A Survey Comparison of Faulkner Studies in China and the West
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ABSTRACT
In his essay “A Survey Comparison of Faulkner Studies in China and the West,” Moore outlines the history of the reception of Faulkner’s works in China, detailing the sequence of Mandarin translations along with the critical trends in Faulkner scholarship in China. Several of Faulkner’s novels have yet to be translated into Mandarin Chinese, so Moore offers a recommended sequence for future translations. Moore argues that on the whole, critical trends in Faulkner Studies in China have closely mirrored that of the West, though some variation is readily apparent, such as the early translation of Go Down, Moses, and the subsequent amount of eco-criticism devoted to this novel on the part of Chinese literary critics. Furthermore, contrary to what a Western scholar might expect, Marxist ideology has exerted scant influence in the critical reception of Faulkner’s works in China.

中文摘要
本文作者概述了福克纳在中国的接受历史，即福克纳作品的翻译及随之而来的批判式研究。福克纳的一些作品已译成中文，作者在此基础上提供了未来翻译的作品推荐名单。他认为总体而言，中国福克纳研究的批判趋势反映了西方的研究趋势，但其中也存在着变异，比如早期对于《去吧，摩西》作品的翻译，还有稍后中国学者对于此小说的生态批评研究等。再者，与西方学术研究预期相反的是，马克思意识形态在福克纳作品的中国批判式接受中影响甚小。

In contemplating Faulkner’s reception in the West vs. China, one must not only consider fundamental cultural differences on the part of the readership but also differences in the academic system through which the process of reception takes place. Whereas humanities scholars in the West must consult a variety of databases like MLA, JSTOR, PROJECT MUSE, OVID – to name just a few, the Chinese have masterfully streamlined the process and make available for download in one single database not only all articles, theses, and dissertations in the humanities, but also all articles, theses, and dissertations relating to virtually all fields of knowledge. This database is known as CNKI: China National Knowledge Infrastructure at <www.cnki.net>. Western scholars in search of Chinese articles, theses, and dissertations are advised to search this database. My impression of

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Faulkner’s reception in China up to today is largely informed by a rigorous perusal of articles, theses, and dissertations in CNKI, and also largely informed by Zhu Zhenwu’s (朱振武) book, 《福克纳的创作流变及其在中国的接受和影响》(*Faulkner’s Fiction Creation and His Influence in China*) published in 2014. These Chinese sources provide the basis for this essay’s comparison between Faulkner’s reception in parts of the West and in China. My impression of Faulkner’s reception in the West, up to today, is largely grounded in American academic sources, most of which were published in *The Faulkner Journal*. Today the University of Florida’s *The Faulkner Journal* is essentially ground zero for Faulkner Studies in the world and has an international acclaim and appeal, publishing English articles of all theoretical manner from around the world. This journal is also exceptional in that it has published many essays addressing translations of Faulkner’s works.

An understanding of variation in the reception of Western literary theory in China is crucial to our understanding of variation in the critical reception of Faulkner’s works in China. Faulkner Studies in China is now an extremely broad and burgeoning field. Such is also the case with Shakespeare Studies around the world. Faulkner is no longer merely classified as an American regionalist writer but rather as an international writer. Furthermore, like Shakespeare, Faulkner’s writing is well suited to a variety of literary approaches.

1. Variation in the reception of Chinese translations of Faulkner’s works

In a comparison of the overall reception of Faulkner translations in the West with that of China, one finds certain similarities with certain Western countries and certain differences. Although the early initial reception of Faulkner’s works in China was on par with most Western countries in terms of time frame, with the short story such as “A Rose for Emily” translated as early as the 1940s (Stoneback 237), the volatility of this revolutionary and transitional period in China impeded, to some extent, its academic progress. Though in hindsight progressive modern American literary critics may consider the heyday of New Criticism in the 50s as a period of cultural stagnation for literary studies, one cannot deny that the study of literature was still flourishing in America at that time – at least in a very traditional respect. While America was in the midst of its social revolution in the 60s and 70s advocating equality for African Americans, women, homosexuals, and other minority groups; in 1966–1976 China had closed its borders to the world with the Cultural Revolution and academic progress came virtually to a halt. Thus, Faulkner Studies in China stagnated for quite some time compared to the West, and it would not be until 1984 when the first novel, *The Sound and the Fury*, would be translated into Mandarin in Simplified Chinese characters in mainland China, although it is important to mention that a Taiwanese translation of *The Wild Palms* in Traditional Chinese characters appeared as early as 1960 and a translation of the novella “The Bear” appeared in 1968 (Liu 1). But in China, from this period on Faulkner Studies would carry on with great vigor, and in the 90s several of Faulkner’s most well-known classics were translated.
2. A chronology of Chinese translations of Faulkner’s works

The one novel of the greatest importance in China is *The Sound and the Fury*, as this novel continues to garner the greatest amount of criticism from Chinese scholars. Although the short story “A Rose for Emily” has garnered an impressive mass of some 300 articles, theses, and dissertations, most book length studies by Chinese Faulkner scholars from the 80s to present tend to address *The Sound and the Fury*. The bold translation by Li Wenjun under the title 《喧哗与骚动》, first published in 1984, still holds up to this day, and a great number of Chinese critics have devoted their attention to analyzing this translation. Although Li Wenjun chose to first tackle a translation of Faulkner’s most internationally acclaimed classic, he also was forced to tackle undoubtedly the most difficult novel in the Faulkner canon to translate due to its highly unconventional prose and stream of consciousness narrative. Actually in most Western countries the first translation of a Faulkner novel to appear was generally not *The Sound and the Fury*, but rather *Sanctuary*. Furthermore, in most Western countries the novel that earned the greatest fame and critical attention via translation was *Light in August*, perhaps due to its masterful treatment of the issue of race and smooth, engaging narrative, though at times experimental and ambiguous, still on the whole easily accessible and thus easier to translate than the experimental novels like *The Sound and the Fury* or *As I Lay Dying*. In this respect, China’s reception is varied from the West on the whole but yet similar to some Western countries like France and Greece. It is also worth mentioning that the sequence of translations of Faulkner’s novels and the focus of critical attention shares many similarities with that of Japan and Greece. In Japan, influential critics and writers became exposed to Faulkner’s works early on through French translations (Ono 13–15). In Greece as well, Faulkner’s works first gained popularity through the French critics (Georgoudaki 1). China is also similar to these countries in that the first novels translated were done so in a similar sequence with translations of *The Sound and the Fury*, *As I Lay Dying*, and *Sanctuary* appearing early on by comparison. The sequence of Mandarin translations in mainland China was as follows:

*The Sound and the Fury* 《喧哗与骚动》(1984) Trans. Li Wenjun (李文俊)
*As I Lay Dying* 《我弥留之际》(1990) Trans. Li Wenjun (李文俊)
*Go Down, Moses* 《去吧，摩西》(1996) Trans. Li Wenjun (李文俊)
*Sanctuary* 《圣殿》(1997) Trans. Tao Jie (陶洁)
*Light in August* 《八月之光》(1998) Trans. Lan Renzhe (蓝仁哲)
*The Reivers* 《掠夺者》(1999) Trans. Wang Ying (王颖)
*Absalom, Absalom!* 《押沙龙，押沙龙！》(2000) Trans. Li Wenjun (李文俊)
*Intruder in the Dust* 《坟墓的闯入者》(2000) Trans. Tao Jie (陶洁)
*The Hamlet* 《村子》(2001) Trans. Zhang Yue (张月)
*The Wild Palms* 《野棕榈》(2009) Trans. Lan Renzhe (蓝仁哲) (Zhu 2014 77)

The novels initially favored by the French such as *The Sound and the Fury*, *As I Lay Dying*, and *Sanctuary* were among the first novels translated in China. It would seem the alleged morbidity and graphic depictions of sex and violence initially deemed reprehensible by many American and British critics was embraced by France, Greece, Japan, and China unreservedly via uncensored translations.
In a comparison with Faulkner’s western reception, Faulkner’s reception in China manages to stand out in one very important way. The third of Faulkner’s novels translated in China was *Go Down, Moses*, which scholars still debate whether to classify as a proper novel or as a collection of short stories. Nevertheless, in most Western countries this particular novel did not garner early attention from translators. In most Western countries, *Light in August* garnered the most attention from translators and scholars due to its treatment of race. *Go Down, Moses* is distinct in its attention to nature and humanity’s place within nature, as the novel contains the story of “The Bear,” which is regarded by most critics as one of his best works detailing the quest of a young hunter to kill a native giant bear of mythological proportions. I consider “The Bear” Faulkner’s *Moby Dick* in its depiction of the indomitability and vastness of nature and the inherent puniness of humanity in the face of nature – “puny” being one of Faulkner’s favorite adjectives when used to juxtapose humanity – or generally mechanical products of humanity, like trains, automobiles, and planes – with nature at large.

3. **Recommended sequence of future translations of Faulkner’s works**

Concerning the sequence of Chinese translations as opposed to the sequences of those of the West, some comment should be made on those novels that have not been translated into standard Mandarin Chinese in Simplified Characters, which include Faulkner’s early novels *Soldier’s Pay, Mosquitoes*, and *Flags in the Dust* (also sometimes published under the title *Sartoris*). *Pylon* and *The Unvanquished*, written about midway into Faulkner’s career, have also yet to be translated, and four novels written in the twilight of Faulkner’s career; *Requiem for a Nun, The Town, The Mansion*, and *A Fable*; have also yet to be translated into Mandarin Chinese. Perhaps some of these novels have not yet been translated due to want of quality or profoundness, as is perhaps the case with all of Faulkner’s early novels *Soldier’s Pay, Mosquitoes*, and *Flags in the Dust*. With these novels, Faulkner had clearly not yet matured as a writer and hit his mark. In terms of quality, *Pylon* and *The Unvanquished* are somewhere in between and garner scant criticism in the West, but I think these novels are underrated in Faulkner Studies. The romanticized civil war novel, *The Unvanquished*, is one of Faulkner’s more easily readable and accessible novels and would be much easier to translate than most of his other novels. The novel is also important in the Faulkner canon because it is set in his fictional Yoknapatawpha County. *Pylon*, however, is one of the few novels set outside of Yoknapatawpha. The prose of *Pylon* can be verbose and cryptic in many parts, reminding one of the works of the British writer Joseph Conrad, whom Faulkner admired a great deal. This interesting story of poly-amorous “barnstormers” is underrated in the Faulkner canon and would certainly be worth the trouble to translate into Chinese, constituting a valuable contribution to Faulkner Studies in China. In America, *Requiem for a Nun*, the sequel to *Sanctuary* detailing the aftermath of Temple Drake’s brutal abduction and rape, has begun to receive a significant amount of literary criticism, particularly feminist literary criticism. Feminist literary theory has been accepted in China, as it was in America, and thus the translation of *Requiem for a Nun* could help spur Faulkner Studies in China in new directions. The publication of Chinese translations of the second and third novels in Faulkner’s *Snopes* trilogy, *The
Town and The Mansion, could also bring a refreshing degree of fruitfulness to Faulkner Studies in China. In my opinion, the Snopes trilogy is most well suited to Marxist interpretation, as it focuses on the hawkish, amoral entrepreneur Flem Snopes’ underhanded rise to prominence and power. The Snopes family, which many critics consider representative of northern carpetbaggers, descends upon Yoknapatawpha like a plague and become influential through their shady, sinful dealings. Although The Town and The Mansion are not as profound as the first novel in the trilogy, The Hamlet, they still offer poignant critiques of the economic system of that era and still remain relevant in their treatment of class struggle.

Although good comparative literature scholars in China should not need to rely wholly on Chinese translations of Faulkner’s works in their analysis, translation is the beginning of reception in non-English-speaking countries and may serve as a valuable tool in analysis. The same may be said of Western scholars, who are generally initially exposed to ancient and modern Chinese literature through translation. Furthermore, translation is imperative for the general, non-academic Chinese readership to experience, in some form, foreign works. If I were forced to recommend the future sequence of Chinese translations of Faulkner’s remaining novels I would recommend as follows:

(1) Requiem for a Nun
(2) The Town
(3) The Mansion
(4) Flags in the Dust
(5) The Unvanquished
(6) Pylon
(7) Soldier’s Pay
(8) Mosquitoes
(9) A Fable

I think the novels set in Yoknapatawpha County should take priority because they depict reoccurring characters that may be analyzed in reference to their development in the entire Faulkner canon and not just in an individual work. Requiem for a Nun is exceptional not only because it is well suited to feminist literary criticism, which is currently on the rise in China, but also because it describes the inception of the town of Jefferson and of Yoknapatawpha County. The novel is crucial to the mythology of Yoknapatawpha and thus invaluable for scholars. The Town, The Mansion, Flags in the Dust, and The Unvanquished are all set in Yoknapatawpha County and thus also invaluable to Faulkner scholarship. All of Faulkner’s novels deserve Chinese translation in the interest of scholarship, but I consider A Fable his least remarkable novel and least deserving of translation. In America, only the most devoted Faulkner scholars undertake the unpleasant task of working their way through this bloated and diffuse WWI allegory.

4. A summary of the critical history addressing Faulkner’s works in China

In fact, the progression of modern literary theory in China is not as complicated as one might suppose – ancient Chinese literary theory is another story entirely. When
compared with much of the West, the reception of modern literary theory in China in the 20th century was significantly lagged due to political and social upheaval, which eventually came to an end with the end of the Cultural Revolution in 1976. Afterwards, China experienced a literary revolution and rebirth, or modern renaissance. With the reopening of China’s borders, writers, artists, and literary critics were once again influenced by Western and foreign literary trends, criticism, and theory. It is with this period that Faulkner Studies in China began to flourish. While literary theory in America was continuing to evolve and influence Faulkner Studies, Faulkner Studies in China would lag behind only slightly in its willingness to adopt new modern literary theories, so in many respects the progression of Chinese literary criticism on Faulkner mirrors the progression of America.

Scholar Zhu Zhenwu (朱振武), in his impressive book, 《福克纳的创作流变及其在中国的接受和影响》 (Faulkner’s Fiction Creation and His Influence on China), published in 2014 and written in Chinese, breaks the history of literary criticism on Faulkner in China into three periods with these three section headings: 1. “传统批评的承继” (The Adoption of Traditional Criticism); 2. “多元批评的冲击” (The Wave of Multivariate Criticism); and 3. “热点批评的推动” (The Promotion of Hot Spot Criticism). While Faulkner was gaining attention and support from powerful American New Critics such as Robert Penn Warren, Cleanth Brooks, and John Crowe Ransom, in China his works would also attract the attention of many formalist critics who analyzed through close reading and focused their attention on Faulkner’s unique stylistics. What particularly attracted the eyes of these early formalist Chinese critics was Faulkner’s use of stream of consciousness narrative. Indeed, from the 1930s through the 1950s, this trend in early Chinese criticism on Faulkner closely mirrors the early trend of criticism in America, although in China one encounters variation in the reign of formalism in this period as opposed to the West. According to the precepts of traditional formalism, literary theory and criticism generally exclude the concerns of didacticism and contemporary social relevance. However, in this period of revolution and social upheaval in China throughout the 1930s, 40s, and 50s, the purpose of literature was political, and to some extent, both pragmatic and didactic. As Zhu Zhenwu notes, “文学要涉及政治的因素这一想法早已植根于中国文人的脑海中” (The idea that literature should involve politics is rooted from early on in the collective minds of the Chinese literati) (173). Therefore, it was in particular the works of Western contemporary realism that warranted the most attention by Chinese scholars at this time.

In China, few of the early books addressing Faulkner’s works were devoted entirely to only discussing his works, but rather they tended to discuss modern American literature at large. Faulkner was first received in the Chinese critical sphere by way of translation of American scholar Waltman’s (华尔特曼) work, 《近代美国小说之趋势》 (Trends in Modern American Fiction). The early works of Chinese critics that made mention or discussed Faulkner include, 《美国小说之成长》 (The Development of the American Short Story) (1934), 《福克纳 -- 个新作风的尝试者》 (Faulkner: A New Experimental Stylist) (1934), 《福克纳》 (Faulkner) (1936), 《美国文学近况》 (Recent Developments in American Literature) (1962), and 《美英“意识流”小说述评》 (“An Analysis of Aesthetic Beauty in English “Stream of Consciousness”) (1964) (Zhu 171). During this
period, many American essays would influence the Chinese criticism on Faulkner, and in this period formalist criticism was entirely dominant.

It was after the Cultural Revolution in 1979 when Chinese scholars sought to redirect the purpose of literature and literary studies in China. In fact, the necessity that literature and politics needed to keep their distance from one another became all too clear after the Cultural Revolution. Literary analysis could sometimes still deal with politics, but the purpose of literature in China was no longer for the advancement of politics. As a force for elevating society, literature should be treated as something much more sacred than a tool of political propaganda, although in China socialist ideology would continue to favor utilitarian realist literature on the whole. Zhu Zhenwu states:

(174–175)

Divorcing literature from politics was certainly a step in the right direction for literary studies in China. This is precisely the reason why *The Sound and the Fury*, clearly a story of bourgeois decadence, was the first of Faulkner’s novels translated in Communist mainland China in 1984. By comparison, Faulkner’s reception in China varies greatly from the Russian reception of Faulkner in that in China Marxist political ideology seems to have influenced Faulkner’s reception in China very little due to this intentional divorce of politics from literature. As alleged by scholar Madina Tlostanova, in Soviet Russia, on the other hand, Marxism had a heavy hand in determining which of Faulkner’s works were most suitable for translation and literary analysis, and it was determined that the *Snopes* trilogy would be most suitable to the socialist realist palate due to its penetrating critiques of the capitalist economic system of the post bellum South. In Russia, the *Snopes* trilogy was translated as early as the 1960’s, but *The Sound and the Fury* would not be translated until as late as 1973 (Tlostanova 31); whereas, in China *The Sound and the Fury* was translated in its entirety first in 1984, and the second and third novels in the *Snopes* trilogy, *The Town* and *The Mansion*, have still yet to be translated.

During this period following the Cultural Revolution, Chinese scholarship embraced literary theories imported from the West; in particular it embraced the new theories of literature of America. The major new theories included New Historicism, Post Colonial Theory and Criticism, Mythological-Archetypal Theory and Criticism, and Feminism. In America, New Criticism finally fell out of fashion after the “theory” wars of the 60s and 70s, and in the 80s a multitude of new literary theories would begin to be utilized with some regularity in academia. In China, beginning in the 80s literary analysis would gradually be influenced by these theories and literary analysis gradually moved away from its traditional fixation on form to a fixation on content and meaning. Theories relating to history, politics, race, and gender became particularly attractive to Chinese Faulkner scholars in this period (Zhu 175). Zhu Zhenwu remarks,
(In the late 1980s, many Western critical approaches were introduced in this period, and these approaches were utilized in the analysis of Faulkner’s works since the beginning of their introduction: Psychoanalytic Criticism, Formalist Criticism, Narratology, Archetypal Criticism, New Historicist Criticism, Post Colonial Criticism, Feminist Criticism, etc. – all of these approaches were brought out in literary analysis).

In China, this era of the 80s is known as the “方法论热,” or “Methodology Craze” (Zhu 177). Amidst this burgeoning of political and social theories, one would be remiss not to mention the heavy influence of structuralism in China. Structuralism, particularly narratology, has and continues to be a hot theory in China and is still utilized in contemporary Faulkner Studies with some regularity. One such Chinese work published in 1987 utilizing structuralism was Rujiang Meilin’s (入江梅林) 《试析<喧哗与骚动>的小说技巧》 (“A Tentative Analysis of The Sound and the Fury’s Ingenuity in Fiction”).

While structuralism became all the rage in China, one cannot say the same of its fraternal antithesis – post structuralism, which originated in France, rooted in continental philosophy, and found proper literary formulation in US academia in the 60s and 70s. In Faulkner studies in the West, post structuralism and its predecessor, existential phenomenology, have played a prominent role in the analysis of Faulkner’s works; however, in China I note a lack of utilization of post structuralist theories in general and in Faulkner Studies. This is another example of variation in Faulkner’s reception in China as opposed to the West, as novels such as The Sound and the Fury and As I Lay Dying, which were first and second in the sequence of translations in mainland China, are particularly well suited for post structuralist analysis.

In the 90s in China, mythological and archetypal criticism was prominent in Faulkner Studies. In America, so much of the criticism one finds on Faulkner that addresses Christian elements does not recognize itself as in the same vein as mythological or archetypal criticism because to many those critics of Christian faith such material is not considered mythology but rather reality. Certainly in this respect, Faulkner Studies in China varies, although in truth as something of a theocratic nation where only roughly ten percent of the population is atheist, the readership of America varies from most of the West as well. In Faulkner Studies in particular in America, one finds much material asserting that Faulkner was a faithful Christian, and also one finds a great deal of attention fixating on Christian elements. Perhaps the most prominent Christian rabbit hole in Faulkner criticism is the notion that Joe Christmas from Light in August is a Christ figure. Critics have found it all too impossible to ignore the fact that “Christ” is in his last name and that he dies at the end of the novel. One quite simple-minded critic also claimed that Abner Snopes from “Barn Burning” was simply and purely the Devil (Stein 731–732). Although these sorts of shallow readings are thankfully less common in China, Chinese scholars sometimes undertake sophisticated readings of Judeo-Christian mythological archetypes in Faulkner’s works. One such work of archetypal criticism is Liu Daoquan’s (刘道全) 《创造一个永远的神话世界 – 论福克纳对神话原型的运用》 (The Production of an Eternal World Myth: On Faulkner’s Use of Myth and Archetypes) published in 1997. Another such work is
Liu Jianhua’s (刘建华)《福克纳小说中的神话与历史》(History and Myth in Faulkner’s Short Stories) also published in 1997. One other notable work that focuses on Faulkner’s use of Christian elements is Xiao Minghan’s (肖明翰)《威廉・福克纳研究》(William Faulkner Studies) published in 1997, which discusses the influence of Southern American Christian culture on Faulkner’s works. In light of the attention of some Chinese scholars to Judeo-Christian myths and archetypes, we may say that the progression of Faulkner literary criticism in China closely mirrors that of America in this respect.

Comparative studies on Faulkner’s works in China have been particularly fruitful, perhaps as fruitful as they have been in Latin America (Esplín 270). In Latin America, comparative and influence studies burgeoned following the awarding of the Nobel Prize to the Columbian writer Gabriel Marcia Marquez, who was very open in acknowledging the heavy influence of Faulkner’s works on his own writing. Today in China, the reason for this burgeoning of comparative and influence studies that has brought Faulkner into such popularity with the “福克纳热” (Faulkner Craze) has a great deal to do with Mo Yan’s relatively recent receipt of the 2012 Nobel Prize in Literature. Like Gabriel Marcia Marquez, Mo Yan was also quite open in acknowledging the influence of Faulkner’s works on his own, although in my opinion Faulkner’s influence on Mo Yan was rather superficial; namely, Mo Yan was inspired by the regionalist elements found in Faulkner’s Yoknapatawpha County and created his own Northeast Gaomi Township – the setting in which most of Mo Yan’s stories take place. Mo Yan also acknowledged that The Sound and the Fury was among one of the novels that influenced his writing the most (Inge 73). Consequently, in China, many parallel and influence studies have address Mo Yan and Faulkner (Zhu 179), and many recent studies have addressed Li Wenjun’s translation of The Sound and the Fury.

In Faulkner Studies in China, 21st century criticism underwent a shift in focus. Among the myriad multivariate approaches imported from the West and utilized with some regularity in the 80s and 90s, eventually the necessity for socially relevant literary criticism would prevail, and thus in Faulkner Studies in China one finds a shift in focus toward issues of race and gender prevailing in 21st century Chinese literary criticism. Additionally, much attention has been paid to Faulkner’s relation to both modernism and postmodernism, and interestingly in China eco-criticism in Faulkner Studies has prevailed as a hot topic. In fact, in recent years eco-criticism has surged in literary studies in China on the whole (Wang 289). Concerning race, Chinese scholars have focused on the relation of whites and blacks in Faulkner’s novels, paying particular focus on the novels that depict race relations in much detail—Absalom, Absalom!, Intruder in the Dust, and Light in August—and on the short stories like “Dry September” (Zhu 180). One relatively recent English book by a Chinese scholar that discusses Faulkner’s relation to blacks is Bao Zhongming’s (鲍忠明) A Most Splendid Failure: Faulkner’s Exploration of the Blacks published in 2009. The relevance of issues of race in America, a “melting pot” nation of immigrants composed of all different races, has had a marked residual influence on Faulkner Studies in China. Just as in America, Chinese scholars debate Faulkner’s position on race and the progressive vs. conservative depictions in his works. One such early work of Chinese criticism on Faulkner is Xiao Minghan’s (肖明翰)《矛盾与困惑：福克纳对黑人形象的塑造》 (“Paradox and Perplexity: Faulkner’s Symbolic Model for Blacks”) published in 1992.
Another more recent work dealing with race is Liu Daoquan’s (刘道全)《福克纳的种族观和他笔下的黑人形象》("Faulkner’s Perspective on Race and the Symbol Depiction of Blacks") published in 2006. The issue of race in Faulkner’s works in both China and America remains a hot topic. In America, the prominent Faulkner scholar Doreen Fowler published the book, *Faulkner and Race*, in 2007, and this work has undoubtedly steered Faulkner Studies toward the contemplation of a topic still highly relevant to modern American society due to the continued tensions among races in America.

In Faulkner Studies in China, the rise of gender studies and feminist criticism also mirrors that of the West. In America, early feminist criticism of Faulkner tended to label him as a misogynist whose female characters were often brutally victimized. Characters such as Lena Grove from *Light in August*, Dewey Dell from *As I Lay Dying*, and Temple Drake from *Sanctuary* and *Requiem for a Nun* all suffer in some form from the oppression of patriarchal society. Today in modern Faulkner Studies, feminist critics generally do not attack Faulkner’s works as in the past because Faulkner’s prominent position in the America literary canon is now an established fact. Feminist critics now tend to focus on gender roles in Faulkner’s works, and the patriarchal language of oppression of the female voice (Zhu 181). One such work of feminist criticism in America is Donald M. Kartiganer’s *Faulkner and Gender* published in 1996. In the Faulkner canon, there is much to glean for feminist critics in search of the female voice, however muffled and repressed in the light of patriarchy. Critics in both America and China tend to fall into the progressive or reactionary camps with regard to Faulkner’s attitude toward women and their place in Southern American society. In Liu Jianhua’s (刘建华)《文本与他者：福克纳解读》（英文版）("Text and Otherness: Interpreting Faulkner"), Liu argues that in *The Sound and the Fury* a female character like Caddy is essentially positioned in the designation of “Other” as juxtaposed against the predominant male characters. In fact, in the novel Liu finds that Caddy’s “voice” is lacking in light of her “Otherness” (Zhu 182). On the other side of the coin, Huang Ran’s (黄然)《从福克纳的<献给艾米莉的玫瑰>看女性意识的觉醒》("The Manifestation of Female Consciousness in Faulkner’s “A Rose for Emily”) published in 2008 argues that “A Rose for Emily” actually expresses the awakening of a strong, female voice in an otherwise oppressive patriarchal Southern American society. In America, feminist criticism rose to prominence in academia following the feminist movement of the 60s and 70s, but in China a feminist movement of such enormous influence has not yet taken place. However, the growing popularity of feminist literary criticism and gender studies in Faulkner Studies in China hints at the evolution of gender constructs and traditional notions of femininity.

China is remarkable in its reception of Faulkner’s works in light of the early translation of *Go Down, Moses* and the critical attention paid to this novel. In considering the Chinese reception of Faulkner’s works, what is it about Chinese culture in this era that predisposed the Chinese to choose to translate such novel as *Go Down, Moses* so early on in their reception of Faulkner? This is a large question, and the answer is quite complicated, as the ultimate reason for the favoring of *Go Down, Moses* on the part of the Chinese may be due to a number of historical, political, and sociocultural factors. One very obvious factor governing this factor is that the tradition of the Chinese desire for harmony with nature and the cosmos dates back to ancient times,
expounded upon in great detail with Lao Zi’s philosophy of Daoism. In Chinese criticism of Faulkner, a Daoist reading of “The Bear” from Go Down, Moses has in fact already been attempted with Gao Lan’s (高岚)《艾萨克·麦卡斯林，西方的“真人”– 从道家思想和生态主义看福克纳的<熊>》(“Isaac McCaslin as the West’s ‘Spiritual Master’: A Daoist and Eco-critical Reading of Faulkner’s ‘The Bear’”) published in 2005 (Zhu 185). Actually both Daoism and Buddhism from ancient times to modern have played a heavy role in the development of traditional Chinese literary theories on aesthetics. One work that stands out due to its marriage of Daoist precepts with Confucian literary theory is the 5th century A.D. classic 《文心雕龙》 (The Literary Mind and the Carving of Dragons). In both Chinese literature and literary theory, nature and notions of harmony with nature are integral, and this is reflected in the Chinese disposition toward eco-criticism in Faulkner Studies today and the ongoing popularity of Go Down, Moses.

Although Faulkner Studies in China is a burgeoning field, in his book Zhu Zhenwu rightly points out that there is much room for development, and in some respects the reception of Faulkner is still quite limited. While the reception of modern American literary criticism on Faulkner seems to have kept pace in China fairly well, the influence of cultural studies has not been impactful enough and could greatly enhance Faulkner Studies in China (Zhu 185). Over 300 Chinese articles, theses, and dissertations have addressed Faulkner’s “A Rose for Emily,” and yet most of Faulkner’s other stories, even those famous in the West like “Barn Burning,” have generally attracted less than 50 Chinese articles, theses, and dissertations. Clearly concerning Faulkner’s short stories, Chinese criticism is in need of branching out. As for the novels, several novels are still in need of translating, which is crucial in attracting new readers and potential scholars. Even translations of the more obscure novels can still be useful in scholarship. In most Western countries, all of Faulkner’s novels have been translated. By comparison, the sequence of translation of Faulkner’s works into Mandarin Chinese as opposed to the sequence of other Western countries is distinct in China’s translating Go Down, Moses fourth. In China’s translating The Sound and the Fury first, As I Lay Dying second, and Sanctuary third, the translation sequence is the same as that of France, and countries like Greece and Japan, which were exposed to Faulkner’s works early on through French translations and scholarship. The prominence of eco-criticism and attention to themes of nature and Daoism and Buddhism on the part of the Chinese is, I think, an excellent route for Chinese criticism on Faulkner and is particularly fruitful for comparative studies.

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