

Translation and Reception of Can Xue's Works in Europe and America From the Perspective of Avant-Garde Literature

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This paper explores avant-garde literature represented by Can Xue in contemporary Chinese literature. Avant-garde literature, emerging in the 1980s and fading in the 1990s, is a significant literary phenomenon. Can Xue is an outstanding representative, with her writing career closely linked to the rise and fall of this genre. Her works not only embody the ideals of avant-garde literature, but also expand its boundaries. The translation process of Can Xue's works in Europe and America is presented in detail. Her works have been translated into multiple languages, with translations mainly by university professors, researchers, and translation enthusiasts. Translators adapt to the "creative treason" phenomenon of her works, using various strategies to ensure Western readers can understand and appreciate her works' original style. The core of the transmission of Can Xue's English-translated works lies in their unique literary charm, profound ideological content, complex dissection of human nature, and the elevation of female consciousness. The overseas dissemination of Can Xue's works provides invaluable experience, which contributes to the advancement of innovation, development, and wider dissemination of Chinese literature on the global arena.

Keywords: avant-garde literature, Can Xue, translation, literary reception, international dissemination

Avant-Garde Literature Represented by Can Xue

In the long history of contemporary Chinese literature, avant-garde literature stands out as a unique and significant genre, shining brightly with its distinct experimental and exploratory spirit during a specific period. Notably, Can Xue is one of the most prominent stars in this literary wave, with an inseparable connection to avant-garde literature.

Can Xue's writing career is closely intertwined with the rise and fall of avant-garde literature. When this genre first emerged, Can Xue quickly gained prominence with her highly individualistic writing style, becoming a core force in the avant-garde literary movement. Her works not only vividly interpret the ideals of avant-garde literature, but also continuously expand its boundaries. In an era where literature sought breakthroughs and transformations, Can Xue used her words to blaze new trails for avant-garde literature, attracting countless readers and literary researchers. Undoubtedly, Can Xue is an outstanding representative of avant-garde literature in China, while avant-garde literature becomes the fertile ground for her literary creation. Exploring Can Xue's works means delving into the mysteries of avant-garde literature; analyzing the development of avant-garde literature cannot overlook her significant contributions. They complement each other, leaving a rich and colorful

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chapter in the history of contemporary Chinese literature. Next, let us delve deeper into the avant-garde literature represented by Can Xue, exploring its literary charm and ideological value.

Interpretation of Avant-Garde Literature

Avant-garde literature emerged in the 1980s and gradually faded in the 1990s. It is a literary phenomenon in the development of contemporary Chinese literature. A group of young writers with strong self-awareness experimented with avant-garde language styles, aiming to reshape the freedom and prosperity of the literary world. Avant-garde literature is characterized by intellectuals' sharp and serene exploration of human nature, the era, and culture. The uniqueness of avant-garde works lies in their deviation from conventional norms and traditions. Qiu (2020) once proposed that the characteristic of Chinese avant-garde novels lies in their combination of Western forms and Chinese experiences. Their form is Western style, but their core is rooted in Chinese local culture. Avant-garde novels are all re-creations of the authors' memories, which are deep and localized. These memories are embedded in the authors' ideologies, revealing deep cultural inheritance behind seemingly absurd language, rooted in the authors' memories of local culture. Therefore, exploring avant-garde literature is essentially recalling, adjusting, transforming, and excavating the core of traditional Chinese local culture through Western methods. In fact, exploring avant-garde literature is analyzing the core of Chinese local literature.

The mainstream view holds that the wave of avant-garde literature ended in the 1990s, but its role in promoting the vigorous development of contemporary Chinese literature continues to this day and has transformed into other forms, such as realistic literature. He (2024) believed that, this driving force is the urgent need for innovation and breakthrough in contemporary literature and the undercurrent of the development of contemporary Chinese literature. Li (2023) pointed out that, from the creative connotations of avant-garde literature, Chinese avant-garde writers have consciously learned and applied Western modernist and postmodernist literature, using localized Chinese elements to emphasize the exploration of ultimate values and origins. Even as this literary wave wanes, the core spirit and stance of the avant-garde continue to permeate the development of contemporary Chinese literature. For example, in Can Xue's *Love in the New Millennium*, she uses a realistic approach to depict mundane life, resonating with the latest trends of our current era, but they all transcend superficial experiences. Whether it is Can Xue or other writers, they maintain an unceasing spirit of continuous questioning and innovation of reality, which represents the pioneering spirit worth inheriting.

The Process of Translating Can Xue's Works in Europe and America

Regardless of the genre, translation is indispensable in the process of disseminating literary works internationally. During the process of external output, translators should match the original meaning as much as possible, considering the differences in culture and language. According to the "creative treason" phenomenon proposed by French scholar Robert Escarpit, when discussing the overseas translation of avant-garde literature, translators not only convert language but also recreate literature. Therefore, through the analysis of translations, we can explore the translator's understanding of the original work, the expectations of the target audience, and the author's acceptance.

Regarding the publication of Can Xue's works in Europe and America, Can Xue's works have been organized chronologically, as shown in Table 1:

Table 1

List of Can Xue's Works Published in Europe and America

Name	Translator	Publisher	Date	Language
Dialogues in Paradise	Ronald R. Janssen, Jian Zhang	Northwestern University Press	06/01/1989	English
Dialogues en paradis	Françoise Naour	GALLIMARD	01/03/1992	French
Old Floating Cloud: Two Novellas	Ronald R. Janssen, Jian Zhang	Northwestern University Press	05/01/1992	English
Blue Light in the Sky & Other Stories (New Directions Paperbook)	Karen Gernant, Zeping Chen	New Directions	06/17/2006	English
Vertical Motion	Karen Gernant, Zeping Chen	Open Letter	09/13/2011	English
Five Spice Street (The Margellos World Republic of Letters)	Karen Gernant, Zeping Chen	Yale University Press	04/24/2012	English
The Last Lover (The Margellos World Republic of Letters)	Annelise Finegan Wasmoen	Yale University Press	07/29/2014	English
The Embroidered Shoes: Stories	Ronald R. Janssen, Jian Zhang	Henry Holt and Co.	08/25/2015	English
Frontier	Karen Gernant, Zeping Chen	Open Letter	05/14/2017	English
I Live in the Slums: Stories (The Margellos World Republic of Letters)	Karen Gernant, Zeping Chen	Yale University Press	05/19/2020	English
Nubes flotantes ya envejecidas (Spanish Edition)	Blas Piñero	Hermida Editores	10/30/2020	Spanish
La frontera (Spanish Edition)	Blas Piñero	Hermida Editores	07/06/2021	Spanish
Liebe im neuen Jahrtausend	Karin Betz	Matthes & Seitz Berlin Verlag	10/21/2021	German
Barefoot Doctor: A Novel (The Margellos World Republic of Letters)	Karen Gernant, Zeping Chen	Yale University Press	09/27/2022	English
Love in the New Millennium (The Margellos World Republic of Letters)	Annelise Finegan Wasmoen	Yale University Press	05/05/2024	English
Mother River	Karen Gernant, Zeping Chen	Open Letter	02/04/2025	English

Source: Amazon.

In accordance with the aforementioned table, Can Xue's works are available in translated versions across Europe and America, with some novels being reprinted and republished multiple times. From the perspective of the translators' identities, the translators of Can Xue's works are mostly university professors, researchers, and amateur enthusiasts who engage in translation out of their interest in Chinese literature and their understanding of China, such as Karen Gernant and Chen Zeping, as well as Annelise Finegan Wasmoen.

In June 1989, Northwestern University Press published the first English translation of Can Xue's novel, *Dialogues in Paradise*, translated by Ronald R. Janssen and Jian Zhang. This marked the first overseas translation of Can Xue's novel. These two translators were among the earliest to communicate with Can Xue. After the millennium, Karen Gernant and Chen Zeping took on the main translation of Can Xue's works into English. The two translators began collaborating in 1999, and their first translated work, *Blue Light in the Sky*, was published in June 2006. In recent years, Annelise, who serves as academic director of the MS in Translation at The Center for Applied Liberal Arts at NYU, met Can Xue and translated two novels, *The Last Lover* and *Love in the New Millennium*.

It is also worth noting that foreign editors and translators, operating within different cultural contexts, are able to stand in the perspective of European and American readers and keenly capture the elements in the work that may trigger comprehension barriers. Professor Karen Gernant and Professor Chen Zeping met at Fujian Normal University, and they are both close friends and working partners. During the translation process, the two translators would replace obscure Chinese imagery and metaphors with expressions that are more in line with the Western cultural cognitive system, without compromising the pioneering quality of the original work. During the 24 years of co-operation between the two professors, the two translators also had the chance to confirm the translated version with Can Xue personally, and contacted the relevant publishers for publication and distribution through the advantage of the foreign translator's background. The multiple reprints and editions of Can Xue's works in Europe and America represent not only a wide recognition of the quality and value of these translations, but also an affirmation of the outstanding contributions of the translators concerned.

The Core of the Transmission of Can Xue's English Translated Works

The extensive transmission of Can Xue's works in English and their widespread dissemination in Europe and America are rooted in their unique literary charm and profound ideological content. One of the most notable features of her works is their resistance to translation. Can Xue (2003) has pointed out that her novels are like a labyrinth, and if readers can struggle their way into the labyrinth, they will discover that the stories inside are even more interesting than traditional stories, with even more ingenious structures, and even a sense of seamless perfection. He (2024) contended that due to Can Xue's experimental and surrealist writing style, her novels not only lack logical structures and are loosely plotted but are also linguistically difficult to understand, filled with twisted characters, horrific nightmares, and strange dialogues. Therefore, it is a challenging task for readers to delve into the internal logic and spiritual essence of these seemingly bizarre and unrealistic works. For translators, not only must they accurately translate these elements into English, but they must also ensure that English readers can comprehend and appreciate them, which is an even more daunting challenge. However, Can Xue's English translations have received high acclaim from the English literary world, even winning multiple important literary awards, which fully demonstrates the excellence and success of the translated works.

Since her debut in the 1980s, Can Xue's works have garnered the attention of publishers and magazines, providing a platform for her works to directly engage with Western readers. Yang (2022) concluded that these magazines include *The New York Times*, *The New Yorker*, as well as authoritative academic journals, such as *Modern Chinese Literature and Culture* and *Comparative Literature Studies*. While foreign media's impression of China remained stuck in the early 20th century, Western critics were eager to draw new social imagery from Chinese literary works to satisfy their curiosity about contemporary Chinese society. It was precisely because Can Xue's works were so unique that they attracted the attention of Western media, which tended to define Chinese contemporary mainstream literature as a benchmark for evaluation at the time. In the specific interpretation of Can Xue's works, themes such as individual predicament, subjectivity, irrationality, nightmares, mirroring, space, self and other, fiction, and reality are most frequently explored. Her profound literary content and unique artistic construction represent the pioneering style of avant-garde literature at its inception and reflect Can Xue's experimental exploration of this form.

Secondly, the focus of Can Xue's works lies in the complex and intricate dissection of human nature and the profound interpretation of the cruel social reality. Her works possess ideological depth and philosophical

significance, making her novelistic style as elusive as a mist. Can Xue defines her works as her life journey, a self-portrait of the unity of body and soul. Wang (2023) believed, through the depiction of human alienation, Can Xue reinforces the theme that humans are the source of “evil”, attempting to construct her own inner world. Can Xue (2020) has explained, “I believe that the task of my experimental novel is not to reflect reality but to gradually establish a personal and even a global kingdom of life, to open up and develop a new territory”. Rather than defining Can Xue’s works as an extension of her ambition, it is more accurate to say that her purpose and mission in writing are to enrich and develop human nature, and to promote social change and progress. It is this pioneering spirit that attracts a group of readers to follow and delve into the avant-garde nature of Can Xue’s works, leading to her widespread recognition and acclaim in Europe and America.

In Can Xue’s works, there is no shortage of recognition of the rise of female consciousness and the elevation of women’s social status. Li (2007) proposed that, Can Xue’s creation subverts the previous creation model of female characters by presenting a grotesque image that dismantles the female fantasies centered on patriarchal authority, showcasing the independence of women in the new era. The profound embodiment of Can Xue’s feminism extends far beyond a single dimension. Instead, it is achieved by delving deep into and reinventing the complex inner lives of female characters, presenting multi-dimensional resistance and pursuit. On one hand, Can Xue challenges the patriarchal society’s stereotypical image of women by deconstructing the obedience and dependence in traditional female roles. In *Five Spice Street*, she depicts a character named Madam X, who is not the traditional virtuous wife and mother but instead challenges the surrounding men and established social rules with a nearly rebellious attitude. Madam X’s behavior often deviates from the norm, and she dares to speak her mind, even appearing inappropriate in certain situations. This subversion of traditional female roles is a powerful refutation of the patriarchal society’s stereotypical image of women. On the other hand, Can Xue’s works often feature female characters who achieve detachment and transcendence from the real world through dreams, hallucinations, and other surreal means. For example, in *Love in the New Millennium*, the female protagonist’s inner world is filled with fantasy and philosophical contemplation. Through a series of non-realistic experiences, she gradually sheds the constraints of the material world, achieving spiritual self-redemption and elevation. This extreme pursuit of the spiritual realm is not only a confirmation of the individual value of women, but also a profound interpretation of the pursuit of freedom, equality, and independence in feminism.

Finally, the translators of Can Xue’s novels have maintained a collaborative structure consisting of both American Sinologists and Chinese translators. He (2024) contended that the combination of Chinese and foreign translators can fully leverage their respective strengths and complement each other. From the initial collaboration between Janssen and Zhang Jian, to the subsequent takeover by Karen Gernant and Chen Zeping, and finally to Annelise Finegan Wasmoen also beginning to translate Can Xue’s works, these three batches of translators have all engaged in in-depth exchanges and discussions with Can Xue. When encountering profound issues, such as the interpretation of the text and the implicit meanings of the thought, they conduct in-depth discussions and communicate with Can Xue to ensure consistency with the style and artistic conception of the original work. It is precisely because of these excellent translators that Can Xue’s works have been able to be exported overseas and have formed a corresponding readership.

The Reception Process of Can Xue’s Works in Europe and America

Since being shortlisted for the International Booker Prize in 2019, Can Xue has received increasing exposure from mainstream media. It was also from 2019 that Can Xue ranked among the Top 10 in the Nobel Prize in

Literature Odds List compiled by the British betting company Nicer Odds, and she has remained at the top for two consecutive years. As a writer with highly avant-garde characteristics in contemporary Chinese literature, the dissemination and reception of Can Xue's works in Europe and America have undergone a long and fascinating transformation process. This process is akin to a literary marathon across cultural barriers, starting from an unknown and stumbling beginning, gradually gaining a foothold, and finally receiving widespread acclaim today. Each stage is marked by the imprints of the times, cultural exchanges, and the literary charm itself, and can be divided into the following three periods:

Orientation Period (1986-1990)

In 1985, Can Xue made her debut in the domestic literary scene, but perhaps she did not foresee that within just a couple of years, her works would cross the ocean and attract the attention of overseas media. In 1986 and 1987, the American magazine *Formations* consecutively published her works *Hut on the Mountain* and *The Ox*. This speed was rare among Chinese writers at the time. Although detailed records of the translators of Can Xue's works during this period are difficult to find, they undoubtedly served as the early pioneers who opened the door for European and American readers to know Can Xue.

At that time, Chinese literature was in the midst of a wave of transformation from tradition to modernity, and Can Xue's avant-garde works were seen as outliers, with limited acceptance in the domestic sphere. However, the Western literary world, especially some astute editors and niche literary magazines, had a strong desire to explore new and unique literary expressions. The long-standing Western perception of China had limitations, particularly in the cultural and literary fields, where understanding often remained stuck in the past. The changes in Chinese society and people's mental state depicted in Can Xue's works are in stark contrast to previous Western perceptions. Can Xue's absurd narrative logic and language that break free from conventional grammar constraints perfectly align with the Western pursuit of exploring new literary paradigms. However, in the early stages, her works were only disseminated among small groups such as avant-garde literature fans and professional literary researchers, and received little attention from ordinary European and American readers. Although Western critics have noticed it, most of them are superficial and only focus on novel appearances, without deeply analyzing the complex cultural and literary values behind the works.

Development Period (1991-2002)

Entering the 1990s, Can Xue experienced a surge in the publication of her works in Europe and America. Starting from 1991, the number of her books published abroad surpassed the total number of her Chinese editions. In 1991 alone, three books were published by European and American publishers, a stark contrast to the three books published in mainland China over a five-year period. This phenomenon indicates that Can Xue's works resonated with Western readers' desire for innovation and also served as an important window for understanding Chinese society and culture. The social scenes and psychological states of characters depicted in her works sharply contrast with the West's previous perceptions of China, piquing the curiosity of Western readers. *Dialogues in Paradise* was published by Northwestern University Press in 1989, and Can Xue's *Short Story Collection* was published by Theoria in Italy and Gamma in France in 1991. The same year, Northwestern University Press also published *Old Floating Clouds*.

During this period, Western society was heavily influenced by postmodern cultural trends, and there was a strong appetite in the literary world for novel and unique styles. As a result, mainstream media and critics began to focus on Can Xue. *The New York Times* commented, "Can Xue has created a symbolic and fresh language

from a world that seems to be in terminal decline”, highlighting the novelty of her unique literary style. *Le Monde* in France stated, “Can Xue’s works are like Francis Bacon’s paintings, depicting China’s nightmares”, drawing a parallel to renowned Western art to emphasize their visual impact. *Los Angeles Times* keenly noted the sense of the times in her works, “We may have seen this kind of life before—Beckett’s works show that we are observing a civilization at the end of its era, where politics no longer has any meaning”. *The Times* also praised her, “Can Xue’s novels are among the most innovative in China in recent years—her novels seem to defy any single classification. They create an atmosphere that is metaphorically centered, evoking a sense of threat, terror, and sorrow, an impossible and vulnerable world”. Numerous Western critics lavished praise on her. Some critics and researchers like Duke (1989, p. xii) even claimed, “Can Xue is the most non-traditional and most modernist Chinese female writer today”. Robert Coover praised her as “the most creative voice in Chinese literature since the mid-century... In short, a new world master has emerged among us, and her name is Can Xue”. American writer Susan Sontag once said of Can Xue, “If China has one possibility of a Nobel laureate it is Can Xue”. Bradford Morrow described her as “one of the most innovative and important contemporary writers in China, and in my opinion, in world literature”. Joanne Scott portrayed her as “a dream artist, a tightrope walker on the self-contradiction. Her stories are clear and shocking, beautiful and mysterious, exuberant and full of transformative power”. Jon Soloman noted that, “Can Xue’s work desperately requires immediate translation into English in order that such creative work be liberated, as soon as possible, from those protocols—understandable, but frankly anachronistic—to which we have alluded above”. With the combined efforts of the media and critics, Can Xue’s works began to break out of the niche of avant-garde literature, gradually reaching a broader audience and firmly taking root in the literary landscape of Europe and America.

Maturity Period (2003-Present)

In recent years, in terms of the number of publications, the overseas publication of Can Xue’s works appears to have declined compared to those of a decade ago, but in fact, the popularity has exponentially increased, transitioning a more profound and stable mature stage, and firmly locking the attention of the mainstream literary community. Behind this surge in popularity, there are many key factors hidden.

Since 2003, Can Xue has been honing her writing skills over the years. She continues to dig deep into the boundaries of avant-garde literature, blending the absurd narrative and surreal imagery in her early works with more complex philosophical speculation in her new works. During this period, another significant feature of the dissemination of Can Xue’s works was that the evaluation of her and her works gradually shifted from simple praise to in-depth analysis of her works, life experiences, and profound thoughts. Early Western critiques often revolved around Can Xue’s unique writing style and the novelty brought by absurd plots. Nowadays, academia and critics are delving deeper into the philosophical foundations and cultural metaphors behind her works. *The New York Times* reported “Can Xue created a symbolic and fresh language from a seemingly terminally ill world”. *Yomiuri Shimbun* in Japan said, “Isn’t Can Xue’s work a powerful and pioneering work of the new ‘world literature?’” *The Times* said, “Can Xue’s novels are the most innovative in China in recent years—it seems that her novels cannot be placed in any single category”. By analyzing Can Xue’s unique coordinates in the global wave of avant-garde literature, mainstream media highly praised her creation of integrating Eastern and Western cultures as a brave expansion of the boundaries of contemporary literature, thereby prompting readers and critics to re-examine the diverse possibilities of avant-garde literature together.

In the context of international cultural exchange, for over 20 years, Can Xue has participated in multiple interviews and literary exchange activities. According to data from the Contemporary Chinese Writers Website Project, the overview of Can Xue's participation in the interview is roughly as follows:

Table 2

Overview of Interviews With Foreign Readers and Media by Can Xue

Time	Topic/contents	Interviewer/media
2022.9	Can Xue, Chen Zeping, and Karen Gernant on <i>I Live in the Slums</i>	The Booker Prizes
2021.4	Hans Ulrich Obrist interviews celebrated Chinese author Can Xue	<i>AnOther Magazine</i>
2019.4	Interview with Can Xue and translator Annelise Finegan Wasmoen in honor of the Can Xue novel being longlisted for the Man Booker International Prize	The Booker Prizes
2017.12	Short interview with Can Xue on her writing	<i>TimeOut Beijing</i>
2017.3	Interview with the novelist Porochista Khakpour upon the publication of Can Xue's novel, <i>Frontier</i>	<i>Words Without Borders</i>
2016.10	Reading and Q&A with Can Xue and the American novelist Porochista Khakpour	The Asian American Writer's Workshop
2016.5	Q&A with the Chinese author Can Xue on the state of Chinese literature	<i>Sixth Tone</i>
2015.3	Interview by Annelise Finegan Wasmoen, which focuses on Can Xue's <i>The Last Lover</i>	<i>Bomb—Artists in Conversations</i>
2014	Interview by Annelise Finegan Wasmoen, honoring the composer Kaija Saariaho, the Norwegian writer Stig Saeterbakken, and Can Xue.	<i>Music & Literature</i>
2013.9	Interview with Can Xue from the Reykjavik International Literary Festival	<i>Three Percent</i>
2013	Interview by Dylan Suher and Joan Hua	<i>Asymptote</i>
2010.2	Interview is from the unpublished portions of the interview in Chinese Literature Today and includes an extensive description of Can Xue's aesthetic and creative process	Jonathan Griffith
2010.7	Interview by Jonathan Griffith	Jonathan Griffith
2009	"Can Xue Interview" on the publication of <i>Five Spice Street</i> by Yale University Press	<i>Hong Kong Time Out</i>
2009.4	Interview by Leonard Lopate	<i>The Leonard Lopate Show</i>
2009	Interview by Bill Marx, editor	Public Radio International's <i>The World</i>

From Table 2, it can be seen that since 2009, Can Xue has begun to participate in international interview and exchange activities in a diverse manner, expanding the boundaries of her audience while helping Can Xue and her avant-garde works integrate into the grand narrative of international cultural exchange. In conversations with international media and readers, she shared her life details and creative ideas with the media, presenting the subtleties of avant-garde literature in a simple and understandable way. Can Xue has been shortlisted for both the long and short lists of important international literary awards, and even if she does not ultimately win, she can still gain massive exposure. Every nomination is a seal of recognition from the international literary community, with media coverage flooding in, bookstores placing her works in prominent positions, and academia conducting special discussions. These chain reactions converge into a powerful force, driving Can Xue to continue shining in the international literary sky and steadily increasing her popularity.

Since receiving attention from Western media, some of Can Xue's works have been included in textbooks for European and American universities. Many renowned universities in the United States, such as Harvard University, Cornell University, and Columbia University, have included her works in their courses on

comparative literature and world literature. According to incomplete statistics from World eBook Library, Amazon, and other websites, *The Columbia Anthology of Modern Chinese Literature* published by Columbia University Press and *Blooming Through the Ashes: An International Anthology on Violence and the Human Spirit* published by Rutgers University Press both include *Hut on the Hill*. *The Art of the Story: An International Anthology of Contemporary Short Stories* published by Penguin Books includes *The Child Who Raised Poisonous Snakes*. Seven other short stories are also included in *The Complete Works of World Literature* published by Shinchōsha Publishing Company. Many professors and scholars believe that Can Xue's works are excellent samples, from which students can not only glimpse the contemporary cultural landscape of China, but also study the narrative techniques of avant-garde literature. This academic acceptance marks Can Xue's formal entry into the classic hall from the avant-garde camp, firmly rooted in the mainstream literary circles of Europe and America, completing a stunning transformation from a literary beginner to a core contributor, and writing a shining chapter of overseas dissemination of Chinese avant-garde literature.

Conclusion

This research has delved into the realm of avant-garde literature, with a particular focus on Can Xue's contributions and the global dissemination of her works. Avant-garde literature, emerging in the 1980s and gradually receding in the 1990s, was a significant literary phenomenon in contemporary Chinese literature. Despite its apparent decline, its innovative spirit has continued to permeate contemporary Chinese literary creation. Can Xue, a luminary in this movement, has been intrinsically connected to the evolution of avant-garde literature. Her highly individualistic writing style not only vividly interpreted the ideals of this genre, but also pushed its boundaries, leaving a profound mark on the literary landscape of contemporary China. The translation and international spread of Can Xue's works have been a complex yet rewarding journey. Translators, often a combination of American Sinologists and Chinese scholars, have played a crucial role. Through their collaborative efforts, they have managed to bridge the cultural and linguistic gaps. They replaced obscure Chinese cultural elements with more relatable expressions in the Western context, ensuring that the unique literary charm and profound ideological content of Can Xue's works could be grasped by Western readers. The core of the transmission of Can Xue's translated works lies in their rich thematic exploration. Her dissection of human nature, interpretation of social reality, and elevation of female consciousness have resonated with readers globally. Her subversion of traditional female roles and the portrayal of female characters' spiritual transcendence offer a fresh perspective on feminism. Additionally, her unique blend of absurd narrative, surreal imagery, and philosophical speculation has made her works stand out in the international literary arena. The reception of Can Xue's works in Europe and America has evolved through different stages. Starting from a niche appeal among avant-garde enthusiasts and gradually expanding to a broader audience, her works have now firmly established themselves in the mainstream literary circles. Media coverage, critical acclaim, and inclusion in academic curricula have all contributed to her growing influence in the West. In conclusion, Can Xue's works, as representatives of avant-garde literature, have made indelible contributions to contemporary Chinese literature and cross-cultural communication. They have provided Western audiences with a new understanding of Chinese culture and society, while also inspiring new directions in world literature. Future research should focus on further exploring the depth of her works and enhancing the international dissemination of Chinese avant-garde literature to enrich the global literary ecosystem.

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