar characteristics. The content of the writing included the author's life, his doctrines, artistic opinions and schools, the influence of the times and environment on the author, some examples and comparisons of different writers or different works by the same writer, and some other types of reflections or comments. The third method was the *nation-oriented homework method*. Students were to write about the nations the writers belonged to and, through comments on writers of different nations, discuss artistic ideas of different nations. The last approach was the *issue-oriented method*, which involved asking ideological or artistic questions about different works and commenting on every issue present in the work or making a general comment on all of the issues.

Foreign literature in modern Chinese textbooks was a part of literary education, but at the same time it had its distinct qualities because of the additions and cuts by translators in the process of translation and other arbitrary changes made to the text content. When selecting translations of foreign literary works for Chinese textbooks, the focus was most frequently on translations by master translators and the smoothness and beauty of the language, instead of the fidelity of the translations. Huaishen Hu (1936) in *Problems in Secondary Chinese Teaching* held that translation problems should be discussed carefully in foreign literary teaching. He gave several examples of awkward situations faced by teachers of translated foreign literary works when Chinese expressions did not convey the exact meaning as in its original language. One example was the last sentence in Daudet's "The Last Class,"

which Shi Hu translated as: “(The teacher) wrote vigorously on the blackboard three words: ‘法兰西万岁’ (Chinese for “long live France”).” In French, of course, it is three words, but in Chinese it is five characters.

3.6 Conclusion

Championed by a group of highly influential Chinese scholars, translated literature became an inseparable part of the New Culture Movement in China and contributed to the spread of the movement in the Modern Period in China (1919–1949) and beyond. In addition to serving as material for literary education and Chinese language education in secondary schools, translated literature provided an opportunity for Chinese secondary students to reflect on the conditions of the country, as well as social and life issues they faced at the time. It also expanded the world view of the students and facilitated the dissemination of Western ideals, such as democracy, freedom, and science.

Secondary literary education has undergone a huge transformation since the early part of the twentieth century and is at the present time in a critical stage of development. Learning from history is undoubtedly significant in our search for a better education for our students. This study suggests translated literature once was a powerful conduit of ideas and greatly contributed to the social and cultural changes in modern China. Translated literature deserves more attention and recognition from Chinese secondary educators and should continue to remain a critical part of secondary education in China.

Appendix A: The 24 Junior High School Chinese Textbooks Reviewed

1. *Junior High School Chinese Textbook Series*, compiled by Lianggong Sun and Jiu Zhong, Shanghai Minzhi Bookstore Publishing, 1922 edition.
2. *Modern Junior High School Textbook—Chinese*, six volumes, compiled by Shi Zhuang, the Commercial Press, 1924 edition.
3. *Chinese Textbook under the New Teaching System*, six volumes, the Commercial Press, 1924 February edition.
4. *Junior High School Chinese Readings*, 11 volumes, compiled by Beijing Kongde School, 1926 edition.
5. *Junior High School Chinese Textbook*, three volumes, compiled by Yixing Shen, Zhonghua Book Company, 1927 edition.
6. *New Age Chinese Textbook*, six volumes, compiled by Huaishen Hu, the Commercial Press, 1928 edition.
7. *Junior High School Chinese Textbook*, six volumes, compiled by Yifu Zhou, the Commercial Press, 1932 edition.

8. *Junior High School Chinese Selected Reading*, six volumes, compiled by Genze Luo and Yuangong Gao, Lida Book Company, 1933 edition.
9. *Junior High School Standard Chinese*, six volumes, revised by Jiangsu Provincial Education Department, Shanghai Middle School Students Book Company, 1934 edition.
10. *Zhu's Junior High School Chinese*, compiled by Jianmang Zhu, World Book Company, 1934 edition.
11. *Junior High School Contemporary Chinese*, compiled by Jiangxi Provincial Education Department, Shanghai Middle School Students Book Company, 1934 edition.
12. *Creative Chinese Textbook*, six volumes, compiled by Weinan Xu, World Book Company, 1932 edition.
13. *Experimental Junior High School Chinese Textbook*, six volumes, compiled by Rongling Shen, etc., Zhonghua Book Company, 1934 edition.
14. *Junior High School Chinese Textbook*, six volumes, compiled by Nuchao Sun, Zhonghua Book Company, 1934 edition.
15. *Chinese*, six volumes, compiled by Chucang Ye, Zhengzhong Book Company, 1935 edition.
16. *Junior High School Chinese Textbook*, six volumes, compiled by Songyou Yan, Shanghai Dahua Book Company, 1935 edition.
17. *Chinese Textbook*, six volumes, compiled by Zhen Wang and Shuda Wang, Chinese Books Press of the High School Affiliated to Beijing Normal University, 1937 edition.
18. *Junior High School Chinese*, six volumes, compiled by Chucang Ye, Zhengzhong Book Company, 1934 edition.
19. *New Junior High School Chinese*, six volumes, compiled by Jianmang Zhu, World Book Company, 1937 edition.
20. *Junior High School Chinese Textbook*, six volumes, compiled by Wenhan Song, Wenshu Zhu, Zhonghua Book Company, 1936 edition.
21. *New Junior High School Chinese*, six volumes, compiled by Wenhan Song, Shanghai Zhonghua Book Company, 1937 edition.
22. *Junior High School Chinese*, six volumes, Department of Education Editing Group, 1942.
23. *Chinese*, compiled by Fuyun Fang, etc., State-Designated Seven-Joint Suppliers of Primary and Secondary School Textbooks, 1947 edition.
24. *Chinese*, six volumes, State Editing House, Zhonghua Book Company, 1948 edition.

Appendix B: The Seven High School Chinese Textbooks Reviewed

1. *High School Chinese*, three books, six volumes, compiled by Jianmang Zhu, World Book Company, 1930 edition.

2. *High School Chinese*, six volumes, compiled and edited by Meigong Xu, etc., Jiangsu Province Liyangcheng Secondary School Chinese Branch Conference, 1932 edition.
3. *Du & Han High School Chinese*, six volumes, compiled by Tianmi Du, Chuyuan Han, World Book Company, 1935 edition.
4. *Contemporary High School Chinese*, six volumes, compiled by Jiangsu Province Education Department, notations provided by Wujing Xue, etc., Shanghai Middle School Students Book Company, 1935 edition.
5. *High School Chinese*, six volumes, compiled by Chucang Ye, Zhengzhong Book Company, 1937 edition.
6. *High School Chinese*, six volumes, compiled by Education Department Editing Group, Xinmin Press Co. Ltd, 1940 edition.
7. *New High School Chinese*, six volumes, compiled by Wenhan Song and Zhiwen Zhang, Zhonghua Book Company, 1947 edition.

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