

## THREE FROM THE SINO-EUROPEAN BABEL: CHERKASSKY, MALMQVIST, KUBIN AND TRANSLATION OF THE TWENTIETH CENTURY CHINESE POETRY IN EUROPE

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Dedicated to Wolfgang Kubin at his sixteenth birthday on December 15, 2005

The translation of modern Chinese literature in Europe started in the 1930s and 1940s,<sup>1</sup> and continued in 1950s and 1960s.<sup>2</sup> After the 1970s even more translations in different, especially Western European countries appeared.<sup>3</sup>

Not all translators of the last three decades of the twentieth century will be treated here. Only three, according to my knowledge, the most important, will be briefly analysed: Leonid E. Cherkassky (1925-2003), former Russian Sinologist working in Moscow, and later in Israel, Göran Malmqvist (\*1924), Professor Emeritus of Stockholm University and a member of the Swedish Academy, and Wolfgang Kubin (\*1945), Director of the Sinological Institute of Bonn University.

### 1

Leonid E. Cherkassky is not the oldest of the trio under review, but he was the first to begin in a measure far greater than his colleagues in Europe to devote himself to modern and contemporary Chinese literature. As a Sinologist he

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<sup>1</sup> Acton, H. and Ch'en Shih-hsiang trans. and ed., *Modern Chinese Poetry*. London, Duckworth 1936 and Payne, R. ed., *Contemporary Chinese Poetry*. London, Routledge and Sons 1947.

<sup>2</sup> Mathesius, B. and Průšek, J. (trans. and ed.), *Zpěvy staré a nové Číny (The Songs of Old and New China)*, Prague, Mladá fronta 1953; Guillerma, P., *La Poésie chinoise. Anthologie des origines à nos jours*. Paris 1957; *Novaia poezia Kitaia (Modern Chinese Poetry)*, Moscow 1959; Pisu, R., *Poesia cinese moderna*. Roma, Editori Riuniti 1962 and Šťovíčková, D.: *Stříbrný kůň (The Silver Horse)*. SNKLU, Prague 1964.

<sup>3</sup> For the sake of brevity of this contribution, I shall not enumerate them here.

did not start with the post-May Fourth 1919 poetry, but with the life and work of Cao Zhi (192-232).<sup>4</sup> After his monograph on Cao Zhi and another volume of Cao Zhi's poetry appeared on the book market, Cherkassky with some other then young and later leading Soviet Sinologists, had the possibility to visit the PRC in the year 1965/1966 and study there. Cherkassky used this occasion and read dozens of volumes of modern Chinese poetry mostly from the 1920s and 1930s, and after returning home, he wrote a series of different essays that appeared in print as *Novaia kitaiskaia poezia. 20-30-e gody (Modern Chinese Poetry. 1920s-1930s)*,<sup>5</sup> up to now the longest treatment of the subject in one European language.

Some years later another book, although a shorter one followed entitled *Kitaiskaia poezia voennykh let, 1937-1949 (Chinese Poetry of the War Years, 1937-1949)*,<sup>6</sup> the standard of which, is according to my opinion not so high as of the previous *magnum opus*, but this was caused by the quality of Chinese poetry, which was usually lower during the Anti-Japanese and Civil War than that in the previous period. The material for this book was also found in the libraries of Peking. What is to be highlighted now was Cherkassky's interest for the poets of the *Jiu ye pai* (Nine Leaves Group), although he could find and read only the poems of two of them: Tan Qi (\*1920) and Chen Jingrong (1917-1989).

Let us return for the while to Cherkassky's first monograph. Even now, thirty years after it appeared, the reader may read with some interest two chapters entitled "Simvolisty" ("Symbolists") and "Gruppa Novolunie" ("Crescent Moon Society"). In the former, a passage stands conspicuously out, where the author analyses the work of the "Poet of the Rainy Street". This is, as all experts on modern Chinese poetry know, a cover name for Dai Wangshu (1905-1950). Cherkassky has devoted relatively much space to an analysis of Dai's modest work (a total of 16 pages of the book counting altogether 496 printed pages!) He allotted more space to only a few other poets, for example Xu Zhimo (1896-1931) or Wen Yiduo (1899-1946). An outstanding part in the other chapter is that dealing with the last period of Xu Zhimo's creative activity, which presents, in conjunction with the preceding passages, an outstanding picture of Xu's life and work. Cherkassky devoted greater attention to Xu Zhimo than to any other modern Chinese poet – over 50 pages! The only exception was Ai Qing (1910-1996), as we shall see below. To do something like this needed quite a lot of civil courage in the Soviet Union. It was his ambition, although it remained only a *pium desiderium*, to write a monograph on Xu Zhimo. He told me that during his visit to Slovakia in 1982. It is a pity that his idea was never realized. There are shortcomings in Cherkassky's monograph, too. More than 20 pages for Jiang Guangci (1901-1931), a very poor poet, was certainly too much.

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<sup>4</sup> Cherkassky, L. E.: *Poezia Cao Zhi (Poetry of Cao Zhi)*. Moscow 1963.

<sup>5</sup> Moscow, Nauka 1972.

<sup>6</sup> Moscow 1980.

It seems to me that Cherkassky was, first of all, a poet and translator, and only then a literary historian. Between the 1960s and 1980s he translated hundreds of poems from the Chinese traditional, modern and contemporary literature. Originally a student of ancient Chinese poetry, he translated into Russian the poetry beginning with *yuefu* (2nd and 1st cent. B.C.) up to Su Dongpo (1036-1101). *Sorok poetov. Kitaiskaia lirika 20-40godov (Forty Poets. Chinese Lyrics of the 1920s-1940)*<sup>7</sup> comprises the period of the first and partly of the second monograph. As indicated in the title the works of forty poets are rendered here. Another book *Piataia strazha. Sbornik stichov (The Fifth Watch. A Volume of Poetry)*<sup>8</sup> presents the poetry of the 1930s and 1940s. It is more or less only another edition of poems by Ai Qing, Tian Jian (1916-1985), Zang Kejia (1905- ), Bian Zhilin (1910-2000), He Qifang (1912-1977), Li Guangtian (1906-1968), Ren Jun (\*1909) and Yuan Shuibo (\*191). All others from the forty poets are not introduced.

From Cherkassky's later translations the volume entitled *Trudny sychuanskie tropy. Iz kitaiskoi poezii 50tykh do 70tykh godov (Thorny Are the Sichuan Paths. From Chinese Poetry of the 1950s to 1980s)*<sup>9</sup> is important. Cherkassky does not mention the name of Li Bai (701-763), one of the greatest Chinese poets, who wrote once: "To climb to Heaven is easier than to overcome the Sichuan paths." "Sichuan paths" meant for Cherkassky the times in China before and during the Cultural Revolution.<sup>10</sup>

At the end of his translation activity Cherkassky with his Russian colleagues edited and published the book *Ai Cin. Slovo solnca (Ai Qing. The Words of the Sun)*,<sup>11</sup> with his introduction and own rendering of sixty one poems. Here his interest for Ai Qing, or at least the social demand of the Soviet cultural policy, prevailed over that for Xu Zhimo or Wen Yiduo.

After leaving Moscow for Israel, Cherkassky did not seem to work in the field of translation anymore. He wrote poetry in Russian and exchanged his poems with a charming woman poet Lorina Dymova. During our last meeting in Jerusalem (1996) he gave me a booklet with the title probably imitating Aleksander Blok: *Stikhy o prekrasnoi dame i ob odnom gospodine (Poems About a Beautiful Lady and one Gentleman)*. This collection appeared without indicating the time and place of publication.

Maybe my readers will allow me here to mention Cherkassky's words addressed to the participants of the international workshop concerned with the *Bible* and Chinese literature held in June 1996 in Jerusalem. Here he expressed his regret over the lost time and energy in much what of he has done in this realm of translation. Had he in mind the renditions of the works of low quality? He

<sup>7</sup> Moscow 1978.

<sup>8</sup> Moscow 1982.

<sup>9</sup> Moscow 1983.

<sup>10</sup> The introduction to this volume of poetry was written by the Soviet Sinologist and diplomat Nikolai T. Fedorenko, who lived in Chongqing during World War II.

<sup>11</sup> Moskva, Raduga 1989.

did not specify it. I made him, and the international audience, sure, that he had made a lot of good work in spreading Chinese poetry to the Russian speaking public and for the scholarly analysis of many of these works in the literary history.

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The love for Sichuan is most typical for Göran Malmqvist. His wife Chen Ningzu was born there and he himself lived in this province in the years 1948-1950 studying Sichuanese dialect. Malmqvist is in love with all Sichuanese. If Cherkassky was a scholar who followed his aim very systematically and devoted to this work some decades of his life, Malmqvist was a *Feinschmecker* who, in the field of modern Chinese poetry, always searched, with some exceptions, after the poets (or other men of letters) who had something to do with Sichuan by their birth, life, or description of Sichuan's "thorny paths" and of its fantastic beauties and peculiarities.

One of those exceptions was Mao Zedong's poetry. In this he was very different from Cherkassky, who, as far as I know, never translated one of Mao's poems. Malmqvist was possessed by this poetry from the eve of the Cultural Revolution (May 1966)<sup>12</sup> up to the year 1979 when he dedicated his study entitled "*Strangely Fair, the Flowers on the Battlefield*". *On Inverted Themes in Mao Zedong's Poetry*, to the well-known German Sinologist Herbert Franke and published it in the *Festschrift Studia Sino-Mongolica*.<sup>13</sup> This study, one of the best written on this subject, is a testimony for the spirit of those times. Written at the end of the Cultural Revolution, or slightly later, it was an indirect protest against the strains of many military ultraleftists, some of them even Sinologists working in his vicinity. I personally do not believe that strangely fair flowers exist on the battlefields. Flowers made of blood cannot be beautiful. Otherwise was Malmqvist very educated and sensitive scholar able to enjoy the aesthetic value of Mao's poetry. The most important contribution of Malmqvist in this field of interest is the book: Mao Zedong, *Den långa marschen (The Long March)*,<sup>14</sup> with thirty eight translated and annotated poems. In the same year 1973, this book was published in a Danish version under the title: *Den lange March*.<sup>15</sup>

Malmqvist was similar to Cherkassky for his sympathy for the work of Wen Yiduo, but not so much for Xu Zhimo. In 1971 he published the essay "Wen Yiduo (1899-1946), poet och kritiker" "(Wen Yiduo, Poet and Critic)" in a mim-

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<sup>12</sup> Malmqvist's rendition of seven of Mao Zedong's poems was published in the journal *Ord & Bild (Word and Image)*, 5, 1966, pp. 437-441.

<sup>13</sup> Wiesbaden, Franz Steiner Verlag 1979, pp. 363-369.

<sup>14</sup> Enwall, J. and Sandgren F. (comp.), "The Publications of Göran Malmqvist", in: Enwall, J. (ed.), *Outstretched Leaves on His Bamboo Staff. Studies in Honour of Göran Malmqvist on his 70th Birthday*. Stockholm, The Association of Oriental Studies 1994, pp. 283.

<sup>15</sup> *Ibid.*, pp. 283-285.

eographed version,<sup>16</sup> and later one essay on Wen Yiduo and some of his poems appeared in Swedish journals.<sup>17</sup>

The authors and editors of *A Selective Guide to the Chinese Literature 1900-1949*,<sup>18</sup> an important compendium of short critical essays on modern Chinese novels, short stories, dramas and poetry in four volumes, were slightly surprised when in 1979, G. Malmqvist overtook the responsibility to be in charge as Editor-in-Chief of this publication. For many of them he was more a scholar of Chinese antiquity whose publications included *Studies on the Gongyang and Guliang Commentaries* which appeared in the prestigious *Bulletin of the Museum of Far Eastern Antiquities* in three installments in the years 1971, 1975 and 1977, or for his studies on classical Chinese literature or grammar.<sup>19</sup> He was a very good choice for this responsible job, maybe the best of all among the Europeans interested in modern Chinese poetry.

For many years Malmqvist was a "humble servant" for all contributors, supplying them with hardly obtainable books and even with one bibliography: *Poetry Collections 1900-1949: A Provisional List. European Association of Chinese Studies Project on Modern Chinese Literature 1900-1949*, Stockholm 1980 (mimeographed edition).<sup>20</sup> Very often he addressed them with the letters full of important instructions usually ending with slightly Chanist poems of Yang Jifu (1904-1962), which "served to encourage contributors who have respected the deadlines, and to reprimand those who have not."<sup>21</sup> Malmqvist addressed the readers of the first volume of the compendium with a short Yang's poem:

"I stamp my foot on the wooden bridge;  
I want to hear how it sounds."<sup>22</sup>

Yang Jifu, for all of us completely unknown poet, was of course, born in Sichuan. Later Malmqvist published the translations of his poems into English in the *Renditions* (Hong Kong), 16, 1981, pp. 62-67. Even earlier Yang's poems appeared in Swedish in the journal *Radix*, 2, 4, 1979, pp. 38-56. He Qifang, also a Sichuanese, was one of the authors of the prefaces to this translation.

Another Taiwanese poet of Sichuanese origin, Shang Qin (\*1930) is a favourite poet of G. Malmqvist. Before his translation Shang Qin, a talented and sympathetic man, whom I met a few times in Taipei and in Holland (Leiden), was unknown in the West. Malmqvist's English rendition appeared in the booklet *Shang Ch'in. The Frozen Torch. Selected Prose Poems*, London, Wellsweep Press 1992. Recently some of these poems by Shang Qin poems appeared in a

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<sup>16</sup> Leiden, E.J. Brill 1988-1990.

<sup>17</sup> Enwall, J.: op. cit., pp. 279-281, 286 and 288.

<sup>18</sup> Ibid., p. 290.

<sup>19</sup> Malmqvist, G., "Preface", in: *A Selective Guide to Chinese Literature 1900-1949*. Vol. 1, p. XII.

<sup>20</sup> Loc. cit.

<sup>21</sup> Stockholm, Forum 1992.

voluminous and very important publication *Frontier Taiwan. An Anthology of Modern Chinese Poetry*, ed. by Michelle Ye and G. Malmqvist, New York, Columbia University Press 2001, 490 pp.

In contrast to Cherkassky who did not even mention the *Menglong shipai* (Misty Poets) of 1979 and the poets of later orientations, precisely these form the target of Malmqvist's most active endeavours. Malmqvist's home in Stockholm, is a Mecca of Chinese writers (including poets) coming to or living in Europe. They bring their new books, or even unpublished manuscripts. Bei Dao (\*1949) and Gu Cheng (1956-1993) were the first who attracted his attention more than others. His translation into Swedish under the title *Stranden och det bortskämda barnet* (*A Shore and a Pampered Child*), Höganäs, Wiken 1983, 349 pp., is a proof of it. These two and their companions from the "misty" group: Shu Ting (\*1952), Mang Ke (\*1950), Yang Lian (\*1955), Jiang He (\*1949-) and Yan Li (\*1954) were selected for another of Malmqvist's volumes: *Idag! Sju unga röster från Kina* (*Today! Seven New Voices from China*) published in the same house as the previous one in 1986, 244 pp.

After his first meeting with Göran Malmqvist in 1987, Gao Xingjian (\*1940), Nobel Literature Prize Laureate for 2000, became Malmqvist's favourite Chinese writer. It was, among others, Gao's short story published in Chengdu, Ningzu's *guxiang*, the city where she was born, that made them good friends. After Gu Cheng died, Bei Dao and Gao Xingjian, were, according to Malmqvist's inner conviction, the best adepts for Nobel Prize. According to my opinion, Gao won this "battle", at least to some extent, also because *Lingshan* (*Soul Mountain*), translated into Swedish by Malmqvist under the title *Andarnas berg* (*Mountain of Spirits*),<sup>23</sup> contains on its pages much connected with Göran's and Ningtsu's Sichuan, its people and natural milieu.

Malmqvist's interest for Taiwanese poetry in the last years is deluding to some extent. Mostly he is interested in the poetry of this island after 1960 which follows the poets of the Nine Leaves Group on the Mainland in the early 1940s. Even when he was enthralled by some leading poets of contemporary Taiwan, he translated, as far as I know, only the poems by Shang Qin and Ya Xian (\*1932), the poetry of the last contains "clear echoes of Rilke's work".<sup>24</sup>

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Wolfgang Kubin is the youngest among the trio under review in this essay. Like Cherkassky and Malmqvist, he started his scholarly career as a student of

<sup>22</sup> Malmqvist, G., "On the Development of Modern Taiwanese Poetry". *Asian and African Studies* (Ljubljana), 5, 1-2, 2001, p. 144.

<sup>23</sup> Wiesbaden, Otto Harrassowitz 1976. Some parts of it appeared in Chinese in the book: *Cong zui xiao de kenengxing kaishi* (*To Begin from the Smallest Things*). Peking, Renmin wenxue chubanshe 2000, pp. 384-395.

<sup>24</sup> Stuttgart, Franz Steiner Verlag 1985. The book appeared in the Chinese version as: *Zhongguo wenren de ziranguan*, Shanghai, Zhongguo wenhua congshu 1990.



traditional literature. His first book *Das lyrische Werk des Tu Mu (803-852)* appeared in 1976<sup>25</sup> in the German original and later, in 2000, in a Chinese rendition. His later work *Der durchsichtige Berg: Die Entwicklung der Naturanschauung in der chinesischen Literatur* appeared in 1985 in German and in 1990 in Chinese version.<sup>26</sup> In the same year as Kubin's monograph on Du Mu, his essay on Dai Wangshu was published in the *Festschrift* dedicated to his mentor Professor Alfred Hoffmann.<sup>27</sup>

Kubin in his young years did not remain untouched by the contemporary tendencies among the young Sinologists in the West, and these brought him near to the modern and contemporary Chinese literature in general and poetry in particular.

The most representative among his books of translation of modern Chinese poetry, according to my opinion at least, is the selection entitled *Nachrichten von der Hauptstadt der Sonne. Moderne chinesische Lyrik 1919-1984 (News From the City of the Sun)*.<sup>28</sup> This book appeared at a time of fascination with things Chinese in Western Europe and its title follows partly the title of the well-known cycle of Bei Dao: *Taiyangcheng zhaji*, a series of short stanzas that gave the name also to Bonnie McDougall's book of renditions of Bei Dao's poetry from the year 1983.<sup>29</sup> For Kubin, I suppose Bei Dao was (or maybe now still is) the greatest contemporary poet from the PRC, although he thought sometimes, in 1992, that it was probably Gu Cheng.<sup>30</sup> Kubin translated more from Bei Dao, but he wrote more about Gu Cheng, to whom he had closer relations. Gu Cheng even lived some months in Kubin's flat in Berlin before his uxoricide and suicide. Among the sixteen poets between Bing Xin (1900-1999) and Gu Cheng, we find Mao Zedong's six poems, and that is probably all Kubin translated from him. We do not find Yang Lian among the poets in the selection under review, although later Yang became his favourite poet. Kubin rendered into German his *Mianju yu eyu (Masken und Krokodile)*,<sup>31</sup> together with his poems on Sils-Maria, Switzerland where Nietzsche lived in his most productive years, and on Berlin, where Yang Lian lived for one year in 1991. We find there eighteen out of twenty seven from sonnets by Feng Zhi (1905-1993). Later in 1987, at the time when Feng Zhi was awarded the Inter Nationes Prize in Bonn, Kubin translated all the poems of *Shisihang ji (The Sonnets)*.<sup>32</sup>

<sup>25</sup> Kubin, W., "Tai Wangshu (1905-1950): Ästhetizismus und Entsagung. Ein Beitrag zur modernen chinesischen Dichtung vor 1949". In: *China. Kultur, Politik und Wirtschaft*. Tübingen und Basel 1976, pp. 71-88.

<sup>26</sup> Frankfurt am Main, Suhrkamp 1985.

<sup>27</sup> McDougall, B.S. (trans. and ed.), *Notes from the City of the Sun: Poems by Bei Dao*. Ithaca, New York, Cornell University 1983.

<sup>28</sup> Personal communication during our meeting in Berlin, Wartenburg Street 7, February 12-13, 1992.

<sup>29</sup> Berlin und Weimar, Aufbau-Verlag 1994.

<sup>30</sup> Kubin, W. (trans.), *Die Sonette des Feng Zhi*. Frankfurt am Main, Suhrkamp 1985.

<sup>31</sup> Stuttgart, Edition Solitude 1996.

<sup>32</sup> Munich, Hanser 1991.

Three Chinese poets have been most translated by Wolfgang Kubin: Yang Lian, Bei Dao and the Hong Kong poet Liang Ping-kwan (Liang Bingjun) (\*1949). He translated another booklet of Yang Lian's poems in 1996: *Dahai tingzhi chu* (*Der Ruhepunkt des Meeres*).<sup>33</sup> In the last years he is, I suppose, mostly fond of Bei Dao and Leung Ping-kwan. Bei Dao's *Taiyangcheng zhaji* appeared in Kubin's rendition under the title *Notizen vom Sonnenstaat*,<sup>34</sup> in 1991 and another volume by Bei Dao entitled *Zhan hou* (*Post Bellum*)<sup>35</sup> was published ten years later. Leung Ping-kwan is relatively later "discovery" of Kubin. Leung was in Berlin from June 1998 to January 1999 and both Kubin's translations were done shortly afterwards. The first one *Shulai de zhengzhi* appeared in Kubin's German version under the title *Von Politik und den Früchten des Feldes*.<sup>36</sup> The second is *Huaniao zhiyi* (*Seltsame Geschichten von Vögeln und Blumen*).<sup>37</sup> Maybe, Kubin and Leung are similar to each other as poets and human beings. They are *gourmands* and *gourmets*, they like to travel through the many countries of the world and they put everything exciting and poetical they have seen and experienced into the verses. Kubin is writing (or at least in his mind composing) poetry even during the pauses at the workshops or conferences. One of his most beautiful cycles of poems is *Dieses Jahr in Jerusalem* (*This Year in Jerusalem*), written for the Israeli Sinologist of Polish origin Irene Eber, on the occasion of the international workshop on the *Bible* and China, Jerusalem, mentioned above, where he participated.<sup>38</sup> Sometimes he dedicates his poems to the Chinese poets: Bei Dao, Yang Lian, Leung Ping-kwan or Yip Wailim (Ye Wei-lian) (\*1937),<sup>39</sup> now at the University of California, La Jolla, an originally Taiwanese poet. The last one is more or less an exception.

As far as I know, only one Taiwanese poet is within the framework of Kubin's translation activity: Zheng Chouyu (\*1933), to whom he devoted one of his essays.<sup>40</sup>

Kubin did not prefer Sichuan, or other places in the vast territory of China, as did Malmqvist. Sometimes he met the Chinese poets in one of his three flats in Bonn, Vienna and Berlin. Another flat in Berlin, hired by the German Academic Exchange Service (Deutsche Akademische Austauschdienst) for the Chinese poets visiting Germany, Storkwinkel Street 12, was another meeting place for Kubin and his favourite poets. Mostly those who went through these places were among those who were selected for his translation activities. Otherwise he propagated, and rendered into German not only his personal friends – more than 50 altogether.

<sup>33</sup> Ibid., 2001.

<sup>34</sup> München, Hanser 1991.

<sup>35</sup> Ibid., 2001.

<sup>36</sup> Berlin, DAAD 2000.

<sup>37</sup> Hong Kong, Samizdat 2000.

<sup>38</sup> Kubin, W., *Das neue Lied von der alten Verzweiflung*. Bonn, Weidle Verlag 2000, pp. 48-60.

<sup>39</sup> Ibid., pp. 79-81, 86-90 and 96-102.

<sup>40</sup> Kubin, W., "The Black Knight on the Iron Horse: Cheng Ch'ou-yü's Poetical Version of the Passing Lover." In: Goldblatt, H. (ed.), *World Apart. Recent Chinese Writing and its Audiences*. Armonk, New York, M.E. Sharpe, Inc. 1990, pp.138-149.



Up to now the last two of them seem to be Zhang Zao (\*1962), a post-Misty poet from Changsha, living now in Tübingen, Germany<sup>41</sup> and Zhai Yongming (\*1995), living in Chengdu, Sichuan Province.<sup>42</sup>

He regards the latter as one of the best woman poets of China.

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Of all the three most engaged translators of modern Chinese poetry in Europe, Leonid E. Cherkassky was the most systematic and his introduction of this poetry in the former Soviet Union and in the Central European countries was of the longest duration. He translated the works of many more poets than his other colleagues in Europe. His two monographs on the Chinese poetry in the years 1919-1949 are more comprehensive than the works of other scholars, although what he translated (or wrote about) was not always of high quality.

Göran Malmqvist was much better in judging the literary qualities of the original works, although his preference for the works written by Sichuanese authors, or depicting this province, was to some extent a block for bringing to Scandinavian or European readers a broader picture of modern Chinese literature of the post-1979 period. Malmqvist started where Cherkassky finished.

Wolfgang Kubin is more similar to Malmqvist than to Cherkassky. Like Malmqvist, he devoted most of his attention to Bei Dao, Gu Cheng, Yang Lian and partly to Shu Ting, although the last one was probably interesting to him as an object of scholarly research.<sup>43</sup> She was also one of the fellows of the German Academic Exchange Service in the year 1996/1997.

I hope that my readers, and especially the last two great translators under review, whom I regard as my friends, will forgive me that only a part of their activities in the realm of the introduction of modern Chinese poetry to the European readership has been analysed and appreciated here. The space and time allowed for this purpose do not allow me to perform my task as is right and fitting. Alas, Lyonka Cherkassky cannot read my review of his translation work anymore.

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<sup>41</sup> Zhang Zao, *Briefe aus der Zeit (Chun qiu lai xin)*. Trans. by W. Kubin. Eisingen, Heiderhoff Verlag 2000.

<sup>42</sup> Zhai Yongming, *Kaffeehauslieder*. Trans. by W. Kubin from the different manuscripts. Bonn, Weidle Verlag 2004.

<sup>43</sup> Kubin, W., "Your Body: Literature as Wound – Remarks on the Poetry of Shu Ting." In: Barlow, T.E. (ed.), *Gender Politics in Modern China: Writing and Feminism*. Durham and London, Durham University Press 1993, pp. 137-150.