

Realizing the Intertextuality of Translation and Creation in a Sense of Tension—A Study on the Intertextuality of Translation and Creation by Lu Xun

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Lu Xun used to draw inspiration from his translation to benefit his writing, and his writing style is also influenced by his translated texts. This study focuses on the tension brought to Lu Xun's works by the works of famous foreign writers and thinkers, such as Gogol, Nietzsche, Andreev, and Kitagawa Hakuson. Firstly, this paper discusses that Luxun's translation of Gogol and Nietzsche has aroused the tension between tradition and modernity in Lu Xun. Secondly, it illustrates that in the process of translating Nietzsche and Andreev, the tension between excitement and coldness in his heart is also aroused. Finally, it analyzes that the wildness advocated by Nietzsche and Kitagawa Hakuson constitutes a tension with Lu Xun's elegant style. Their rethinking of the relationship between civilization and savagery also deeply inspired Lu Xu, who hoped to fill the people's mind with wildness and vitality, to improve the national character and shape a vibrant society.

Keywords: Lu Xun's creation, Lu Xun's translation, intertextuality, sense of tension, tense

Introduction

Lu Xun is known as “the father of modern Chinese fiction”, and the reason for the great changes in his style before and after his creation is that while he was creating, he was also completing his career as a translator, and there is a clear intertextuality between his creations and translations, and he himself believed that his creations were greatly influenced by translations. His first novel, *The Diary of a Madman*, was based on a hundred or so foreign works he had read, as well as some medical knowledge he had learned in Japan (Sun, 2006, p. 325). The tension between tradition and modernity, the tension between the radical and the grim, and the tension between the wild and the elegant are constantly displayed in Lu Xun, and these are the inner tensions and strengths under the influence of foreign literature that his creations show after the baptism of the foreign literature that he translated. The phenomenon of intertextuality occurred between translation and creation, which is particularly profound in Lu Xun.

The Tension Between Tradition and Modernity

In 1834, Gogol in Russia wrote *Diary of a Madman*, which inspired the later Lu Xun. Lu Xun learned from Gogol the spirit of criticizing the dark society, and Gogol's works provided Lu Xun's creation with the specimen of modernity. However, Lu Xun could not get rid of the strong force of tradition, and due to the special mission

given by the special times, the tension between tradition and modernity experienced from reading Lu Xun is mainly in the form of tension between the “ancient style of writing” and the “modern thought”. The tension between tradition and modernity, as experienced from reading Lu Xun, is mainly shown by the tension between “ancient and elegant style of writing” and “modern thinking”. Lu Xun also translated Nietzsche’s works. Nietzsche’s opposition to the extinction of individuality and the suppression of life, his opposition to hypocrisy, his emphasis on listening to the “superhuman voice” within the individual, and his advocacy of breaking away from the constraints of the group and realizing the ideal of “the superhuman” resonated strongly with Lu Xun, but he found himself in the process of practicing it. However, in the process of practicing this ideal, Lu Xun realized that he was deeply rooted in tradition and the state of “intermediary”, and in his struggle against darkness, he wrote works such as “Indeterminacy”, and his creations are clearly marked by a sense of tension between tradition and modernity.

Tension Between the Modernity of Lu’s Translation of Nietzsche and the Tradition of Lu Xun’s Creative Work

No matter what the subject matter of the works translated by Lu Xun was, the Western progressive ideas could be incorporated into the translation through appendices or rewriting. Hero Kiyama claims that “the Zhou brothers, under the direct influence of Zhang, resonated strongly with Western thought and literature, an unparalleled experience that prepared an irreplaceable foundation for the new literature that was to come” (Kisanagi Hero, 2004, p. 209). Lu Xun’s composition of *Diary of a Madman* is not unrelated to his reading of Nietzsche during his stay in Japan, as he translated a fragment of the *Introductory Remarks of Zarathustra*. In 1918, he was working on *Diary of a Madman*, which draws the spirit of modernity from Nietzsche’s work, and gives a deafening voice through the mouths of the madmen, and then translated it again in vernacular in 1920, which is the only book that he has ever translated twice, in both the ancient and vernacular languages. Lu Xun used Nietzsche’s theories of the “superman” and the “last man” as an important theoretical weapon for the transformation of Chinese society. Nietzsche’s application of the doctrine of the superman, which scourged the old morality and revalued all values in order to break the spiritual shackles that bound people, coincided with Lu Xun’s aim of engaging in literature. Lu Xun’s three essays published during his stay in Japan, “Moro’s Poetical Power”, “The Essay on Cultural Parochialism”, and “The Essay on Breaking the Sound of Evil”, draw on Nietzsche’s theory of the superman in eight places, even quoting directly from him in a number of places. However, Lu Xun wrote these three works in a refined literary language, naturally not completely detached from traditional Chinese thought, but it can already be seen that he was baptized by modern thought and spared no effort to criticize the old morality with modern thought. This tension between tradition and modernity lasted almost throughout Lu Xun’s life.

The Tension Between the Modernity of the Translation, a Collection of Extraterritorial Novels, and the Traditional Nature of Lu Xun’s Creative Work

Lu Xun’s life was devoted to challenging the traditional and corrupt mode of art with a modern sense of life. Lu Xun believed that originality must act on the human mind and inspire the nation’s concern for life itself in order for originality to have value. While absorbing the spiritual core of quality Western elements, Lu Xun always insisted on preserving the essence and individuality of Eastern culture and literature. At the beginning of the translation, he expected to realize the ideal of “bringing new foreign literature into China” through foreign literature, and at the same time, he tried to enlighten the people through novels in vernacular language. Lu Xun

tried his best to let the extreme new trend and the extreme antiquity coexist in the translated text of the *Collection of Extraterritorial Novels*. This attempt did not succeed and was not accepted by most people because whether in terms of expression or in terms of content, the entire translated text shows that Lu Xun was trapped by the tension between tradition and modernity, which ultimately led to his transformation from traditional style to modern style. This book focuses on Lu Xun's efforts to combine the dual cultural contexts of tradition and modernity, to play a symphony of the birth of the vernacular language in the violent encounter between tradition and modernity, and to prepare for the revolution of modernization in Chinese literature. On the one hand, he boldly and paranoidly tried to use the rather modern Western symbolism and psychological depictions in the translation of the pre-Qin and ancient Chinese, while on the other hand he wished to use the word-by-word and sentence-by-sentence method of hard translations. On the other hand, he hoped to use a hard translation of the original text word by word and grammar by grammar, so that readers would inevitably feel that the text was difficult to read, and that it would not lose the ancient mystery of the ancient "Zishu", but also hoped to "input a new method of expression"; although this endeavor did not ultimately achieve realistic success, it was undoubtedly done. The transition from ancient Chinese to modern Chinese is an "intermediary", which centers on the intertwining and mutual struggles between traditional Chinese culture and the modern concepts given by foreign literary works, and this tension breaks the balance between the text and the psyche. He was still not able to solve such contradict, so there is inevitably "a bit of introversion and bitterness, with a torrent of repression inside, flowing silently" (Sun, 2006, p. 14). In this work, under the violent conflict between tradition and modernity, Lu Xun hoped to integrate the modern factor into tradition in a natural way, but the heterogeneity and irreconcilable difference led Lu Xun to reach the peak of tension, and he could only carry out the "Europeanization and transformation" of pre-Qin literary language. The traditional feelings that he could not emotionally part with were finally compensated by his creations, which gave his works an outstanding profundity and embodied his profound pursuit of modern humanism and modernity.

In the following 10 years, his translation style was not renewed, and in 1914, he used the pre-Qin and Sao style to translate Heine's poems. Sun Yu said,

I had a flash of thought when I was reading these translations, and at that time, I thought, rather than translating them for the Chinese readers, I thought that it would be better if they were translated for the translators themselves. These works all carry a somber, gray, but not willing to sink throb, a bubbling blood that can hit the depths of the soul at once, and the ideas in these translations were also translated into Mr. Lu's essays and novels of the same period. (Sun, 2006, p. 14)

The tradition and modernity in Lu Xun still fight against each other, and he establishes his literary path as he tries to balance this tension. Lu Xun did not begin with the ideal of enlightening tradition with literary modernity, and it was this tension that later led him to choose the path of writing novels in the vernacular. He buried himself in ancient books and Buddhist scriptures for nearly a decade, but he was still thinking about literary modernity. The traditional style used in his translations was still not accepted by his readers, but his years of reading ancient texts allowed Lu Xun to see the dangers of the thousands of years of cannibalistic feudal rites in China more profoundly than an ordinary person would have, and the tension between tradition and modernity intensified.

In 1918, Lu Xun had been struggling with this tension for nearly 10 years. In this year, he used the ancient Austrian translation to translate the *Overture of Chaluzeastro*, and even the Western punctuation used in the *Collection of Extraterritorial Novels* had disappeared, and he had already accepted the modern Enlightenment

ideas, and the tension had been difficult to relieve. At this time, he happened to receive an invitation from New Youth, and then he attempted to use the plain vernacular to voice his own cry, and the shift from the literary language to vernacular became Lu Xun's mission for new literature. The shift from the literary language to the vernacular became Lu Xun's mission for the new literature, and this choice channeled the tension between tradition and modernity that had long been unrelieved, with a sense of equilibrium in both creation and translation. After lying dormant in Lu Xun's consciousness for many years, modern thought finally became mature and sharp, and by relying on this weapon, Lu Xun eventually grew up to be a literary warrior, with his classical literary kung fu perfected and applied with ease, thus knowing the backward and vain dead vein of Chinese feudal and traditional society like the back of his hand. Yet with the sharp blade of modern thought, he dismembered the language and literary mechanism that hindered the development of Chinese society, but preserved the essence of tradition in the most exquisite way and dissolved the tension between tradition and modernity.

The Tension Between Excitement and Bleakness

In 1883, Nietzsche became Lu Xun's prophet for comparing the last man to a worm. "You have been monkeys, and to this day, man is still especially a monkey, whether than that of a monkey. And the closing of Medicine is distinctly left Andreevian and grim" (Zhou, 1980, p. 231). This grimness often found in Lu Xun's works also originated from his translations of Andreyev's works; however, Lu Xun's character is also passionate, so the excitement and the grimness often intertwine with each other, so that Lu Xun's works are also characterized by the tension of these two qualities. The coldness of Andreyev was eventually melted by the fierceness of his heart, and Lu Xun eventually found his true faith and the right path, and the initial tension between the radical and the cold began to ease.

The Influence of Radical and Tragic Translations on Lu Xun's Creative Work

Lu Xun was aware of the radical and tragic side of ancient Greek civilization from the first translated work, *The Spirit of Sparta*, which praised the ancient Greeks for their heroic and generous spirit that valued honor and strength, and was completely different from the art historian Winckelmann's definition of ancient Greek civilization as "noble simplicity and quiet greatness". Lu Xun said that this piece of work was in line with

the style of the time, to be called a good piece of writing, you need to be impassioned and generous, staccato and subdued, and I still remember that "Being issued a loud scream, holding a book and walking alone, with no tears to wield, and a gust of wind to extinguish the candles" was the aphorisms that were recited by everyone. (Lu, 2015, p. 4)

Traditional Chinese literature also honors the beauty of blandness and calmness, less resonant and tragic, and Lu Xun specifically chose to translate the works of Al Zhitvu Suifu's *Worker Suihuiluo*, Faddeev's *Destruction*, Fazov's *Village Woman*, and Kikuchikan's *Words of Revenge* to introduce a sad and sublime aesthetic style to make up for the insufficiently bloodthirsty and submissive traits of Chinese literature, which directly influenced the prose poem "Faint Traces of Blood". Written after the March 18th tragedy in 1926, this work borrows the tragic style of "Destruction", in which a man is born to death and the phoenix rises from the ashes:

The rebellious warrior comes out of the earth; he looks at the overlapping and stagnant coagulated blood, and he knows that everything is dead, square, to be born, and yet to be born. He sees through the tricks of creation; he will rise up to revive mankind, or to extinguish it... (Lu, 2015, pp. 226-227)

Lu Xun eulogizes the singable heroism, and its sublime tragic beauty gives people an aesthetic shock and

impact. For example, Lu translated Kikuchikan's *Words of Revenge* to write about the ancient Japanese teenage samurai Hachiya shouldering the responsibility of seeking revenge for his father, and his enemy, the blind Sun Hyoe, committed hara-kiri in order to fulfill Hachiya's wish for vengeance, and the whole piece is full of the beauty of human nature and the beauty of art. This influenced the writing of Lu Xun's novel *Cast Swords*, in which the hero and the tyrant's heads are buried together after the protagonist's eyebrow ruler avenges his father's death, which deconstructs the sublimity of revenge, subverts the meaning of traditional revenge, and guides readers to comprehend a richer and more complex human nature.

The Influence of the Decadent “End of the Century” Translations on Lu Xun's Creative Work

Lu Xun held a complex and contradictory attitude towards decadence, and his decadence was full of beautiful tension. Lu Xun's translated works often have a ghostly atmosphere, for example, the battlefield stinks to high heaven with rotting corpses in Garsun's *Four Days*, the grim scene in Akutagawa Ryunosuke's *Rashomon* in which an old woman pulls out the hair of a dead woman to make a wig, and Eguchi Huan's *The Night of the Canyon* in which a madwoman throws the body of a dead baby at a young boy passing by, all of these works have a ghoulish and horrifying atmosphere. Under the influence of these foreign works, Lu Xun also created a lot of ghostly and eerie works, such as the midnight laughter in *Autumn Nights*, the story of a beautiful snake charmer showing her face on the wall in *From the Hundred-Clover Garden to the House of Three Flavors*, told by the long mother, the corpse in Tomb Jiewen sitting up from a deserted grave talking to a person, the female hanged ghosts in *Female Hanging*, and the “Lonely Man”, which has the following words: “Between the corners of the mouth of Wei Lianshu, there is an ice-cold smile, a cold smile, a cold smile. Wei Lianshu's mouth seems to contain an icy smile, sneering at this ridiculous dead body”.

Among the translations that influenced Lu Xun's writing, Andreev's *Silence*, *Tirade*, *In the Bleak Smoke and Mist*, and *Books*, and Alzhitsuv's *The Doctor* and *Worker Suihuilov* directly influenced the writing style, material, and content of the novels *Scream*, *Indecision*, and *New Series of Stories*, which featured more than 20 eerie deaths in 17 stories, and the prose poems “Wild Weeds” and “Asahi Fushiho”, as well as a large number of essays. The collection of prose poems “Wild Grass” and “Gleanings From the Morning and Evening Flowers”, as well as a large number of miscellaneous essays are often written about death, Xia Ji'an said, “Lu Xun is an expert at depicting the ugliness of death. The shadow of death in all its forms creeps over his writings” (Tsi-an Hsia, 2015, p. 9). In 1935 Lu Xun devoted an article to reflecting on his favoring of the topic of death as being influenced by Western literature: “The exotic nourishment taken in is again the juice of the ‘end of the century’: what Wilde, Nietzsche, Baudelaire, and Andreevs have arranged” (Lu, 2015, p. 251). The “end-of-the-century” works Lu Xun refers to are the works of Western aestheticism or symbolist decadence. Among them, Andreev's influence is particularly strong. Andreev was good at using psychological descriptions that fit the characters to reflect the divide and cold talk between people in that society at that time and express the sadness and desolation of the people in the dark reality of Russia, which Lu Xun called “mysterious and mysterious, forming a family of its own” in the *Collection of Extraterritorial Novels* and *Miscellaneous Knowledge*, and Zhou Zuoren recalled Lu Xun by saying that the writer Lu Xun most admired was Andreev. From Lu Xun's first vernacular novel, *Diary of a Madman*, it seems that we can see the decadence and mystery of Andreyev's works, the philosophical world embodied by the fusion of symbolism and realism.

Lu Xun expressed this intertextuality in the introduction he wrote for the *New Chinese Literature Series* in 1935, “And the conclusion of *Medicine* is clearly marked by an Andreevian gloom” (Lu, 2015, pp. 10-13). Lu

Xun says, “Andreev’s novels have to be written in a way that scares people, and the last paragraph of my *Medicine* has some of his influence, more so than the ghostly atmosphere of the king’s wife” (Lu, 2015, p. 26). The influence mentioned here is mainly his translation of the novel *Silence* (now commonly translated as *Silence*), in which Vera, the daughter of the priest Ignatius, runs away from home for a time and later commits suicide by lying down on a railroad track, so that his house is filled with terrifying silence:

Whenever the wind is calm and all the music has ceased to sound, silence fills the place. Its silence to no comparable party, this moment, and up humor,... Ignazio raised his head, face lost color like a dead man, feel the humor trembling, hazel gas with it, such as the sea of horror, suddenly born waves,... (Lu, 2015, p. 560)

Lu Xun’s novel *Medicine* also uses the same cold and unparalleled technique when depicting the grave of Xia Yu, a benevolent aspirant at the end of the Qing Dynasty:

The breeze had long since ceased; the withered grass stood erect, like copper wire. The sound of a single shivering sound, trembling in the air, became finer and finer, so fine that there was none, and all around was dead quiet. (Lu, 2015, p. 1259)

This depiction is also heavily influenced by Andreyev’s *The Pain in the Teeth*, a work that is written from beginning to end only about the chattering minutiae of Bantu Bettai, and the crucifixion of Jesus has just been written about in only a handful of strokes; Lu Xun borrows from this writing method, mainly because the apathy of the masses against the backdrop of the sacrifices of the precursors enhances the tragedy of the story.

Although Lu Xun’s *Wild Grass* has many artistic origins, the greatest influence on it must be Kitagawa Hakamura’s *The Symbol of Bitterness and Out of the Ivory Tower*. Judging from the date of writing, Lu Xun wrote *Wild Grass* during the period when he was translating and publishing these two works, when the May Fourth Movement was in decline, and Lu Xun was experiencing the uncertainty and bitterness brought about by the conflict between the “two forces” mentioned in these two works. At that time, the May Fourth Movement was in decline, and Lu Xun was experiencing the uncertainty and bitterness brought about by the conflict between the “two forces” mentioned in these two works. Lu Xun’s state of mind can be aptly described as “a symbol of bitterness”, which emphasizes that literature and art are dreams or symbols of bitterness. In Lu Xun’s *Wild Grass*, there are a lot of dream descriptions, including seven prose poems that begin directly with “I dreamt of myself”, and the whole poem describes the dream state: “I dreamt of running among the icebergs” (“Deadly Fire”); “I dreamt of walking through the narrow alleys, with my clothes broken, like a beggar. I dreamt that I was walking in a narrow alley with my clothes and shoes broken, like a beggar” (“The Refutation of the Dog”); these dreams were not beautiful dreams, and their cold mood seemed to map out Lu Xun’s bitterness in real life when his ideals and aspirations could not be realized, as well as the damage he had suffered spiritually. The translation of Kitchener Shirakawa Shirakamura inspired Lu Xun creatively, and he found a way of channeling his suppressed feelings in the midst of his bitterness. In the midst of his bitterness, Lu Xun quickly found a way to channel his repressed emotions through the symbolism advocated by Kitagawa Hakamura, and the entire *Weeds* is filled with the bitterness of wandering in a boundless darkness.

The Tension Between Wildness and Elegance

Whether reading and translating Nietzsche or Kitchen River Hakamura, Lu Xun rethinks the theme of civilization and savagery, making Lu Xun aware of the tension between wildness and elegance in the process of writing. Lu Xun is able to recognize the value of civilization, but he is also worried that civilization will lose its

vitality in the absence of savagery. Kitchen River Hakamura seeks out the primitive vitality of savagery from Russian literature, and his translations of him make Lu Xun aware of the possible negative impact of culture nerds on the change and development of society. The translation of him made Lu Xun also begin to realize the negative impact that culture nerds may have on the change and development of the society. He believed that savagery is the bud of civilization when it is budding, and civilization is the fruit of the blossoming of savagery, and hoped that the concordance and unity between savagery and civilization could be reached in the end.

The Influence of Nietzsche's Theory on the Relationship Between Civilization and Savagery on Lu Xun's Creative Work

Lu Xun and Nietzsche were similar in temperament and were both lonely fighters. Many of Lu Xun's aesthetic views were influenced by him, especially the theory of the relationship between civilization and barbarism. Discussing Nietzsche's influence, his disciple Sun Fuyuan said, "Mr. Lu Xun, however, was particularly fond of his writings, such as the *Salatutra* discourses, saying that the rigidity of the words made them sound like gold and stone when read" (Sun, 1999, pp. 109-110). Lu Xun's *Moro Poetic Power Speaks* mentions Nietzsche when discussing the relationship between civilization and barbarism:

Nietzsche does not hate the savage, and says that there is a new power in it, and his words are conclusive and irrevocable. Covering the civilization of the I, solid pregnant in the barbaric, savage jungle its shape, and hidden Yao that is ambush in the inner. Civilization is like China, savagery is like lei, civilization is like reality, savagery is like China, ... (Lu, 2015, p. 9)

Lu Xun fully understands Nietzsche's alternative view of the barbarians because they contain a strong life force, which is the foundation and source of creation.

Lu Xun's translation of Nietzsche's "Preface to Charlatanism" satirizes people domesticated by civilization in its fifth stanza: "There is something in them by which they are proud. What is the name of that which makes them proud? It is called education, and it makes them better than shepherds" (Lu, 2015, p. 482). Lu Xun worked on this theme, agreeing with Nietzsche's critique of civilization, which caused people to lose their wildness. Lu Xun often created animal imagery to express the concerns of his domesticated beings. He also called on human beings to wake up and stop being tame sheep and add some wild elements to their lives,

Don't you see the wild boar? It with two tusks, so that the old hunter is not immune to retreat. These tusks, as soon as the pig gets out of the pigsty made by the denizen slave, and walks into the mountains and the wilds, will soon grow out. (Lu, 2015, p. 233)

This miscellaneous essay is a continuation of "The Holy Wild Boar" in which the wild boar that was tricked into the pigsty for domestication awakens, rebels against captivity and domestication, and strives to regain its wild life form, and believes that there is nobility in wildness. Lu Xun's *From the Hundred-Clover Garden to the House of Three Flavors* writes about the contrast between the vibrant Hundred-Clover Garden and the children imprisoned by civilization and education, arguing that the natural life and wildness of children should be respected, and that the loss of noble wildness will result in irreversible tragedy if children are disciplined by civilization's reins.

Lu Xun translated the 10th section of Nietzsche's "Prolegomena to Chalastra", in which Chalastra honors the wild serpent and the eagle as his totem, and in the light of their wild lives, he goes down to the mountains to disseminate his own superhuman doctrines. Lu Xun said,

If my flesh and blood should be fed to animals, I would rather feed them to lions, tigers, eagles and falcons, but not at all to the mangy dogs. After fattening up the lions, tigers, eagles and falcons, they are magnificent in the sky, the rocky corners, the desert, and the thicket, and they are captured and put in zoos, and killed and made into specimens, which are also fascinating to look at, and make one's contemptuous heart go away. (Lu, 2015, p. 482)

The above words praise the grandeur and beauty of wildness, and considers their opposite to be meanness after domestication by civilization.

Influence of Kitagawa Hakamura's Theme of Civilization and Savagery on Lu Xun's Creation

In "Out of the Ivory Tower", Shirakawa discusses the theme of civilization and barbarism, arguing that the superficiality of Japanese society and culture is due to the fact that there are mostly so-called intelligent people in the cities and too few fools with the wild nature of the countryside. Shirakawa argues that "the village people, although they have the shortcomings of bluntness and pedantry, have in their midst fanaticism, perseverance, and thoroughness" (Lu, 2015, p. 320). He believed that the French were the typical representatives of the extravagant urban civilized people in European countries, and compared to them, the Russians had wildness. Kitagawa Shiromura also used this theory to criticize Japanese culture, pointing out that compared with Russians, Japanese people lost their wildness and vitality, so Japanese national character needed to be reformed. Therefore, Lu Xun also hoped to get the power from the wild Russian literature to reform the national character, to promote the advance of Chinese civilization and the prosperity of vernacular literature. Therefore, in the later stage of his translation career, Lu Xun translated a lot of Russian literature.

Under the influence of Kitagawa Hakamura, who regarded the vitality of wildness as an important driving force of human life, and the human nature thus created would have individuality and independence, Lu Xun began to reflect on the tutelage of the scholarly people who had lost their wildness. Lu Xun believed that living a half-dead life was a mistake that led people to death, which was also the reason why Lu Xun vigorously promoted and disseminated the theory of Kitchen River Hakamura, believing that this theory could be used to break the bondage of feudal ethics and morals on the life force of the people of the country, so as to stimulate the vitality of the people of the country and the spirit of creativity, and to achieve the emancipation of the human nature. In Lu Xun's *Diary of a Madman*, the "madman" is also a typical character who rebels against feudalism with his wildness. This character has great ideological and artistic power, from which readers can feel the boiling wild power of the madman, and this image warmly echoes the theory of Kitchener Shirakamura with its exuberant and strong passion for life, which fully reflects the fact that Lu Xun's translation of the theory from the translation of Kitchener Shirakamura to the translation of the theory of the madman is not only an example, but also an example for the readers, which also reflects Lu Xun's inspiration and insight from the translation of Kitagawa Hakamura.

Conclusion

In this paper, we have studied the influence of Lu Xun's translation practice on his creative work under various tensions, in which the tension between tradition and modernity is mainly shown by the tension between the "ancient and elegant literary style" and the "modern thought", in which Lu Xun wished to preserve the essence of Chinese tradition as much as possible, but recognized that he Lu Xun wanted to preserve the essence of Chinese tradition as much as possible, but he also realized that he had to bring in modern Western theories to enlighten his people, in order to achieve the goal of renaissance and prosperity at the same time. Therefore, we can always experience the tension between tradition and modernity in his works; the Wei and Jin styles in his bones made

him love the foreign works with generous and sad songs in the hope of improving the national character, but the darkness of the society and the difficulty in realizing the ideals made him decadent, and this kind of agitation and coldness was also reflected in his works; the translation of Nietzsche and the works of Kitagawa Shirakawa made him rethink the conflict between barbarism and civilization, so he wrote a book on the conflict between civilization and barbarity. The translation of Nietzsche's and Kitagawa Shiratsura's works led him to rethink the conflict between savagery and civilization, and he wrote a large number of works reflecting on civilization, emphasizing that appropriate wildness is beneficial to the vitality of a strong nation. It is in this tension between Lu Xun's translations and his compositions that he realized intertextuality, from which he derived the new genres of his compositions, and both in translation and in composition he made a remarkable contribution to modern vernacular literature in terms of language and thought.

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