

Research on the Translation and Influence of *LiaoZhai ZhiYi* in 20th Century Russia

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Abstract. With the accelerated exchange of different civilizations in the context of globalization, the overseas dissemination of Chinese classic literature is also playing an increasingly important role in shaping national cultural confidence. Since the beginning of the 21st century, cultural exchanges between China and Russia have become increasingly close, and the two countries have also invested key attention in the relationship between Russian literature and Chinese literature. In the past, research on the Russian translation of Chinese literature was mostly limited to the field of translation and cultural customs, while there was a lack of attention to the phenomenon of Chinese literature entering the creation of Russian writers. This leads to a lack of concrete and clear experience and theory in exploring the overseas dissemination of Chinese classic literature and promoting mutual learning and learning among different civilizations in the new situation of cultural exchange. *Liaozhai Zhiyi* represents the highest achievement of ancient Chinese classical short stories and is also an outstanding representative of Chinese supernatural and legendary novels. This article intends to provide an overview of the dissemination process of Pu Songling's " *LiaoZhai ZhiYi* " in 20th century Russia from a historical perspective, using a literature review method; On this basis, comprehensively accepting theories, comparative literary principles, etc., this study analyzes the influence of " *LiaoZhai ZhiYi* " on contemporary Russian literature in the 20th century, as well as the reasons and motivations behind this phenomenon. Research has found that since the beginning of the 20th century, the motivation to seek a national way out and reshape national values has driven Russia to turn its attention to China, and the characteristics of legendary supernatural novels have garnered a lot of attention; As a result, " *LiaoZhai ZhiYi* " formed a continuous and tumultuous process of dissemination in Russia, with Alexeyev's translation having the greatest impact; On this basis, 20th century Russian literature has formed a phenomenon of displacement or displacement in terms of characters, cultural symbols, philosophical ideas, etc., providing specific references for mutual learning and mutual learning between different cultures.

Key words: *LiaoZhai ZhiYi*, literary influence, Russian literature

1. Introduction

Liaozhai Zhiyi is a collection of classical Chinese short stories created by Pu Songling, a Chinese Qing Dynasty novelist, with a total of 491 pieces. In the book, or through the love between flower demons, fox charms, and humans, it praises ideal love; Or to resist the constraints of feudal ethics; Or criticize the corruption of the imperial examination system, expose the darkness of feudal rule, etc., with rich content and profound themes. At the same time, Pu Songling borrowed his legendary talents to write about the enchanting plot of flower demons and foxes, and enriched the genre of the novel, galloping imagination. The plot is bizarre and vivid, making the entire book display extremely surreal and convoluted colors. *Liaozhai Zhiyi* represents the highest achievement of ancient Chinese classical short stories and also pushes the development of Chinese supernatural and legendary novels to a new peak.

Liaozhai Zhiyi, as a classic of ancient Chinese literature, began to receive attention from Russia in the late 19th and early 20th centuries, and has since been imitated and cited in contemporary Russian literary works. This is an important component of Sino Russian literary exchange and mutual learning.

The practical significance of this article lies in: firstly, it can make up for the lack of research on the influence of " *Liaozhai Zhiyi* " on overseas literature, especially on 20th century Russian literature, and expand and deepen the research on the overseas dissemination and influence of ancient Chinese literature; In addition, this study breaks away from the vague scope of Chinese

literature or Eastern literature, and takes "Liaozhai Zhiyi" as the specific research object, providing a concrete basis for understanding the dissemination process of representative works of Chinese classic literature to Russia and the cultural influence of Chinese literature in Russian literature.

The research object of this article is "Liaozhai Zhiyi", which explores the dissemination status and characteristics in 20th century Russia, as well as its influence on 20th century Russian literature.

The purpose of this study is to explore the mutual learning between Chinese and Russian literature, the introduction of ancient Chinese supernatural novels represented by "Liaozhai Zhiyi" in 20th century Russian literature, and its impact on contemporary Russian literature. In the process of exploration, we aim to find effective ways for the exchange and mutual learning of Chinese and Russian literature and civilization.

To achieve this goal, it is necessary to address the following tasks:

- Study the creative background, thematic content, and artistic characteristics of Pu Songling's "Liaozhai Zhiyi";
- Study the dissemination process and basic characteristics of "Liaozhai Zhiyi" in Russia;
- Integrate and list the works of 20th century Russian writers who were clearly influenced by "Liaozhai Zhiyi";
- Identify the character images, cultural symbols, conceptual ideas, etc. influenced by "Liaozhai Zhiyi" in these literary works, and compare and analyze them with "Liaozhai Zhiyi";
- Based on the historical background and the characteristics of ancient Chinese legendary and supernatural novels, this study analyzes the reasons for Russia's acceptance of Chinese legendary and supernatural novels represented by "Liaozhai Zhiyi" in the 20th century;

Current research status at home and abroad: Foreign scholars started their research on the Russian translation of "Liaozhai Zhiyi" earlier, and paid more attention to the translation and introduction of the text of "Liaozhai Zhiyi", as well as the field of Chinese ethnic culture and folk beliefs behind it; In addition to the above aspects, more attention is paid to translation mode strategies and comparative research between different language translations in China. However, both domestically and internationally, there is a lack of attention paid to the phenomenon of "Liaozhai Zhiyi" being created by Russian writers.

The structure and content of the work: The work consists of an introduction, three chapters, conclusion, and a list of references.

2. The dissemination process of "Liaozhai Zhiyi" in 20th century Russia

2.1. Late 19th to 1920s

The first person to introduce "Liaozhai Zhiyi" in Russia was Vasili Pavlovich Vasiliev. In 1868, he compiled and published the "Selected Readings of Chinese Literature", which selected five stories from "Liaozhai Zhiyi": "Shuimangcao", "Abao", "Zeng Youyu", "Geng Niang", and "Mao Hu". In 1880, the world's first Chinese literary history, the Outline of Chinese Literary History («Очерки истории китайской литературы»), edited by him, was published, and the book also discussed the Strange Tales of a Chinese Studio. The 1878 edition of "Shuimangcao" translated by Monasilev in the St. Petersburg News newspaper (titled "Ядовитая трава") is considered the first Liaozhai story introduced to general readers.

Afterwards, the famous sinologist A.Ivanov translated seven works from "Liaozhai Zhiyi": "Huang Ying", "Li Boyan", "Zhu Qing", "Kao Cheng Huang", "Tong Ren Yu", "Hua Bi", and "Zhong Li". Baranov (И.Г.Баранов) translated eight stories, including "Tiao Shen", "Tai Yi", "Hu Xie", "Shan Hu", and "Xiao Zi"; Danilenko (Ф.Ф.Даниленко) translated eighteen Liaozhai novels and published his two translations, "Zhang Cheng" and "Zhao Chenghu", in the Russian journal "Asia Times" (Issue 1) published in Harbin in 1922; Shkurjin (П.В.Шкуркин) translated "Xiliu"; Vasiliev (Б.А.Васильев) translated and published four articles, including "Abao", "Zunhua Shuhu", and "Ren Xiu"; Bisdovsky (В.Пестовский) published his translation of "Luocha Haishi" in the March 1936 issue of "Uzbek Literature". However, these translated works lack suitable language styles and translation modes, so the impact is not significant. In addition, a young lecturer at the National Irkutsk University, Pashkov (Б.Пашков), published an article titled "An Analysis of the Catalogue of Liaozhai Zhiyi" ("Пробный анализ каталога «Ляочжай Чжи»") in 1921, which was the first monograph on Pu Songling's novels in Russia. This monograph provides a table of contents for various translations of "Liaozhai Zhiyi", including Manchu, German, English, and French, and briefly introduces the life of Pu Songling. Paschkov also made a relatively childish classification of Liaozhai novels, dividing them into Confucianism, Taoism, Buddhism, and non-religious ones, among others.

2.2. 1920s to 1950s

In the 1920s and 1930s, Vasily Mikhailovich Alexeyev (Василий Михайлович Алексеев, 1881-1951) truly had a significant impact on the Russian translation of "Liaozhai Zhiyi". He was an important representative figure of the Sinology school in the former Soviet Union in the first half of the 20th century, and made significant contributions to the translation and dissemination of Chinese classical literature in Russia. In Alexeyev's academic career, the translation of "Liaozhai Zhiyi" held an important position, and he also regarded "Liaozhai Zhiyi" as an "encyclopedia of Chinese social life.". It is worth mentioning that in 1919, Gorky established the "World Literature" Publishing House and established the Oriental Studies Department, specializing in publishing works of Eastern literature. Alexeyev's "Fox Charm Collection" («Лисьи Чары») in 1922 was published as one of the

first works of the Petersburg World Literature Publishing House, which included 29 stories related to foxes: "Yingning", "Hu Si Jie", "Guo Sheng", "Feng Mujiang", "Qin Sheng", and so on. In 1923, the Moscow and Petersburg World Literature Publishing House published the "Collection of Divine Monks" («Монахи-волшебники»), selecting a total of 43 Liaozhai novels related to Taoists and monks, including "Laoshan Daoshi", "Zhong Sheng", "Niao Yu", "Hua Pi", "Si Seng", and so on. In 1928, Leningrad's "Idea" Publishing House published the "Strange Stories Collection" («Странные истории»), which selected a total of 22 novels related to strange stories, including "Peng Haiqiu", "Xin Shisi Niangs", "Tou Tao", "Jiaona", "Yatou", and so on. In 1937, Moscow and Leningrad Academy Press published "Strange People Collection" («Рассказы о людях необычных»), which included 62 novels titled "Liaozhai Zhiyi", such as "Yishui Xiucui", "Hu Ruping", "Qingmei", "Liusheng", "Chu Suiliang", etc. In addition, there is a translation of "Liaozhai Zhizhi" in front of the main text of "Strange People Collection".

Alexeyev's academic research on Pu Songling has a very high level and has published a series of research articles on it. In the preface of his four published Liaozhai story collections, Alexeyev provided a clear and accurate introduction and evaluation of Pu Songling's creations, especially in the preface of the latest published "Strange Stories Collection" which has the most detailed and profound discussion. In the preface of the selected edition of "Fox Charm Collection", he commented on Pu Songling's life, knowledge, and creative characteristics, and summarized several types of characters in the stories of Liaozhai (such as scholars, fox immortals, etc.). In the preface of "Collection of Divine Monks", he detailed another type of character in Liaozhai - monks and Taoists. At the same time, Alexeyev also introduced Pu Songling's artistic style and literary techniques in the preface. Most importantly, Alexeyev asked a question: Does Pu Songling believe in the strange gods and monsters he depicted? To extend and explore Pu Songling's worldview and writing purpose. Alexeyev believed that Pu Songling's Confucian worldview determined his disbelief in the bizarre aspects of his writing. Alexeyev believes that the author of the novel portrays characters such as monks and Taoists who possess supernatural powers, with the aim of exploring the ancient dilemma of the existence of justice in society. The image of monks and Taoist priests in "Liaozhai Zhiyi" is similar to the "God from the machine" technique used in ancient Greek and Roman dramas to rescue worldly characters from being lost in the world of black and white reversal and darkness. [1]

In 1934, Alexeyev published two more monographs: "The Tragedy of Confucian Personality and Scholarly Consciousness in Liaozhai Novels" ("Трагедия конфуцианской личности и мандаринской идеологии в новеллах Ляо Чжэя") and "On the History of Popularization of Old Chinese Literature (on Liaozhai Novels)" ("К истории демократизации китайской старинной литературы (О новеллах Ляо Чжэя)"). The former introduces the historical background of Pu Songling's literary creation, while in the latter article, Alexeyev discusses various methods adopted to make the profound language of "Liaozhai" accepted by Chinese readers who do not understand classical Chinese, such as adding annotations, translating it into vernacular and so on.

Alexeyev's translation was highly popular in Russia and was continuously reprinted in the mid to late 20th century. In 1973, Aldrin selected 90 Liaozhai novels translated by Alexeyev and edited them into a book, titled "Stories from Liaozhai Zhiyi" (Рассказы Ляо Чжэя о необычайном). In this collection, he proofread and made necessary modifications to Alexeyev's translation based on Zhang Youhe's edited "Annotations and Commentaries on the Liaozhai Zhiyi Association" (《聊斋志异会校会注会评本》) and Pu Songling's manuscript. In 2000, the St. Petersburg Research Center of the Institute of Oriental Studies of the Russian Academy of Sciences published a combined edition of Alexeyev's four translations of Liaozhai, totaling 160. Compared with the original version, three new translations were added: "Lv Yinv", "Tong Renyu", and "Yao Seng".

Alexeyev did not entirely follow the original structure when translating "Liaozhai Zhiyi", but instead formulated a unique pattern to follow in the process of translating "Liaozhai Zhiyi" based on the plot and characters, and created an elegant and concise language style to suit the characteristics of "Liaozhai Zhiyi". This unique narrative style can accurately convey the characteristics of Chinese classical literature and has had a significant impact on the general public and Russian literature in the mid to late 20th century. Russian readers have received their understanding of many traditional Chinese plots and protagonists from Pu Songling's "Liaozhai Zhiyi", including the plot of "Zhen Zhongji" and "Li Hunji", as well as the story of the fox spirit.

Alexeyev's selection and translation of over 160 Liaozhai novels have had a profound impact on Russia and the Soviet Union, making them classic and successful literary translations. Li Fuqing (Б.Рифтин), a communication academician of the Russian Academy of Sciences, once said, "Русские читатели могут наслаждаться произведениями Пу Сунлина, великого мастера короткого рассказа, в основном благодаря блестящим переводам Алексеева. Он с исключительной точностью передал многие особенности архаичного и сложного языка оригинала", which means "Russian readers who can appreciate the works of the master of short stories, Pu Songling, should mainly thank Alexeyev for his excellent translation. He accurately expresses many of the ancient and complex features of the original language." [2] This comment is not exaggerated and quite realistic.

2.3. After the 1950s

After the 1950s, sinologists Usjing (П.М.Устин) and Fayingar (А.Файнгар) continued Alexeyev's translation work of "Liaozhai Zhiyi". In 1961, the National Literature and Art Publishing House published a joint translation of "Selected Novels by Pu Songling" («Новеллы / Пу Сунлин (Ляо Чжэя)») by two people. Usjing translated 39 of them, while Fayingar translated 10, all of which were works that Alexeyev had never translated before. At the same time, Uskin also wrote a preface for this book and published a paper titled "Pu Songling's Short Stories" ("Пу Сунлин и его новеллы") in 1956, both of which explored and analyzed Pu Songling's works and ideas. Apart from the issues of artistic style and literary techniques that have always been discussed, Uskin's research on Pu Songling still has a certain degree of innovation. Firstly, Usjing traced the origins of some plot elements in

Pu Songling's *Liaozhai* story, concluding that they originated from Ganbao's "Soushenji" and Tang Dynasty legends during the Wei, Jin, Southern and Northern Dynasties, and were continuously adapted and enhanced in the vernacular texts of the Song and Yuan dynasties and later in the imitated vernacular texts written by literati. Secondly, Usjing also pointed out from the perspective of Han people's anti Qing and restoration of the Ming Dynasty during the Qing Dynasty that attention should be paid to the theme of resistance against the conquerors contained in Pu Songling's *Liaozhai* works. In addition, Usjing also specifically discusses the different female images in the novel to demonstrate the humanitarian tendencies in Pu Songling's literary creation, pointing out the author's deep concern and sympathy for the characters at the grassroots level.

In the mid to late 20th century, the introduction and translation of "*Liaozhai Zhiyi*" were still ongoing. The book "Mirror of the World" (Зеркало мира) published by Moscow Book Publishing House in 1984 also includes the translation of "Shuchi" by female sinologist Fishman (О.Л.Фишман). In 1980, Kiev Dnieper River Publishing House published thirty-nine *Liaozhai* novels translated directly from the original text by Ukrainian sinologist Cherko (И.Чирко). The preface and annotations were written by the famous Soviet and Russian sinologist Li Fuqing.

3. The Literary Influence of "*Liaozhai Zhiyi*" on the Spread of Russia in the 20th Century

3.1. Overview of parody and citation of "*Liaozhai Zhiyi*" in contemporary Russian literary works

Since the Silver Age, Russia has shown great interest and curiosity in literary works showcasing different civilizations and cultures. At the same time, Russian literature has also demonstrated a strong ability to absorb and integrate foreign cultural literature. With the expansion of the dissemination and influence of "*Liaozhai Zhiyi*" in Russia, the typical images and storylines in "*Liaozhai Zhiyi*" have gradually been quoted or borrowed by Russian writers for the creation of their own novels.

Usbinsky (М. Г. Успенский) was one of the earliest writers to reflect the influence of "*Liaozhai Zhiyi*" in his works. His trilogy "The Adventures of Jihar" («Приключения Жихаря»), namely the novel "Where We Are Not" («Там, где нас нет») and two novellas "When Was It Before" («Время оно») and "Who Was Sent to Find Death" («Кого за смертью посылать»), both reflect deep traces of influence from "*Liaozhai Zhiyi*". Subsequent works such as Nikolai Shina's "Angel's Cabin" («Домик для ангелов») and Sjieliov's "Osmanthus Plum Fragrance" («Цветы корицы, аромат сливы») also quoted or borrowed from the typical image in *Zhai Zhiyi*.

In addition, one of the most famous and controversial writers in contemporary Russia, Vi Pereven, was also greatly influenced by the translation by Academician Alexeyev. He inherited the literary tradition of caring for reality. Faced with the social and spiritual difficulties faced by contemporary Russians, Pelevin used Eastern culture to resist the wave of capitalist globalization and the psychological confusion of Russians during the transformation period, calling on Russians to enter a new historical path with a free spirit. His novel "A Huli—The Bible of Transformers" («Священная Книга Оборотня») absorbed many of Alexeyev's retelling of Pu Songling's *Liaozhai* stories; This characteristic can also be easily found in some other works of Pelevin.

Until today, the influence of *Liaozhai Zhiyi* on Russian literature continues. In the early 2000s, I limov and Vi Rebakov wrote and published a series of fantasy novels under the pen name "Zachik King" ("Хольм Ван Зайчик") and named them "No Bad Guys. Eurasian Symphony" («Плохих парней нет. Евразийская симфония»). Many of these works directly or indirectly quote the content of Pu Songling's works, and even one novel called "The Case of Fox Charm" («Дело лис-оборотней») shows the inheritance and borrowing of the content and style of Pu Songling's *Liaozhai* novels, as well as the significant influence of Academician Wa Alexeyev's translation style. It should also be noted that Ilimov and Vi Rebakov were sinologists themselves and had a deep understanding of Chinese culture. I limov also personally devoted himself to the study of China's traditional belief in fox charm. But in this series of novels, the influence of Alexeyev's translation style is extremely evident.

In 2022, Stalinets published his novel "The Fox Shoal" (Лисьи броды), which portrays the Chinese fox fairy "*Liaozhai Zhiyi*" and Taoist figures, highlighting the profound imprint of "*Liaozhai Zhiyi*" in Russian literature.

3.2. In terms of character image

The influence of *Liaozhai Zhiyi* on 20th century Russian literature is first reflected in the borrowing and citation of character images.

Usbinsky incorporated numerous Chinese cultural elements into his three works, *The Adventures of Jihar*. Each of the novels features a key character - Liu Qi, the monk. In the work, Monk Liu Qi is a foreign cultural image that combines the dual background of a monk and a Taoist from "*Liaozhai Zhiyi*".

The *Liaozhai Zhiyi* depicts numerous Taoist figures. The description of the appearance of Taoist priests is basically that their robes are worn and unkempt, and the Taoist priests in the "Dao Shi" chapter are often dressed in shabby and worn-out clothes; In "Hua Pi", it is described as "seeing people singing wildly like beggars on the road, tears and snots flowing long, and their bodies covered in filth that makes people dare not approach." [16,239-248] The famous Taoist Zhang Sanfeng of Wudang Mountain always "wears a raincoat, often unkempt and disheveled." [16,71-78] In the Usbinsky trilogy, the name of Liu Qi monk is often preceded by the word "бедный" as a modifier, and the description of his appearance includes words such as "withered hands". This demonstrates Usbinsky's reference to "*Liaozhai Zhiyi*" in the description of Taoist appearance and clothing.

Compared to their crude appearance, the Taoist priests in "Liaozhai Zhiyi" are mostly extraordinary individuals with strong magical powers. The Taoist in "Laoshan Taoshi" is able to cut white paper into a mirror shape at dusk, instantly filling the entire room with a moonlight like glow [16,71-78]; In the "Zhong Li" chapter, the Taoist dressed in worn-out clothes begged in front of the pear seller's car. In front of everyone's eyes, he quickly planted a pear tree full of large and fragrant fruits using the core of the pear [16,65-70]. The Taoist gave all the pears to the onlookers before leaving calmly. But after the Taoist left, the pear seller found that all his pears had disappeared without a trace. Similar to the Taoist priests in "Liaozhai Zhiyi", Monk Liu Qi also lived a reclusive life; wise, adept at conversing with people and persuading them. The Taoist in "Liaozhai Zhiyi" can use illusions to transform into beauties, delicacies, and fine wines for people to enjoy, as well as to transform into eagles, falcons, and pythons to scare away the powerful. The Taoist illusions in the two works have similarities and differences. Like the Taoist in "Liaozhai Zhiyi", Monk Liu Qi is able to soar through clouds and mist, turning flowing water into fine wine, showcasing the ever-changing and endless charm of illusions, and creating a rich and mysterious exotic atmosphere for his works. For example: "Лю Седьмой не растерялся, сотворил под собою белое облако и поднялся над поляной...[10,314]...только подливали в знакомый глиняный жбан воду, которая там превращалась в персиковую настойку, а она была хоть и слабже, но все же вкуснее скорогонного поила." [9,165]. That means "Liu Qiqi remained calm and composed, creating a white cloud beneath himself and ascending it onto the field. They just poured water into the mud of acquaintances, where it turned into peach tincture. Although it was weak, it was still more delicious than instant water. "At the same time, hallucinations are one of the key elements defining the plot in novels. Например: "Из широкого рукава его халата вылетел не очень большой, но нарядный желтый дракон со сверкающей гривой и усами. Дракон выписывал над головами собравшихся разнообразные мудрые фигуры." [10,314], which means "what flew out of his wide robe sleeves was not very big, but a magnificent yellow dragon with shiny mane and beard. The dragon wrote various wise figures on the heads of the gathered people."

The Taoist characters in Liaozhai Zhiyi, except for a few with despicable conduct, are mostly positive characters who can punish evil and promote good. The novel utilizes these Taoist images, either to highlight and ridicule some ugly social phenomenon, or to bring some comfort and hope to ordinary people struggling in difficulties. To a certain extent, it reflects Pu Songling's ideas of promoting justice and kindness, attempting to solve social conflicts, and maintaining social order, as well as his compassion for heaven and humanity. [3] In Usbinsky's works, this cross-cultural image becomes an effective carrier for the author to metaphorically represent society, achieving the protection of civilization and the defense of order through illusions.

3.3. Movement of Cultural Symbols: Represented by the Image of "Fox"

The image of "fox" is an extremely important cultural and spiritual symbol in traditional Chinese culture. As early as before the Qin Dynasty, people viewed everything from the perspective of extending oneself to others, and that all things have spirits. They held a semi curious and semi fearful attitude towards foxes; In the Han Dynasty, foxes became auspicious signs. At that time, people generally believed that foxes were animals with spirituality and good character. In folklore, the nine tails possessed by foxes are considered a symbol of prosperity and good fortune for their descendants. The yellow fur of a fox is considered a manifestation of the Chinese people's revered moral character of moderation. After the fox dies, its head is turned towards its homeland, which is seen as an expression of the quality of benevolence. After the Qin and Han dynasties, people's attitudes towards foxes began to undergo a significant transformation: foxes became images that resembled both humans and objects, both demons and immortals, and the cultural significance of foxes continued to expand. [4] In the end, in "Liaozhai Zhiyi," the fox's demonic, divine, and human qualities are fully integrated, and its ever-changing posture and symbolism are fully reflected. The image of "fox" in "Liaozhai Zhiyi" is complex and varied. Some have extraordinary abilities, such as the fox old man in "Weishui Hu" who was able to predict major disasters in Shaanxi without any prior knowledge [16]; The fourth sister in "Hu Si Jie" can inform Shang Sheng of her death date in advance [16]... The existence of foxes not only plays a crucial role in human love, but also in people's lives, careers, and so on. At the same time, the image of "fox" in "Liaozhai Zhiyi" also incorporates many human characteristics, transforming into adults in appearance. At the same time, there are a total of 29 stories about fox spirits in "Liaozhai Zhiyi" that have surnames, names, and hometowns. [5] Meanwhile, in "Liaozhai Zhiyi", many foxes, although monsters, are still willing to abide by the moral and ethical principles of the human world. For example, in "Hu Jianv", the fox, in accordance with human customs, hosts banquets, entertain guests, and marry a daughter [16]; In "Qiaoniang", Qiaoniang has read books about humans and can even use historical figures as a joke [16]. In stories about foxes, humans often find it difficult to identify their true identity and only inquire about them after long-term interaction, or discover them after the fox voluntarily informs them. At the same time, the fox image in the stories of Liaozhai is full of fantasies, enthusiasm, and expectations for love, possessing various emotions such as shyness and jealousy, and willing to love humans. In addition, the image of "fox" in "Liaozhai Zhiyi" is not entirely positive. In many stories, foxes steal items from people's homes, are cunning, lack human empathy and empathy, transform into adults to deceive, and so on. These all demonstrate the richness of the "fox" image.

At the same time, foxes also play an extremely important role in Russian literature and folklore. There are many stories about foxes in Krailov's fables. When discussing the "differences in the transformation of spirits and humans" in Chinese and Russian novels in "Essay Theory," Shklovsky emphasized that in Chinese novels, animal spirits are mostly transformed into humans, while in Russian novels or mythological stories, they are more inclined towards Western models: most people are transformed into animal spirits after being enchanted. [6] Some of the works in Russia that involve fox novels, as Shklovsky said, are mostly created by humans through illusions, magic, or spells to become foxes.

In Nikolahina's "Angel's Cabin", the scene of harmonious coexistence between humans and foxes is first described, followed by detailed descriptions of foxes transforming into human form: "Но представьте себе мою оторопь: когда мы вернулись в поселок, отоспались, отмылись, я пошел в магазин за коньяком и вдруг увидел там Валенка с совершенно незнакомой девчонкой — худой, остроносенькой и красно-рыжей. Ну, вылитая наша лисичка! Я кое-как удержался, чтоб с ней не поздороваться и не повторить свою торжественную речь у прощального костра: Ты — не оборотень, Лиса? Дорогая Ляо, золотая..." [7] On the one hand, the image of "fox" represents people's sense of closeness to nature, outlining the ecological concept advocated by the author of "coexistence, coexistence, and harmonious coexistence between humans and nature". On the other hand, in the novel, the transformation of form between humans and monsters changes from humans being enchanted into animal monsters to foxes transforming into humans. From this, we can glimpse one of the ways in which China's classic cultural symbols enter the collective unconscious of Russian society through the medium of "Liaozhai Zhiyi".

This deformation pattern was once again validated in Victor Pereven's 2004 work "A Huli—The Bible of Transformers". Pereven created this mythological philosophical novel with the help of Chinese folk images. The entire novel, from the perspective of a Chinese fox demon, narrates her various experiences with the werewolf Sasha in Moscow, including reflections and discussions on current social issues. The ancient Chinese and Western civilizations engage in a fierce dialogue with the protagonist as the carrier. The protagonist, A Huli, is a Chinese fox demon who has transformed into a beautiful human figure and is two thousand years old. "We foxes are not born like humans. We are descendants of Tianshi and have a distant kinship with the protagonist Sun Wu in Journey to the West." ("Мы приходим от небесного камня и состоим в отдаленном родстве с самим Сунь-у-Куном, героем «Путешествия на Запад»" [7,14]) She wanders between high-end hotels in Moscow, creating sexual illusions through her own spells to seduce clients and draw energy from them to maintain her youth, completing the practice of the "Bible of Transformers" and entering the realm of Nirvana. In the entire book, Werewolf Sasha and A Huli complete an exploration of "transformation", representing the Chinese concept of "harmony between man and nature" and the Western instrumental rationality, respectively. In addition, whether it is the guidance of the eminent monk Mr. Huang or the debate between A Huli and the werewolf in the book, they all ultimately point to the true essence of "transformation" - "Dao"[7,1-105]. The work does not simply stop at borrowing the "transformation" mode of traditional Chinese animal spirits transforming into adults, but explores the root laws of "transformation". He analyzed Laozi's "Dao" and believed that all things are derived and bred from it. The Tao can change, and all things in the world derived from the Tao can also change. This is the philosophical basis for "transformation" and provides rationality for the transformation of ghosts and monsters into adults. [8]

In the early 2000s, a series of fantasy novels titled "No Bad Guys. Eurasian Symphony" was created by Ilimov and Vi Rebakov under the pen name "Zachik King". One of the novels, "The Case of Fox Charm", also demonstrates the inheritance and borrowing of the content and style of "Fox" in Pu Songling's Liaozhai novels.

In addition, Stalinets published the novel "The Fox Shoal" in 2022. These all demonstrate the cross-cultural shift and domestication of Chinese cultural symbols represented by the image of "fox charm" through the dissemination of "Liaozhai Zhiyi" in Russia, and leave a lasting imprint in Russian literature and social collective unconsciousness through the re creation of Russian authors.

3.4. Misalignment during relocation process

Cultural symbols refer to symbols with certain special connotations or meanings, which reflect the unique ways of activities that a specific ethnic group has gradually accumulated and evolved over a long historical process, which are different from other ethnic groups. The dissemination and translation of cultural symbols is not only a conversion of two language symbols, but also a cross-cultural behavior. The cultural symbols contained in the original work of "Liaozhai Zhiyi" carry the unique cultural characteristics of a specific era. In the process of cultural transfer, some cultural symbols have achieved "domestication", but at the same time, some cultural symbols have formed misalignment, showing inconsistent meanings with their source culture. By studying the misalignment in the process of cultural migration, we can understand the attitude of Russian society towards foreign cultures, as well as reveal the underlying national cultural semantics and the degree to which our own culture interprets and accepts foreign cultures. [9]

In the final work of the "Adventures of Jihar" trilogy, "Who Was Sent to Find Death", Usbinsky mentioned the Chinese moon god, which was originally written as follows: "There must be everything necessary for life there, the poor monk comforted his companion. There, the moon goddess Avalokitesvara Bodhisattva will greet us and take us to the palace, and the sacred rabbit will share the contents of his feet..." (- Там должно быть все, необходимое для жизни, - утешал спутников Бедный Монах. - Там встретит нас лунная богиня Гуань-Инь, проведет во дворец, а священный заяц поделится содержимым своей ступки... [9,237]) In this work, Usbinsky wrote the moon god Chang'e, which originated from the ancient Chinese mythology of "Chang'e Benyue", as follows: Moon God Avalokitesvara Bodhisattva. Chang'e is a character born from Chinese folk mythology. In legend, Chang'e is the wife of Hou Yi. Hou Yi obtained the elixir of immortality from Xi Wangmu, and Chang'e stole it and took it, eventually flying to the moon and transforming into a toad. And in the long-term historical evolution and transmission, it has become a synonym for the moon god, becoming one of the themes for Chinese people to express their pursuit of life and convey religious emotions. At the same time, Chang'e is also an artistic image that embodies the original human concept of life and death, the aesthetic appreciation of Chinese female images, and the aesthetic interpretation of women's roles in love and marriage, with a wide range of cultural connotations. Avalokitesvara Bodhisattva, on the other hand, is a concept introduced from Indian

Buddhism and is the name of Bodhisattva. Buddhism believes that Avalokitesvara Bodhisattva is a compassionate and compassionate Bodhisattva. As long as suffering beings recite their names, Bodhisattva will immediately go to save them upon hearing the voices of others.

From "Chang'e Benyue" to "Moon God Avalokitesvara Bodhisattva", exploring the process and reasons behind the misplacement of this cultural symbol may infer the psychology of Russian writers in facing different cultures during this period and their reinterpretation of different cultural symbols in specific eras.

The origin of this cultural symbol misalignment can be explored from the original work and translation. The only detailed description of Chang'e in Alexeyev's translation is "Chang'e". Unlike folk legends, "Chang'e" depicts the story of Chang'e Fairy being exiled to the mortal world, married and having children. At the same time, unlike the tragic image of the fairy Chang'e in the Guanghan Palace in previous literary works, Chang'e in "Liaozhai Zhiyi" has both emotions and righteousness. One possible reason for the cultural dislocation among writers is the description of Chang'e pretending to be Avalokitesvara Bodhisattva in the original work of "Chang'e". The introduction of this Buddhist culture has, on the one hand, increased the fun and drama of the story; On the other hand, the image of Avalokitesvara Bodhisattva strengthens Chang'e's compassion and redemption. [10]

And combined with the content of the novel "Who Was Sent to Find Death", the characters in the novel face deep difficulties that require the salvation of Avalokitesvara Bodhisattva. And their destination is the moon, which is also associated with the Chinese cultural "moon god Chang'e". Influenced by the translations of Pu Songling and Alexeyev, Usbinsky creatively wrote "Moon God Chang'e" as "Moon God Avalokitesvara Bodhisattva", achieving a metaphor for seeking a social phenomenon to resist the invasion of Western dominant culture and the chaotic spiritual life of people in Russian society after the disintegration of the Soviet Union in the late 20th century.

3.5. Chinese Philosophical Thought

Carl Jung, a Swiss psychologist, once divided the Eastern and Western spirits into introversion and extroversion in his article "Psychological Commentaries on 'The Tibetan Book of the Great Liberation' and 'The Tibetan Book of the Dead'". He believes that the difference between the two depends entirely on where to seek redemption. Western culture belongs to an extroverted spirit, always seeking redemption from external forces. Westerners are entirely dependent on God's grace, or at least on the Church, which is the only earthly tool appointed by God to redeem humanity. Even non-Christians are no exception, they always seek strength from the outside. [1] By analogy, if the concept of "God" is replaced with money, it is not difficult to understand the fanaticism of Westerners towards material pursuits. On the contrary, Eastern culture is introverted, focused on the inner world, and redeemed through the self-liberation power of thought and moral self-improvement.

The absorption of Chinese philosophical ideas in 20th century Russian literature is particularly evident in the works of the famous contemporary Russian writer Pelevin. Faced with the advent of the era of consumerism supremacy and the Westernization trend in contemporary Russian society and cultural ownership, Pelevin used Eastern culture as a means to directly point to the essence of the "nothingness" of Western modern civilization, with the aim of resisting the wave of globalization and the spiritual emptiness that Russians encounter in special times, in order to complete an "intelligent transformation" of the East.

In his postmodern oriented works, the image of "dream" always appears frequently and becomes one of the important means to construct the structure of novels and connect several time and space. This inevitably reminds us of the content of "Liaozhai Zhiyi": there are more than 70 articles related to "dreams" in the entire book, and about 30 detailed descriptions such as "Hua Bi", "Feng Xian", and "Fengyang Renshi". Liaozhai Zhiyi inherits certain forms of Chinese dream novels and expresses new thematic ideas. "Xu Huangliang" is derived from Tang Shen Jiji's "Pillow in the Record", but in terms of thematic ideas, it not only inherits the ideas conveyed by "Zhen Zhongji" through the disillusionment of dreams, such as the idea that life is like a dream, but also exposes the extreme corruption in feudal society and officialdom. "Lianhua Gongzhu" borrows the dream form of "Nanke Taishou Zhuan" to describe Dou Xu's dream of entering the Bee Country and marrying Ant Princess. In the "Nanke Taishou Zhuan", he praises the love between young men and women based on the idea that life is like a dream.

Pelevin borrowed the allusion of "Nanke Yimeng" in his short story "СССР Taishou Zhuan" («СССР Тайшоу Чжуань»). The novel depicts three "time and space", namely Lv Dongbin's time and space, real time and space, and Zhang Qi's dream time and space. At the beginning of the novel, two worlds appear: "Как известно, наша Вселенная находится в чайнике некоего Люй Дунбиня, продающего всякую мелочь на базаре в Чаньани. Но вот что интересно: Чаньани уже несколько столетий как нет, Люй Дунбинь уже давно не сидит на тамошнем базаре, и его чайник давным давно переплавлен или сплюснулся в лепешку под землей." [6] During the moment when Lv Dongbin was dozing off outside the teacup, the world inside the teacup had already passed for hundreds of years. The protagonist Zhang Qi in Teacup World is a poor and destitute Chinese farmer. Once, after getting drunk in his own granary, he dreamed that he was taken to Moscow in the late Soviet Union and entrusted with the important task of administrative chief. Just when he was proud and unparalleled in his life, he was suddenly dismissed from his position and thrown back onto the streets of China. Zhang Qi suddenly woke up from his dream and found himself in his own granary, only two hours after getting drunk at 7 o'clock. Three years later, Zhang Qi accidentally discovered that the Soviet Union in his dream was just an ant nest in his own granary. Pelevin borrowed the allusions from "Nanke Taishou Zhuan" and pieced together the social landscape of the Soviet Union, thus forming the story of "Nanke Taishou Zhuan". The story aims to emphasize that "life is like a dream" and that things are unpredictable. The so-called fame, fortune, and wealth are just illusory things. As stated at the end of the story: "Пусть все это послужит уроком для тех, кто хочет вознестись к власти, ведь если вся наша

вселенная находится в чайнике Люй Дунбиня — что же такое тогда страна, где побывал Чжан! Провел там лишь миг, а показалось — прошла жизнь. Прошел путь от пленника до правителя — а оказалось, переполез из одной норки в другую. Чудеса, да и только." [6,86] That means "Let all of this be a lesson for those who want to take power, because if our entire universe is in Lv Dongbin's teapot, what country is Zhang visiting? He stayed there for a while, as if he had spent his whole life there. From prisoner to ruler, the result was climbing from one mink fur to another. Miracle, that's all. "

Pelevin hopes to reveal the social reality and various aspects of life in Russia through imagination and borrowing from dreams. In novels, characters not only avoid the impact of reality and seek spiritual sustenance in their dreams, but also view them as a prototype of the existence of life, creating an atmosphere of "life is like a dream" and "both true and illusory".

4. Reasons for Russia's Acceptance of Chinese Legendary and Strange Novels Represented by "Liaozhai Zhiyi" in the 20th Century

4.1. The Impact of Extraterritorial Culture on Legendary and supernatural Themes

The unique narrative style created by Alexeyev greatly promoted the dissemination of "Liaozhai Zhiyi" among the general public, while Russian readers' understanding of many traditional Chinese plotlines and protagonists was received from Pu Songling's works, including the plotlines of "Zhen Zhongji" and "Li Hunji", as well as the image of the "fox". Starting with the introduction of "Liaozhai Zhiyi", Russian literature showed a great interest in Chinese legendary and supernatural novels. Starting from the mid-20th century, Tang Dynasty legends received serious translation in Russia. In 1955, Moscow published "Tang Dynasty Legends" ("Китайские новеллы") translated by Fishman, which included the works of 14 representative Tang writers such as Yuan Shen, Bai Xingjian, and Du Guangting. Later, there was a more comprehensive collection of "Du Zichun - Tang Dynasty Legends from the 12th to the 14th Century" ("Гуляка и волшебник тайские новеллы (VII-IX вв.)") translated by Fishman and Sokolova. In the 1960s and 1970s, Russia published many studies related to Tang Dynasty legends, including more than 20 articles by Wei Veligus, Qi Yide, Guo Lizhen, Li Fuqing, and others. Fishman also translated and published Ji Yun's "Yuewei Caotang Bijie" in 1974, and in 1977, he translated and published Yuan Mei's "Xin Qixie". Afterwards, he also translated some chapters of "Zi Buyu". On this basis, she also expanded her research perspective on Chinese supernatural novels: in 1980, Fishman published a monograph titled "Three Chinese Short Story Novelists from the 17th to the 18th Century: Pu Songling, Ji Yun, and Yuan Mei." ("Три китайских новеллиста, XVII -XVIII вв.: Пу Сунлин, Цзи Юнь, Юань Мэй"). Fishman compared the various elements of the works of three writers and developed a unique systematic research method, believing that their works are all interconnected and complete ideological systems based on a unified theme or similar plot structure, and each of them is based on a certain nature of opposition. Ji Yun's novels are often based on the opposition between "good" and "evil" as they aim to provide ethical praise and criticism; Yuan Mei's novels mainly narrate folk superstitious legends, and therefore are mostly based on the opposition between humans and ghosts.

During this period, the prominent interest of Russian literature in Chinese legendary and supernatural novels first stems from the extremely strong external impact that this type of literary work has given. Legendary novels record strange stories, and supernatural novels record ghosts and gods, all depicting aspects such as ghosts and gods, geographical artifacts, fables and dreams. Against the backdrop of the fusion of local Confucianism, Taoism, and transformed Buddhism in China, Chinese legendary monster novels vividly depict the world's strange stories: the fantastical illusions of monks, Taoist priests, and mythical creatures of birds and beasts, thus forming a unique aesthetic element of Chinese culture. Compared to other genres such as Chinese historical novels, hero legends, and world romance novels, the direct and strong impact of foreign cultures on legendary and supernatural novels is more attractive and readable for Russian readers; At the same time, literary elements in legendary monster novels can be more directly captured, such as fox charm, alchemist images, etc., which helps Russian literary works intentionally create a strong exotic atmosphere in literary works, actively seek new artistic forms, and inject new vitality and elements into 20th century Russian literature.

Secondly, Chinese supernatural and legendary novels represented by "Liaozhai Zhiyi" have a wide range of works and vast content. Compared to other types of novels and other literary genres, supernatural and legendary tales have more recurring images, narrative structures, and character types. These are archetypes of collective subconscious that originate from national memories and primitive experiences and can elicit profound, strong, and irrational emotional responses from the audience or readers. Against the backdrop of Russia's desire to reject blindly Eurocentrism and industrial civilization, awakening the "archetypes" of collective unconsciousness and psychological structure in ancient literary traditions has extremely positive significance in seeking the unity of different ethnic cultural roots, reflecting on modern cultural logic such as enlightenment or revolution. Questioning the archetypes is not solely based on theoretical interest, but has a deeper intention - to understand the root of artistic experience and the root of human existence. [11] It can be seen that it has an inherent logic of pursuing the commonality of human cultural psychology at its theoretical roots. Therefore, questioning the "archetypes" in Chinese legendary and supernatural novels represented by "Liaozhai Zhiyi", including images, cultural loaded words, faith symbols, etc., and selectively incorporating these Chinese "archetypes" into the collective unconsciousness of Russian society through parody and quotation, is an urgent need to meet Russia's need to reshape its national self-worth and undertake the central mission of world civilization.

In addition, Russian literature, by accepting and absorbing Chinese folk culture, national spirit, and beliefs from Chinese legendary and supernatural novels, also demonstrates its efforts to reassess self-worth and reshape the form of national beliefs. Alexeyev understood and analogized the image of monks and Taoist priests in "Liaozhai Zhiyi" to the "God from the machine" technique in ancient Greek and Roman drama, with the aim of resolving extreme contradictions and restoring order. Afterwards, scholar Lucas Ode regarded the illusory world depicted in "Liaozhai Zhiyi" as a satirical portrayal of reality and a unity of utopian fantasy. Under the understanding of relevant practical significance, the image of China has begun to serve as a defender of civilization and a guardian of order in Russian literary works. "People hope and believe that a better and more stable new world may exist, and this feeling overcomes the fear of division, apocalypse, and death. ("Люди надеются и верят в возможность нового, лучшего и прочного мира, и это чувство преодолевает страх разделения, гибели и смерти") [12] In the typical social atmosphere of Russia after undergoing the "Westernization" transformation, the organic integration of Eastern cultural factors can be seen as a clever means for writers to criticize the Western ruling class's disregard for order, explore the possibility of reshaping social order structures and national beliefs, and on this basis, seek harmony and establish the unity of world civilization and culture.

4.2. Exploring the possibility of reshaping national spirit

The late 19th and early 20th centuries were a special period in the history of world art. Some Western thinkers believe that this is a period of crisis and transition. Russia is no exception. On the one hand, under the crisis of reality, the confusion in the face of social reality and the hesitation towards the future of the nation have prompted the upper-class aristocrats and intellectual elites in Russia to turn to their dreams and "search for their roots"; On the other hand, this period was also a time when Russia was reassessing its national self-worth and undergoing fundamental changes in social public awareness. The need to reshape national self-worth prompted writers of the Silver Age to turn to the art and culture of Eastern civilization as role models and seek new values. It is worth noting that Russian writers at the turn of the 19th and 20th centuries were not only interested in pursuing exotic cultures, but also began to deviate from the traditional European art principles of imitating nature and reproducing reality, striving to seek a unified religious mystical worldview and the ultimate mystery of the universe.

Russian literature in the 20th century actively absorbed the essence of oriental culture, especially Chinese culture. Artistic images and storylines inspired by oriental culture often appeared in its works. For example, the representative writer of symbolism, A. Baily (1880-1934), portrayed the image of a math professor with mixed Eurasian ancestry in his autobiographical novel "The Baptized Chinese" (1927). This image is portrayed as an "old" person full of Confucian wisdom. The East also left a significant mark on Bunin's religious philosophy: it became an aesthetic category. In Bunin's early works, he portrayed the theme of seeking harmony through unity with the world. Russian postmodernist writer Victor Olegovich Pereven, on the other hand, showed a absorption of Eastern culture that went beyond simple cultural imagery and imagery compared to his predecessors. His novel "Buddha's Little Finger" borrows the allusion of "Zhuangzhou Mengdie" and promotes the idea that the essence of the world is illusion, and there is nothing else that exists. Thus, by emphasizing the nihility of life and the world, we attempt to liberate ourselves from the flow of material desires, return to the most primitive and true form, and ultimately reach the state of "forgetting both things and myself".

With the decline of Eurocentrism, people urgently sought ways to overcome spiritual loss, and this was also the case in Russia at that time. Therefore, during this period, modern Russian literature was characterized by a pursuit of "foreign" culture and the absorption and reconstruction of it from a subjective perspective. Turning to the East, on the other hand, signifies a rejection of Eurocentrism, a fundamental shift in national spirit and cultural paradigm that demonstrates Russia's significant attempt to reshape national spirit and undertake the mission of establishing a world civilization center since the late 19th century. As the Silver Age philosopher B.C. Czobdovcev, who proposed the "Two Easts," said, "упразднение векового исторического разрыва между Востоком и Западом означает найти новую нравственную позицию для России, освободить ее от необходимости продолжать антихристианскую борьбу с Востоком и Западом, и это будет первым шагом к утверждению в России центра мировой цивилизации.", which means "Abolishing the centuries long historical divide between the East and the West means finding a new moral stance for Russia, relieving it of the need to continue its anti-Christian struggle between the East and the West, and imposing on it the enormous responsibility of serving and reconciling the two morally." [13]

4.3. Searching for a way out for the nation

From Peter the Great's implementation of the "Westernization" reform in the 18th century to the Silver Age, Russia experienced a two-century long process of Westernization, which had a huge impact on various aspects of Russian society. However, the issue of Westernization in Russian society is a complex and diverse phenomenon. While promoting Russia's modernization, it also has its negative side: politically, the "Westernization" reform has promoted Russia's transition from a backward feudal serfdom country to a modern capitalist country, while also exacerbating social inequality; Economically, reforms have promoted the development of capitalism and industrialization within Russia, but have also led to environmental damage and exploitation of the lower class; Culturally, "Westernization" has introduced Western European philosophy, literature, art, and science, greatly promoting the prosperity and development of Russian culture. At the same time, it has also led to the continuous loss and homogenization of traditional Russian culture, weakening its uniqueness and national identity. In summary, Russia's "Westernization" reform, which

lasted for more than two centuries, provided important opportunities for Russia's development, but also brought many problems. The balance between tradition and modernity, as well as between local and international relations, has increasingly become an urgent challenge for Russia to solve.

Meanwhile, compared to the rapidly developing Western countries since the Industrial Revolution, Russia remains a backward country. For two centuries, Russia has been following the modernization path of Western countries and continuously moving towards the goal of becoming a powerful modern country. However, the failure of the Russo Japanese War dealt a heavy blow to Russia, greatly weakening its naval expansion and hegemony, forcing it to awaken from its dream of becoming a strong country. This has caused a severe shock in the intellectual circle and upper class society of Russia, which has dealt a heavy blow to Russia's national confidence and also aroused deep fear of the imminent "Yellow Peril". Mikhail Alexandrovich Bakunin, a Russian anarchist, provided the first straightforward exposition of the "Yellow Peril Theory" («Этатизм и анархия») in his book "State System and Anarchy" published in 1873. Afterwards, Western countries meticulously concocted a series of "yellow legends", criticizing the yellow race, especially the Chinese people, as "inferior ethnic groups", which posed a threat to the white world in Europe and America, and must be subjected to "genocide".

On the contrary, under the advocacy of receptive cultural figures, some Russian intellectuals and elites have turned their exploratory and inclusive gaze to the East. Writer Fyodor Dostoevsky (1821-1881) argued in the face of the question of whether Russia should choose Europe or Asia for the future: "в Азии, может быть, наши надежды еще больше, чем в Европе. Более того, в нашей будущей судьбе Азия может быть нашим главным исходом" [14], means "In Asia, perhaps our hope is even greater than Europe. Moreover, in our future destiny, Asia may be our main outcome." Avant-garde artist D. D. D. D. Burliuk (1882-1967) also declared in his speech, "We are Asians! We must speak boldly about it! The West has stolen everything from us, everything from the East, and then presented it to us as our own."

5. Conclusion

This article explores the dissemination process of Pu Songling's work "Liaozhai Zhiyi" into Russia and its subsequent impact on Russian literature.

This article first believes that, looking at the dissemination of Pu Songling's "Liaozhai Zhiyi" in Russia in the 20th century, we can draw the following conclusion [15]: from the late 19th century to the 1920s, about a dozen or so stories of "Liaozhai Zhiyi" were translated into Russian, but most of them lacked suitable translation models and special literary styles that matched the book, and their influence was not significant; Until the 1920s and 1930s, academician Vasily Mikhailovich Alekseyev formulated a pattern and special literary style to be followed in translating "Liaozhai Zhiyi" to suit its characteristics. When translating "Liaozhai Zhiyi", he created a unique literary style and style by translating the story based on the plot and characters; After Alexeyev, there were several other attempts to translate these stories in different styles, but none of them achieved true success among the general public. In the 20th century, the Russian academic community focused on the study of folk culture and symbols in "Liaozhai Zhiyi", and more on translating the belief symbols of the Chinese national cultural spirit carried in "Liaozhai Zhiyi". Russian readers mainly absorbed many issues of traditional Chinese culture from Alekseyev's translation of "Liaozhai". V. Alekseyev's translation of "Liaozhai Zhiyi" had a significant impact on Russian literature from the end of the 20th century to the beginning of the 21st century.

With the expansion of the influence of "Liaozhai Zhiyi" in Russia, the typical images and storylines in "Liaozhai Zhiyi" have gradually been borrowed and imitated by Russian writers. This article explores four aspects: the movement of character images, cultural symbols, and the misalignment during the movement process, as well as philosophical ideas.

The third chapter of this article explores the reasons and motivations for Russia's acceptance of Chinese legendary and supernatural novels represented by "Liaozhai Zhiyi" in the 20th century. Firstly, in the context of Westernization and the backwardness of national strength, as well as the failure of the Russo Japanese War, some Russians have turned their attention to the East in order to seek a way out for national development; Secondly, during the period of reassessment of the Russian national self-worth and fundamental changes in social public awareness, Russia urgently seeks ways to overcome spiritual loss and rebuild self-worth through absorption and learning of foreign cultures; Chinese supernatural and legendary novels gained the favor of Russians during this period due to their unique genre and style.

This article analyzes the introduction of Chinese cultural elements into 20th century Russian literature and the ideological and cultural demands behind the variation of Chinese culture in 20th century Russian literature, in order to explore the key points of literary relations, cultural exchanges, and cultural mutual learning between China and Russia. This will help to better promote the dissemination of Chinese literary classics beyond language and cultural barriers in the context of globalization.

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