

**Research on Indian Literature in China: Individual
Scholarship and Institution Building (1950-2010)**

*Thesis Submitted to Jawaharlal Nehru University for the
award of the degree of*

DOCTOR OF PHILOSOPHY

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DECLARATION BY THE CANDIDATE

This thesis entitled **Research on Indian Literature in China: Individual Scholarship and Institution Building (1950-2010)**, submitted for the award of the degree of **Doctor of Philosophy**, is an original work and has not been submitted so far for any degree or diploma of any University or Institution.

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We recommend that the thesis be placed before the examiners for evaluation for the award of Ph. D. Degree of this University.

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LIST OF ABBREVIATIONS

| | |
|--------------|---|
| PRC | People's Republic of China |
| CAS | Chinese Academy of Science |
| CASS | Chinese Academy of Social Sciences |
| CPC | Communist Party of China |
| GLF | Great Leap Forward |
| GPCR | Great Proletarian Cultural Revolution |
| PLA | People's Liberation Army |
| SA Institute | South Asia Institute |
| ICSSR | Indian Council of Social Science Research |
| MOU | Memorandum of Understanding |
| ISC | India Studies Centre |
| CIS | Center for Indian Studies |

Introduction

India and China are ancient civilizations of the world as they have been one of the earliest settled and stable communities with refined expressions in various art forms. They have independently grown as civilizations as they built cities, invented their own forms of writing, learned to make pottery and use metals, raised domesticated animals, and created fairly complex social structures with class systems. At a particular time in history of living together as neighbours, they started to observe and learn from each other, and thus began thousands of years of cultural interactions.

The narrative of cultural interactions between these two ancient civilizations through history is unmatched in the world. It has been established from records that they have been good neighbours for over two thousand years, enriching each other through cultural exchanges encompassing both the spiritual and the material realms of human existence. Many scholars feel that there has not been any other pair of civilizations that have interacted quite in this manner. As has been said by Ji Xianlin,

“China and India, standing in the Asian continent, have been neighbours created by Heaven and constructed by Earth. Viewing from the entire human history, there are four great cultural systems inclusive of those of Chinese and Indian which may be described as half of the cultural treasury of humanity. This is terrific!”¹

Even though India and China are two distinct civilizations, there are geographical areas and intellectual as well as conceptual aspects in which they have interacted closely giving rise to a rich multilayered multi-stranded cultural interface. The practice of trying to know and study each other’s culture, therefore, is a major component of India-China cultural interaction. It must also be mentioned that from a civilizational interaction perspective the journey of cultural interactions between India and China, has often been periodized in accordance with the distinctive characteristics of each period in the way the interactions happened and in the way one left its imprint

¹ Ji Xianlin 季羨林, 中印文化交流史(History of Sino-Indian cultural interaction) Beijing: Xinhua Press, 1991, p. 2; translation taken from Tan Chung, “Created by Heaven and constructed by Earth: The two-in-one subcontinent of *Chindia*”, Keynote Address delivered at the International Conference on ‘China, India and the Subcontinent: At the Crossroads of the “Geo-Civilizational” and the “Geo-political”’, September 21, 2014, Visva-Bharati, Santiniketan.

on the other.² It is also believed that much of the commonalities between Indian and Chinese cultures rose from their common Himalayan origin and their mutual interactions and vibrations thereafter. Of our many common characteristics, perhaps the most evident are the mode of thinking and scope of imagination seen in these two cultures. For instance, in China, during the Song dynasty there arose an expression 天人合一 (unification of nature and mankind), which is very similar to the Indian concept *Brahmatmaikya* (unity of Brahma and Atma)³, which appears first in one of the Upanishads. It was later accepted as the main philosophical thought by the Vedanta. Hinduism, which is popular in India today, also finds the concept of *Brahmatmaikya* as its theoretical basis.

One of the natural ways in which two civilizations look at each other is by interactions through literature and art. Especially Literature attracts the attention of not only the intellectuals or academic circle but also the common people through legends and fables, as it provides a glimpse into the culture and traditions of the other. According to Chinese legends, creators of the Chinese race, Fuxi and Nuwa were brother and sister as well as husband and wife. Similarly in Indian legend recorded in the Vedas, brother and sister Yama and Yami cohabited to give birth to the Indian race. It is unclear whether these coincidences occurred naturally to both traditions or resulted from one influencing the other.

The cultural exchange between India and China is known to have been carried out through the Silk Route (Central Asian Route); Southern Silk Route (Assam-Myanmar and Yunnan Route); the Tibet, Nepal and Bhutan Route; and the Maritime Silk Route or the Sea Route. It is rather difficult to establish when exactly the Indian Literature found its way into Chinese society. However, according to many scholars Han Emperor Ming (28 AD - 75 AD) (years of reign: 57 AD - 75 AD) had sent emissaries to the “Western Regions” (from Central Asia up to India) to invite Buddhism to

² The perspective about this periodization is not uniform across academic circles, in fact, even in China there is a difference of opinion about how to periodize India-China cultural interactions. According to Xue Keqiao's *History of China India Cultural Interactions*, in China there are three popular perspectives on the issue of periodization which are proposed by three eminent scholars of Indology: Fang Hao, Jin Kemu and Ji Xianlin. However, for the purpose of this study we will be following the periodization used in the *Encyclopedia of India-China Cultural Contacts*, which is a product of a collaborative venture between the governments of People's Republic of China and Republic of India and are compiled by Indian scholars and Chinese scholars.

³ Chung Tan, *Himalaya Calling*, New Jersey: World Century Publishing Corporation, 2015, p63

China⁴, and thus began sustained interactions between the two civilizations. Indian literature is believed to have reached China in an age even before the use of scripts, as some of the Indian characteristics can be seen even in myths and legends of Chinese oral tradition. For instance, according to Ji Xianlin, the Chinese expression 厥利维何，而顾菟在腹 *Jueli wei he, er gutu zai fu* (which can be found in Qu Yuan's poem 天问 *Tianwen*, speculates that the dark spot on the moon is perhaps a rabbit in its belly), has originated in India. 'gutu' has been regarded as a rabbit since Han Dynasty (206 BC to AD 220), he argues that the well known 'Rabbit in the moon' is in fact not a Chinese concept but Indian, a concept found in the *Rig Vedas* going back to the 15th century BC. The concept was also found in the *Jataka* and other Buddhist literature. Eminent Buddhist scholar monk Xuan Zang also mentions about the 'Rabbit in the moon' story in his famous work 《大唐西域记》 *Datang Xiyuji*.⁵

It has been documented in many sources that in the period between 1st-6th century CE many Indian monks started travelling to China for the translation of *sutras* and propagating Buddhist teachings, while Chinese monks started coming to India to study in Indian seats of learning. It is in this period that Buddhism started to have deep impact on Chinese society and many aspects of Chinese life. The influence of India and Buddhism could also be seen in the development of language and linguistics in China as various Buddhist concepts and words such as *Sramana/ Sramanera* (seen in *Poetry of West Capital* by Zhang Heng which is found in his representative work 《二京赋》 *Poetry of Two Capitals*, included in Fan Ye's 《张衡传》 *Biography of Zhang Heng*; the Chinese word for *Sramana/ Sramanera* became 沙彌 *shami*) and *Upasaka* (seen in Fan Ye's 《后汉书》 *History of Later Han Dynasty*, the Chinese word became 優婆塞 *youposai*) started to get incorporated into the Chinese language and literature. The Chinese word for alphabet 'Zimu'(字母) was first seen in the translation of *sutras* in the 5th century and compilation of dictionaries

⁴ 'According to historical records, in 67 CE, Emperor Han Mingdi dreamt of a golden person. He then sent messengers towards the West in search. In 68 CE, Indian Monks, Kāśyapamātanga and Dharmaratnawas, on invitation arrived in Luoyang on a white horseback carrying Buddhist scriptures and statues'. As cited in *Encyclopedia of India-China Cultural Contacts Vol I*; New Delhi, Public Diplomacy Division, PD, MEA, GOI, 2014, p 173.

⁵ For a detailed reference please see Deepak BR, "Indian Literature in China", George P.A, *East Asian Literatures: An Interface with India*, New Delhi, Northern Book Centre, 2005, pp. 217

also began around the same time. Adaptations of Buddhist figures and stories like *Jataka Tales* could be seen in China in this period.

By the 6th Century, Buddhism had started to blend into Chinese culture and society and new concepts on life, world and mortality started to evolve and got reflected in the literature. The Chinese literature witnessed the arrival of new and unusual phenomenon: ghosts, gods, and supernatural beings, this phenomenon rich in Indian characteristics had not been seen in Chinese literature before. The most striking theme was that of 隐私地狱 or *naraka* or hell and 因果报应 which means getting rewards based on your *karma*. Ji Xianlin has mentioned that even though China might have had the concept of *naraka*, before the arrival of Indian people and Indian literature in China, this concept was ambiguous and blurred. With the introduction of Indian literature, these concepts took definite shape. So much so Indian figures were directly adopted into Chinese ways of life, for example China's 阎王 *Yan wang* is the Indian *Yama Raja*.⁶ It also became fashionable to write poetry on topics related to Buddhism. In the period between the 6th – 10th centuries a significant impact of Indian literature and Buddhist literature in particular, could be seen in Chinese literary works. Buddhist principles, concepts, vocabulary etc. seeped into all aspects of Chinese literature bringing about the creation of new genres. One such genre is 'Bianwen' (变文), which emerged in this period and was used as a tool by monks to teach Buddhist teachings in simple popular language. Much of its content was taken from Buddhist scriptures; a typical example of such incorporation is 《目连救母变文》 *Mulian jiumu Bianwen*. Ghost stories called 志怪小说 'Zhiguai xiaoshuo' were inspired from Buddhist stories and scriptures and were introduced into Chinese literature; such stories were not seen before as Chinese schools of thought like Confucianism neither believed in nor discussed ghosts. Among the tales of mystery and supernatural were works like Gan Bao's (3rd, 4th century) 《论妖怪》 *Discussing Ghosts*, 《搜神记》 *Searching Dieties*, Liu Yiqing's (403-444 CE) 《幽明录》 / 《幽冥录》 *Record of the Nether World*. Short novels called 'Tangchuanqi' (唐传奇) were also introduced in this period which had traces of Indian influence. 《柳毅传》 *Liu Yi Zhuan* (*Legend of Liu Yi*) was a story about Liu Yi marrying the daughter of a dragon, and 《南柯太

⁶ For details refer to Yu Longyu, 中印文学关系源流 *Zhongyin Wenxue guanxi yuanliu* (*The Origins of Sino-India Literary Interactions*), Hunan: Hunan Literature and Art Publishing House, 1987, p118

守传》 *Nanke Taishou Zhuan (Legend of Nanke Prefecture Chief)*, is a story of a man who falls into an ant hole and later becomes official of the ant kingdom and settles there. These were not just fantasy stories but also obliterated the barrier between the animal and human world, something very reflective of the creativity and imagination of ancient Indians and Buddhist thought. Both *Bianwen* and *Tangchuanqi* were not only rich in Indian content but they had striking similarity with the Indian literary tradition of writing found in Buddhist sutras, *Mahabharata*, *Ramayana*, *Jataka* and *Panchatantra*. During this period i.e. the Tang dynasty, Buddhism reached its peak and it was reflected in Tang poetry that were deeply impacted by Buddhism as almost all the great poets then were influenced by Buddhism, for e.g. 王维 Wang Wei (710-760), 白居易 Bai Juyi (772-846), 李白 Li Bai (701-762), 杜甫 Du Fu (712-770). Chinese literary theories such as poetics and Tang legends also reflected rich imagination, concepts and ideas characteristic of ancient Indian thinking.

During the period from 10th to 13th Century, Buddhism had become further assimilated into the Chinese way of life. This period saw novels written about real events in history reflecting the social influence of Buddhism and its status in Chinese society at the time. For instance, 《北梦琐言》 *Beimengsuoyan* written by Sun Guangxian in 9th-10th Century dwelt on themes such as “Reinvigorating Buddhism”, “Blood writing in Chinese Buddhism” and so on.⁷ Novels were also written about miscellaneous and strange events clearly coming from Buddhist ideas; for instance, Liu Fu’s 《青琐高议》 *Qingsuogaoyi* is a collection of novels in the tradition of Tang Legends, it clearly reflected the influence of Buddhism. There was *Record of Kind Cloud* that spoke about a dreamland; *Record of Foreign Fish* which is a story of the daughter of a dragon who settled a debt of gratitude with jewels; *Record of Killing a Chicken* and *Record of Killing a Cat* that narrated the story of paying the price for killing; *Record of a Benevolent Deer* narrates a story of a time Emperor Chuyuan chased after a flock of deer when he was hunting in Yunmeng Lake; to protect his flock, the Deer King confronted Emperor Chuyuan and proposed that he would be

⁷ Sun Guangxian’s (901-968) 北梦琐言 *Beimengsuoyan* in the 9th and 10th century follow the tradition of novels recording personalities and weird events in the 3rd to 6th century, rather than inheriting Tang legends. His works recorded actual events and had a certain value as historical data. The contents such as “Reinvigorating Buddhism”, “Blood writing in Chinese Buddhism”, “Crash Sarira” reflected the status and social influence of Buddhism at that time, and indicated the transmission of Esoteric Buddhism.

willing to supply one deer to Emperor Chu every day. The Emperor was moved and instead of taking the offer he issued a ban on killing of deer. The Deer King felt much indebted and gave the Emperor Chu support in war. Even after the Tang period Buddhism continued to have an impact on development of poetry as prominent poets of this period like 苏轼 Su Shi (1036-1101) were greatly influenced by Buddhism. Literary theories and dramas of this period also revolved around Buddhism.

The period of 13th -18th century saw decline of poetry but still many poems were produced with Buddhist ideas like Yuan Haowen's (1190-1257) 《少林》 (*Shaolin*). As poetry was declining, other literary forms replaced it. The classical novels written in the Ming and Qing period often had Buddhist set ups and protagonists and the doctrine of Buddhism were the main idea of these novels e.g. 《剪灯新话》 (*New Stories Told while Trimming the Wick*) by Qu You (1341-1427) and Pu Songling's (1630?-1715) 《聊斋志异》 (*Strange Stories from a Chinese Studio*). The highlight of this period are the novels written in the vernacular or spoken language of the ordinary people⁸, represented by 《水浒传》 (*Water Margin*), 《三国演义》 (*Romance of the Three Kingdoms*), 《西游记》 (*Journey to the West*) and 《红楼梦》 (*A Dream of Red Mansions*), all deeply marked with Buddhist features, especially 《西游记》 (*Journey to the West*) by Wu Chengen (1510-1582) based on the story of Xuanzang's legendary pilgrimage to India for Buddhist scriptures. The theme and language of the novel is influenced by Buddhism and reflects the cultural communication between India and China. The main character in the novel is Sun Wukong, a monkey, who protects the monk scholar Tang Seng from various difficulties on his journey to the West. The first seven chapters of the novel are about Sun Wukong, Tang Seng and his journey, the rest of the novel is about the entire process of seeking Buddhist scriptures. Other novels and dramas were also produced based on Wu Chengen's 《西游记》 (*Journey to the West*) indicating that Buddhism and India were growing as areas of interest among the Chinese people. Poetic drama

⁸ Literary critic Andrew H. Plaks, in *Four Masterworks of the Ming Novel* (Princeton, New Jersey: Princeton University Press, 1987), pp. 497-98, argues that Ming period novels like *Romance of the Three Kingdoms*, *Water Margin*, *Journey to the West*, etc. were a technical breakthrough reflecting new cultural values and intellectual concerns. The narrative conventions used were developed from earlier story-tellers, such as the episodic structure, interspersed songs and folk sayings, or speaking directly to the reader, but these were ironic narratives whose seeming familiarity camouflaged a Neo-Confucian moral critique of late Ming decadence. (Accessed at <https://wenku.baidu.com/view/5eca8f8fde80d4d8d05a4f22.html?re=view> on 13th may 2017)

developed during this period and most, if not all, were rooted in Buddhism and preached and promoted Buddhist thought. For instance, the drama 花木兰传奇 (*Mulan*) which was about one of Buddha's 10 principal disciples-Mahamaudgalyayana, has been constantly adapted and renewed to be performed for over 700 years.

During the late 19th century and the first half of 20th century, there were further developments in India-China literary interactions. Gradually the focus of the scholars extended beyond Buddhism to other areas of Indian literature like the four Vedas, the Epic Sagas, works of prominent Indian writers like Kusa and Kalidasa etc. Scholars like 梁启超 Liang Qichao (1873-1929), 鲁迅 Lu Xun (1881-1936), 苏曼殊 Su Manshu (1884-1918) started producing works related to India and translating classical works of Indian literature. When Rabindranath Tagore received the Nobel Prize in 1913 and later visited China in 1924, there was a strong 'Tagore Wave' in China. Between 1921 and 1924, over 50 selections or entire collection of Tagore's poems from various works were published in various journals and papers across China, along with around 14 publications of his dramas, 27 of his short stories, and 39 of his speeches and articles that were published in various journals in China. Between 1925 and 1948, some 54 publications of Tagore's poems, drama, short stories and articles were published throughout China. He was a great inspiration for Chinese poets like 郭沫若 Guo Moruo (1892-1978), 谢冰心 Xie Bingxin (1900-1999), 徐志摩 Xu Zhimo (1896-1931) etc., many of whom proudly acknowledged having been influenced by Tagore⁹. Many scholars during this period also made outstanding contributions to studies and translation of Indian literature like Xu Dishan (1893-1941) who translated Indian folktales and compiled books like 《孟加拉民间故事》 (*Folktales of Bengal*) (1928), 《太阳底下降》 (*Descendance of the Sun*) (1935) etc. and published a book on Indian literature from the Vedas to Tagore called 《印度文学》 (*Indian Literature*) (1930); Zheng Zhenduo (1898-1958) published translations of Tagore's *Balaka* (飞鸟集 *Stray Birds*) (1922), *Shishu* (新月集 *Crescent Moon*) (1923) etc., and also did comparative studies of Indian and Chinese folk literature in 《中国俗文学史》 (*History of Chinese Folk Literature*) (1938); Ji Xianlin (1911-2009) made a compilation of the Indian fables which mainly related to *Panchatantra*

⁹ A detailed account of Tagore's influence on works of Chinese poets can be found in Chapter IV

and Jataka Tales. He also wrote several comparative studies like 《梵文<五卷书>：一部征服了世界的寓言童话集》 (*Sanskrit Panchatantra: a collection of Fables and Fairy Tales Conquering the World*), 《从比较文学的观点上看寓言和童话》 (*View Fables and Fairy Tales from the perspective of Comparative Literature*), 《三国两晋南北朝正史与印度传说》 (*History of the Three Kingdoms, Eastern and Western Jin and Northern and Southern Dynasties and Indian Legends*) etc.

Scope and Objective of Research

It is evident from the historical overview that the kind of work undertaken during a given period was very different from the others. Just like there are different characteristics of cultural interactions in different periods in history, there is also different ways in which the two cultures look at each other. In the ancient times when Buddhism was the vehicle of cultural interaction, the kind of research happening on India was mostly through Buddhism and related to translation of sutras, creating fables, and introduction of styles and genres of literature influenced by Buddhism etc. As the socio political backdrop changed, the kind of research happening also shifted its focus. The 18th – 19th century, the study of each other's cultures was driven by common anti-imperialist feelings.

After the establishment of the People's Republic of China (PRC) on October 1, 1949, India and PRC established diplomatic relations on April 1, 1950. India became one of the first countries outside the socialist camp to establish an embassy in the PRC and both countries stepped up their bilateral diplomatic engagement in the mid-1950s. Through much of the 1950s, regular educational, cultural and scientific-technical exchanges between India and China continued. Many delegations comprising of artists, writers, theatre and film personalities, and scholars were exchanged between the two countries. However, developments leading up to the 1962 border clash between the two countries and its aftermath led to a disruption in the normal interaction between India and China for a number of years. The visit of the Indian Prime Minister Rajiv Gandhi to China from December 19-23, 1988, marked the resumption of high level ties and a significant step towards normalization of relations

between India and China, also providing a boost to cultural exchanges between India and China.¹⁰

After India and the PRC established diplomatic relations in 1950, in the first decade a good amount of educational and cultural exchanges took place between India and China. The first 10 years saw unprecedented active interaction in the area of literature, and delegations of writers from both countries visited many times to exchange ideas in person. During this period, innumerable Indian literary works were translated into Chinese, and great progress was achieved in studies of Indian literature. Over 100 Indian literary works were translated from 1950 to 1985, and 59 works in total were published in the 1950s, mainly involving the literature of five languages in India, namely, Sanskrit, English, Hindi, Bengali and Urdu literatures. Works translated from Sanskrit mainly include Ji Xianlin's translation of *Sakuntala*¹¹ (*Abhijñānaśākuntalam*) as 《沙恭达罗》 (1956), Xu Fancheng's translation of *Meghadutta* (*Meghadūta / Cloud Messenger*) as 《云使》 (1950), Wu Xiaoling's translation of *Nagananda* as 《龙喜记》 (1956) and *Mṛcchakaṭika* (*Little Clay Cart*) as 《小泥车》 (1957), and Ji Xianlin's translation of *Panchatantra* as 《五卷书》 (1959). Works translated from Indian English writing included mainly Mulk Raj Anand's *Collection of Short Stories* into 《安纳德短篇小说选》 (1954) by Hou Junji, *Untouchable* into 《不可接触的贱民》 (1954) by Wang Liaoyi, *Two Leaves and a Bud* into 《两叶一芽》 (1955) by Cao Yong etc., *Coolie* into 《苦力》 (1955) by Shi Zhuyun and others, *Collection of Indian Folk Tales* into 《印度民间故事》 (1955) by Bing Xin, *Pomegranate Queen* into 《石榴女王》 (1955) by Bing Xin, etc. Premchand's *Nirmala* was directly translated from Hindi by Suo Na into 《妮摩拉》 (1959); and SaratChandra Chatterjee's *Arakshaniya* (*Unmarriageable Daughter*) from Bengali by Shi Zhen into 《嫁不出去的女儿》 (1956). During this period, a large number of Tagore's works were also translated, mostly from English and a few from Bengali, for instance, *Crescent Moon* as 《新月集》 (1954) by Zheng Zhenduo,

¹⁰ Following this visit the academic exchanges increased and the number of bilateral cultural exchange scholarships increased many fold. Many of the Chinese scholars specializing on Indian culture such as Jiang Jingkui and others were the beneficiaries of enhancement in academic and cultural exchanges, as they received training in India and got opportunities to collect data and network with Indian scholars.

¹¹ The original work by Kalidasa was called *Abhijñānaśākuntalam*, but the translated version was called *Shakundaluo* 莎昆姐蘿

Straybirds as 《飞鸟集》 (1956) by Zheng Zhenyi, *The Gardener Collection* as 《园丁集》 (1956) by Wu Yan, *My Reminiscences* as 《游思集》 (1957) by Tang Yongkuan.

Unfortunately, due to the negative impact of India-China border conflict and later the “Cultural Revolution” in China, academic interactions and cultural exchanges were at an all-time low in the 1960s and greater part of 1970s. China’s translations and studies of Indian literature also stagnated during this period only to be reenergized in the 1980s and 1990s, when over 300 Indian literary works were published in China. The main differences between the work done in the 1950s and during the later period were the following: First, not only huge works but also many single chapters were translated and introduced. Secondly, fewer works were indirectly translated from English and Russian, and more works directly translated from Sanskrit, Pali, Hindi, Urdu, Bengali and Tamil. Thirdly, not only poems, dramas, novels, etc., but also work on literary theory and the histories of literature were translated. Fourthly, works of many more writers were translated in the later period.

In the period since 1980s, works directly translated from Sanskrit mainly include the epic 《罗摩衍那》 *Ramayana* (1980- 1984) by Ji Xianlin, 《那罗传》 *Nala and Damayanti* (1982) by Zhao Guohua in 《摩诃婆罗多 (四)》 *Mahabharata Series*, the classical poem collection- Bhartrihari’s 《三百咏》 *Śataktraya* (1982) by Jin Kemu, Bhasa’s drama 《惊梦记》 *Swapnavāsavadatta (Record of the Dream)* (1983), 《薄伽梵歌》 *Bhagavad Gita* (1989) by Zhang Baosheng, 《摩诃婆罗多·初篇》 *Mahabharata- Adi Parva (Mahabharata · First Chapter)* (1993) by Jin Kemu etc. 《佛本生故事选》 *Selected Jataka Stories* (1985) was also directly translated from Pali by Guo Lingyun and Huang Baosheng. Moreover various treatises and ancient Indian literature and art were translated and compiled into volumes such as 《印度古代文艺理论文选》 *Collection of Ancient Indian Literature and Art Theories* (1980), 《印度古诗选》 *Collection of Ancient Indian Poems* (1984), and 《摩诃婆罗多插话选》 *Collection of Mahabharata’s Words* (1987) by Jin Kemu; there were also other such collections by some other Chinese scholars of Indian literature. Also some of the English literary works of India that were critically acclaimed internationally and received awards in the later half of the 20th century were translated into Chinese, for

instance, Arundhati Roy's *God of Small Things* was translated into Chinese 《微物之神》 by Wu Meizhen, the same year it won the Bookers Prize i.e. in 1998. The complete Chinese translation of 《摩诃婆罗多》 *Mahabharata* in 2005 was accomplished by scholars of three generations over a period of 10 years; published by China Social Sciences Press, it was a milestone in the literary exchanges between India and China. In the 1980s and 90s, many Indian authors were directly and prolifically translated from Indian languages like Hindi, Urdu, Bengali etc. into Chinese; these were prominent Indian writers /poets like Premchand, Yashpal, Amen Mir Dehlavi, Iqbal, SaratChandra Chatterjee, BankimChandra Chatterjee, Taraknath Gangopadhyaya, Mulk Raj Anand, RK Narayan and so on.

By the latter part of 20th and early 21st century, a lot more translations of works by prominent Indian writers like Tagore, Munshi Premchand, Sarat Chandra Chatterjee etc. were undertaken. Direct translation of Sanskrit texts like *Ramayana* and *Mahabharata*, *Sakuntala*, *Meghadutam* and *Panchatantra* etc. was the other highlight of this period. It can be argued, therefore, that the period starting from 1950 to the beginning of the 21st century was not a homogeneous one. It was a rich but complex period that saw a lot of ups and downs in terms of India-China relations and China's domestic scenario; this was the backdrop of Chinese scholars' research on India and reflected the changing mood from one decade to another.

In the historical journey, the reasons and factors that shaped the efforts of the Chinese scholars to study Indian culture and literature has varied and changed over a period of time. The reasons and factors that led to the interest in India in the ancient period is quite well known and well documented. The factors that have shaped the Chinese scholars' interest in India and Indian culture in the contemporary period and the factors that gave rise to a body of work in certain areas of Indian literature form interesting questions for academic exploration.

This is the period when we also see various institutions being established dedicated to the study of Indian culture. For instance Peking University added a major of Urdu, and Sanskrit and Pali in the year 1954 and 1960 respectively; in 1955, the Department

of Philosophy and Social Sciences of CAS (Chinese Academy of Sciences)¹² was established, it engaged in research of Indian history and Culture; in 1959, Beijing Broadcasting Institute (now the Communication University of China) was established; it started a series of Indian language majors like Urdu, Bengali, Hindi, Assamese, Tamil etc.; The South Asia institute was established in 1978. It was jointly operated by Peking University and Chinese Academy of Social Sciences (CASS) with Ji Xianlin as the president, and engaged in research on religion, philosophy, politics, economy, history, culture, language and literature of South Asia among which India was the focus of study. It will also be important to see what kind of scholarships these institutions were building which is likely to be directly related to the intellectual foundations of these institutions i.e. who were the scholars who were establishing these institutes and what were their areas of expertise.

With this backdrop, this study tries to map the research on Indian Literature in People's Republic of China, to explore the following questions:

1. What are the factors that have influenced the research on Indian literature in terms of area of interest, theme and popularity?
2. What are the major areas of Indian literature that have attracted the attention of Chinese scholars? What are the reasons? What kind of body of research has emerged and what is the nature of individual scholarship?
3. How have the individual scholars, institutions and the state undertaken the strengthening of already established institutions and building of new institutions to carry out research on Indian culture in general and Indian literature in particular?

¹² The department of Philosophy and Social Sciences was eventually separated from Chinese Academy of Sciences and made into Chinese Academy of Social Sciences in the year 1977.

Sources & Methodology

There has not been much direct work done per se, which looks at how the Chinese research on Indian literature has evolved since the establishment of People's Republic of China, or the factors that have come into play in different phases since then. It is only through a survey of the published research and translation work and through the records of various institutions that we can understand which aspects or which writers of Indian literature or literature in which Indian languages have attracted more attention of the Chinese scholars. Broadly speaking, published research show that there is a large body of work available on Indian and comparative literature, classical literature and aesthetics, Tagore's life and works, and translated works of various Indian writers and works of theory and criticism. In comparison, works on areas such as Folklore, Buddhist stories and works of criticism form a smaller section. All these collectively form a significant body of primary source material for this study.

Apart from these, there is also some amount of work undertaken in the broad aspect of Indian culture and India-China cultural interactions which forms a meaningful body of secondary sources because these works touch upon issues that are relevant for the research on literature. For instance the works on India-China cultural interactions provide a historical context within which the Chinese interest in Indian literature has evolved. They attempt to deepen the understanding of the cultural interactions and interconnections between the civilizations of India and China, document the available information on that basis, and make comparisons and connections to find a pattern.

While the Chinese scholars have engaged in sustained and in-depth research on Indian literature, there is not much material available that specifically documents, analyses and evaluates this body of research. It is through a survey of primary source materials and secondary source materials that an insight into Chinese research on Indian literature can be obtained. In the category of secondary source material in English language, '*The Encyclopedia on India-China Cultural Contacts*' is a valuable source that documents relevant information to some extent.

This study has made an attempt to survey the research on Indian literature and translation of Indian literary works published in the period between 1950 and 2010 by using multiple categories such as different research areas of Indian literature, different institutions and individual scholars. Historical analytical method has been adopted to see the developments in the domestic cultural policies of China as well as twists and turns in the India- China relations after 1950. In other words, the socio-political-cultural backdrop has been taken into account while analysing the research done on Indian literature in China during this period. A field study to China was also undertaken to access research records of different institutions, and to interview eminent Chinese scholars who have been instrumental in or witness to building and developing institutions engaged in research of Indian literature.

A civilizational interaction framework has been used in which the approach of "connected histories" try to locate encounters and linkages through movement of people and ideas and through a process of acculturation, adaptation and reaction. This framework has helped in understanding how the emergence of different literary trends and certain writers in India have been received in China and what kind of response it has generated amongst the Chinese scholars. For instance, as is well documented, the award of Nobel Prize to Rabindranath Tagore 1913 had generated a great deal of interest in the Chinese intelligentsia (primarily writers, scholars and poets). On the one hand, Tagore's poetry influenced a whole generation of Chinese poets in the 1920s, which is visible in the works of the poets of 'Crescent Moon school' (新月派, and, on the other hand, his novels such as *Ghare Baire (Home and the World)* was met with varied response by Chinese scholars / writers / critics because of his treatment of nationalism and women's emancipation.¹³ Application of this framework to the period under study i.e. 1950-2010 has helped understanding the ways in which the Chinese scholars' interest in Indian literature has been shaped in this period.

¹³ A detailed discussion on translation and reception of Tagore's *Ghare Baire* in China has been undertaken in Chapter III

Chapterization

Introduction

This chapter has introduced the subject of research and locates it in the overall discourse of India-China cultural interactions. The approach and method used for this study will also be discussed in this chapter.

I. Historical Background

This chapter has discussed the historical background of India-China cultural exchanges and tried to underline the special characteristics of this exchange in each phase in history. In the process an effort has been made to look for the factors that have led to China's interest in studying and understanding Indian culture in general and Indian literature in particular in a given period.

II. Intellectual Legacies of Chinese Indologists

The establishment of the People's Republic of China in 1950 gave rise to a favorable environment for academic research on Indian culture. During the early 1950s, students of Indology who had gone abroad for education during 1930s and 40s also began to return and started research work in various aspects of Indian culture and literature. This chapter has looked at the individual training and academic background, areas of research and domain knowledge etc. of prominent Indologists at the end of 1940 and early 1950s such as Ji Xianlin, Jin Kemu, Huang Baosheng, Liu Anwu, Xu Fancheng, Huang Xinchuan etc.

III. Issues and Factors Shaping the Chinese Research on Indian Literature

After the establishment of the People's Republic of China, in the first few decades there were a series of political movements launched that had a bearing on China's attitude / policies towards foreign cultures and literature. Moreover due to various domestic and international compulsions, India-China relations also went through ups and downs. This chapter has discussed the Socio-political backdrop of China and the trajectory of India-China relations to look for the factors that have influenced research on and translation of Indian literature in terms of themes, languages and writers.

IV. Major Areas of Research on Indian Literature: Individual Scholarship

In this chapter a survey of major publications and translations related to Indian literature has been undertaken to determine the emerging focus/areas, if any. It has also tried to determine if the areas, languages and writers getting scholarly attention has changed from 1950s through to the end of the century. An effort has also been made to see if major individual scholarships specializing on a particular aspect of Indian literature have emerged over the decades.

V. Research on Indian Literature: Institution Building

Prominent centers of Indology such as Peking University have been established in China since the beginning of the 20th century marking the beginning of modern Indian Studies in China. Gradually, institutes and research centers for Indian studies and Buddhism began to come up in other educational institutions. After the establishment of People's Republic of China in 1949 and the establishment of diplomatic relations between India and China in 1950, modern Indian studies have witnessed unprecedented development. This chapter has tried to map the development of institutions engaged in the research and translation of Indian literature in this period. Two case studies have been undertaken, one of an already established institution like Peking University that was adding programmes to strengthen research in India Studies, and another of a newer institution that has emerged in the last few decades, such as Shenzhen University.

Conclusion

On the basis of the findings of the previous chapters, this chapter has tried to determine the factors that have influenced the research on Indian literature in terms of area of interest, theme and popularity. It has also tried to identify the major areas of Indian literature that have attracted the attention of Chinese scholars during the period from 1950 to 2010, and the reasons for the interest that developed. The study has tried to analyze the body of research that has emerged and the nature of individual scholarship.

And finally, an endeavor has been made to understand how the individual scholars, institutions and the state have undertaken the strengthening of already established institutions and building of new institution to carry out research on Indian culture in general and Indian literature in particular.

Chapter I: Historical Background

The ancient civilizations of India and China developed in the trans-Himalayan region and have a symbiotic relationship due to the geographical and environmental particularities in which they are permanently located; they are both Himalayan-born, Himalayan-positioned, Himalayan-oriented and Himalayan-dependent.¹ The Himalayan region is the most ideal environment on earth for living beings and accounts for the origin of about one third of the total flora and fauna species on earth. This Himalayan region is considered the home to a particular kind of ape called *Ramapithecus*² that evolved into man. In an unprecedented discovery this region also unearthed fossils of the earliest *Homo sapiens*, which were named the ‘Himalayan Man’ (included the Yuanmou Man and Hoshangabad Man)³. It can, therefore, be argued that Indian and Chinese civilizations are the offspring of the same Himalayan cradle. After growing out of their common Himalayan cradle, the Indian and Chinese civilizations never really separated from each other while they were developing within the confines of their respective national identities. Those far away had a clearer vision of the oneness and similarity of the two civilizations, thus referring to them as ‘Serindia’, with the first syllable representing ‘Serica’ or ‘Seres’, meaning ‘the silk country’, denoting China. This term made the Indian and Chinese civilization merge into one identity.

India and China have had many millennia of cultural interaction; over a long period of time in history, they not only looked at each other’s culture and interacted but also tried to understand each other, and learn from each other’s wisdom. In the process both acquired expertise in various aspects of each other’s culture. This process of

¹This perspective has been discussed and elaborated upon in Tan Chung, Geng Yingzeng, *India and China: Twenty Centuries of Civilizational Interaction and Vibrations*, New Delhi, Paul’s Press, 2004, p.36

²It was named *Ramapithecus* because the fossil was first discovered at Rama on the Indian sub-continent, which is now in Pakistan. Many more of its fossils have also been found in Yunan province, China. Chuxiong County in Yunan has now made a reputation for being the ‘homeland of *Ramapithecus*’.

³Yuanmou is a county in Yunan where an unprecedented discovery was made in 1965, fossils of *homo sapiens* who lived 1.7 million years ago were discovered. He is called the Yuanmou Man. In 1982, another important discovery was that of fossilized skullcap of *Homo sapiens* who lived 1.8 million years ago, these were found in a village in Hoshangabad district in Madhya Pradesh in central India. Yuanmou, Hoshangabad, among others have already mapped out a zone of the genesis of human civilization. Since all the fossils of metamorphosing apes, whether discovered at Rama, Yuanmou, Chuxiong, Africa or any other place, are called “*Ramapithecus*”, both the Hoshangabad Man and Yuanmou Man benefit the title of “Himalayan Man”.

trying to understand each other's culture, trying to find commonalities and differences, exchange ideas and share ideals to foster genuine friendship while learning to co-exist are also important aspects of cultural interaction. Even though Indian civilization was the obsession for China for two millennia, the interaction and the kind of work undertaken in each period was very different from the others. With different characteristics of cultural interaction in different periods in history, there were also different ways in which the two cultures looked at each other.

There is no doubt that the civilizational interaction between India and China was a two-way process, but sources indicate that impact and imprint of Indian culture was much deeper on the Chinese cultural traditions. It could be because China took advantage of the opportunities to benefit from its contacts with Indian civilization in full measure. The imprint of this cultural interaction was perhaps less visible on the Indian side, evident through sparse source materials. The lack of source materials in India could also be because ancient Indians did not match the Chinese system, practice and zeal of recording major happenings, information gathering and preservation. On Chinese side, on the other hand, interaction between the two sides has been mostly driven by Buddhism. Especially during the first millennium AD, Buddhism was at the core of the cultural interaction between India and China. Rabindranath Tagore extolled the historic phenomenon of "The great pilgrimage" in the history of India-China intercourse, the period when Indian pilgrims went to China and Chinese pilgrims came to India for learning and translating Buddhist scriptures etc., he said: "the truths that we received when your pilgrims came to us in India, and ours to you, -- that is not lost even now"⁴.

During the early centuries, India had to interact with people and thoughts coming more frequently from the West than East. China was just one of the foci of the major attentions of the Indian civilization. In China, folks and thoughts arrived from both the western land route and the eastern sea route. During the first millennium, the predominant foreign thought in China was Indian Buddhism. In the second millennium, great Chinese energy was still absorbed in interacting with Buddhist

⁴ Sisir Kumar Das (ed), *Rabindranath Tagore: Talks in China*, Calcutta: Rabindra-Bhavana, Visva-Bharati, 1999, p. 75. Quoted from Tan Chung, *Created by Heaven and constructed by Earth: The two in one subcontinent of Chindia*, keynote address at the International Conference on 'China, India and the subcontinent: At the Crossroads of the "Geo-civilizational" and the "Geopolitical"', Santiniketan, 2014

philosophy as it took roots in China. It should also be added that after Buddhism was accepted in China, a new Buddhist cultural synthesis developed which was very different from the original one founded in India.

THE BEGINNING

Some scholars speculate that literary interactions and exchanges through inter-cultural and inter-lingual translation of texts had gone on between India and China even before 300 BCE. However many of these traces could only be hinted at now, as much of the written records are not available. It is, therefore, difficult to ascertain the date of the very first exchange between India and China, even though early texts such as the *Mahabharata*, the *Ramayana* and the coveted economic treatise - *Arthashastra* mention 'Cina' (China) more than once. A sentence in Kautilya's *Arthashastra* describes: *Arthashastra: Kauseyam cinapattasca cinabhumijah*. It was for the very first time noticed by Ji Xianlin as an evidence showing ancient India's knowledge of Chinese silk, he was certain that the sentence talked about "Chinese silk bundles being the produce of China."⁵ It may be said that by the 4th century BCE serious interaction between India and China had already started, at least for the purpose of trade. This got accelerated as the link between the two civilizations was established through the introduction of Buddhism into China. Buddhism penetrated with greater force in regions outside India than through temporal barriers within India. Not only Mahayana Buddhism, but also the "golden age" of culture, travelled from India to China in the first millennia. The travel of culture is not a singular motion, but the combination of interactions and vibrations between cultures. Many scholars feel that much of the interactions can be attributed to the commonality between Indian and Chinese culture arising from their common Himalayan origin, and their mutual affinity and vibrations⁶.

⁵ The reference of 'Cina' in *Arthashastra* was first noticed by Ji Xianlin and mentioned in his work 中印文化关系史论文集 (*Collection of essays on the history of cultural relations between China and India*), Beijing: Sanlian Bookshop Publication, 1982, p76. Since then it was been written about by many scholars such as Tan Chung, Xue Keqiao and others.

⁶ A detailed discussion can be found in the chapter "Himalayan Perspectives" in Tan Chung, Geng Yingzeng, *India and China: Twenty Centuries of Civilizational Interaction and Vibrations*, New Delhi, Paul's Press, 2004, p. 31

There has been extensive documentation and research of these cultural interactions, especially by the Chinese scholars and historians. The earliest of such books that was most valuable in history was the work of Zhang Qian (d.114 BC), the Han envoy to Central Asia. In his report to the Han Emperor Wu (141-87 BC), he said he saw the products of Sichuan being re-imported to the country of Daxia (present day Afghanistan and adjacent areas) by the merchants of Shendu (a corruption of 'Hindu' or 'Sind') i.e. India⁷. China's first great historian Sima Qian's (b.145 or 135 BC) *Shiji* or *Records of a Historian* records what the people of Daxia told Zhang Qian: "Our merchants have gone up to Shendu/Hindu to trade. Shendu/Hindu is situated thousands of miles to the southeast from Daxia. Its native customs are similar to ours, but are plain, humid and hot. People there fight wars on the back on elephants. The country is by the side of great waters"⁸.

This report of Zhang Qian kindled the Chinese enthusiasm; it was a beginning when, following this report, Han Emperor Wu, started establishing contacts with the 'Western Regions'.

In order to understand the trajectory of India-China cultural interaction, on the one hand one must focus on a chronological history, and on the other, the nature of documentation & research must also be analyzed. Historiography and legends are two main sources of information about the ancient Chinese civilization, both of which are conditioned by geography⁹.

While historiography is the accumulation of information gathered around the middle and lower reaches of the 黄河 (huanghe) Yellow River, legends are mostly gathered from the so-called periphery regions in the south, southwest, and west of China. Historiography is an orthodox, monotonous and self-substantiating source of information and in contrast legends are complex, confusing, and contradictory. Chinese sources often have similarity of information with Indian sources. For instance, Chinese historiography asserts that the father of the Chinese race was the Yellow Emperor and also traces the lineage to the duke of Zhou dynasty. The legends

⁷ Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 7

⁸ As quoted in Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 7

⁹ Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 3

on the other hand have a different perspective and add many parallels and unconfirmed cultural heroes to the story, including Pangu, who is believed to have created Heaven and Earth, Fuxi Nuwa, etc. Pangu shares some features with Indian legend Purusa; their respective cultures believe that the world was created from their body parts and both their eyes are said to have been transformed into the sun and moon. Chinese tales about Fuxi and Nuwa who were brother and sister as well as husband and wife are stereotypes of the Indian legends about Yama and Yami. Traditionally this would not have been approved by the Chinese ethical tradition, as ancient Chinese believed that humans were the superior species and above/ separate from other animals. Yet, the oral tradition depicts Fuxi and Nuwa as half human half snake i.e. with human heads and snake bodies. While the Indian culture on the other hand has many theories of snakes having a natural affinity to deities, the original Chinese culture wouldn't have projected such images of Fuxi and Nuwa. This further shows the Indian input in Chinese culture.

The oral literature of China that was incorporated into written tradition surely shows the influence of the ancient Indian civilization. It is often seen in Yuan Ke's 《中国神话传统词典》 *Dictionary of Legendary Traditions of China*, which finds many legends with references to India, the Kunlun mountains are even referred to as 'the lower capital of the Gods', a place where Gods and humans meet. This is clearly a reference from 《山海经》 (*Shanhaijing* or *Canon of Mountains and Seas*) indicating the Himalayas; 《大荒西经》 (*Dahuang Xijing*) *West of the Great Wilderness* has a story about ten Shamen doctors going to the Kunlun Mountains in search of panacea. The plot of this story is very similar to the episode in *Ramayana* where Hanuman goes to the Himalayas to find the *sanjivani* herb in order to cure Lakshmana.

The Chinese oral literature has legends about giant birds and snakes similar to the Indian *garuda* and *nagas*. 《大荒南经》 (*Dahuang Nanjing*) *South of the Great Wilderness* in 《山海经》 *Shanhaijing* narrates a story about a great big yellow (or golden) bird watching over and protecting the elixir of 天帝 *Tiandi* (who is the 'Presiding Deity of the Heaven', the Chinese version of Lord Indra), from being stolen by the black snake.

China also has legends about Goddesses, which were quite improbable for the indigenous Chinese culture wherein masculine principle dominates. The Indian tradition on the other hand has strongly believed in *Shakti* or the feminine power and has many legends about female deities. The Indian influence is therefore evident as texts like 《山海经》 *Shanhaijing* are full of legends about goddesses, goddess Xiwangmu being the most prominent figure among them. 《大荒北京》 (*Dahuang Beijing*) *North of the Great Wilderness* has a story about Goddess Ba who was a Chinese form of *Shakti* and helps restore the Yellow emperor's authority and brings order by killing the tyrant Chiyou. Also, we find legends about supernatural beings with multiple heads and limbs; while such were quite popular in India, they were originally absent from Chinese traditions. But again, we find many such images in 《山海经》 *Shanhaijing* that are Chinese modification of Indian beliefs. For instance, one of the 三皇 *sanhuang* or *trinity*, the God of Land is depicted having eleven heads.

One may come to the conclusion that Chinese legends had traces of outside influence, especially because the Confucius school of thought, which dominated the Chinese mindset for over 2000 years, was strict about avoiding themes like fantasies, display of force, contrivance to orderliness, and spirits. In the period in which Confucianism was the way of life in China, a lot of cultural treasures that didn't fall in line with Confucianism were scratched and erased from existence¹⁰. Yet we find so many fantasies, stories of supernatural forces, contrivances to orderliness, and spirits that survived through Chinese oral tradition in literature. Even famous poet Qu Yuan's poem 天问 *Tianwen* has reference of 'rabbit on the moon', which has been previously established as an Indian legend that spread to China.

China has had a mysterious image of ancient India through the eyes of ancient Chinese people. Other than 'the rabbit on the moon' there are other features and elements in many Chinese legends that show that Indian elements have helped in building Chinese legends and heroes. For instance, 'Three emperors/gods' or *sanhuang*, the 'Five emperors/gods' or *wudi*, the Yellow emperor, Pangu, Fuxi, Nuwa, Zhurong, Gonggong, the Great Yu etc. all have their counterparts in India with striking similarities. Many works have recorded how China looked at India and things

¹⁰ Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 5

it admired and learned from India; there are stories that are similar to Indian legends and at the same time there are also stories based on history and documentation of the regular interactions between India and China (among kings etc.).

1st to 10th CENTURY: THE PILGRIMAGE

According to historical records, in 2 BC the envoy of Yuezhi was in the Han capital teaching Buddhist scriptures to the scholars in the Imperial Academy. In 65 AD Prince Ying, the King of Chu, confessed that he had been interacting with the Buddhists and building Buddhist temples. After this in 64 AD, according to records, the famous episode of the Han Emperor Ming (58-75 AD) dreaming of the ‘Golden Buddha’ took place. In Xiyu, ‘It is said that Emperor Ming dreamt of a golden figure of giant size, with a halo on the head...The Emperor then sent out envoys to India to inquire about Buddha dharma...’ From the Golden Buddha dream story, other episodes came to light, like the arrival of two eminent Indian monks: Kasyapa Matanga and Dharmaraksa (Dharmaratna) in Luoyang and the construction of 白马寺 *Baimasi* i.e. Monastery of the White Horses, for them. As Buddhism started gaining speed in China, the adoration for India increased and a pro-Indian tribe developed. The adoration for India permeated from the Buddhist community to the whole Chinese society. Zong Bing (375-443 AD) was the tutor of the Crown Prince of Emperor Wen of Song dynasty (the first of the four Southern Dynasties). He was also the disciple of the patriarch of Buddhist monk-scholars residing on the Mount Lushan, Huiyuan, who observed that there were ‘tacit vibrations between Buddhism and Confucianism’. In an essay titled 明佛伦 *Ming Folun* or *Understanding the Buddha* also known as 神不灭论 *Shen bu mie lun* or *Indestructibility of Spirit*, Zong Bing says: “The country of the Buddha is great, spiritualism is immortal, everyone can become Buddha, the ‘bodhicitta’ is omnipotent... All this is an excellent feat of the genius, and reliable reality... Our [Chinese] people have been admiring the Duke of Zhou and Confucius, and all the classics have passed down from the time of Yao till the Han Dynasty without disruption. There is this incredible power of the foreign county [India] that has entered the Han Emperor Ming’s dream... The gentlemen of China

are conversant in etiquette and virtue but inept in understanding the citta. How would they know ‘boddhicitta’?”¹¹

He even engaged in debates with other scholars where he defended the merits of Buddhism and argued that the Indian culture was superior to that of China.

From the Han emperor Ming onwards, many Chinese rulers focused on the ‘greatness of the Buddha’s country’ and wished to find out how true it was. It was this spirit of inquiry that increased the interest in Buddhism and promoted translation of Buddhist scriptures into Chinese, which was the focal point of the cultural movement launched by the Buddhists. We see a great endeavor in the canonization of Buddhist doctrines during the first millennium of the Common Era. It is speculated that it was the Buddhist impetus to spread the dharma into the Chinese society that gave birth to the printing and book-publishing industry.

For a whole millennium China devoted more energy and resources in spreading the Buddhist- Indian culture than the native Chinese culture. This is not only unique but also unprecedented in Chinese history or even world history of intellectual intercourses.

The period between 1st -10th Century CE was the period when Buddhism was introduced and disseminated in China and became the joining link between the two countries. It was the most significant event in the history of India-China cultural exchange. According to 《高僧传》 *Biographies of Eminent Monks* as many as 30-40 monks went from India to China to translate Buddhist sutras (Dharmaraksa was the most important translator then), to preach Buddhist teachings and in the process also brought with them Indian knowledge and techniques related to astronomy, calendar, medicines, art, music, drama etc.

As Buddhism was the main vehicle of cultural exchanges between India and China, research of Indian literature was predominantly confined to translation of *Sutras* and perhaps explanatory treatises. However, Buddhist influence could be seen in the

¹¹ Shi Jun et al, 中佛教思想资料选编 *Zhongguo Fojiao sixiang ziliao xuanbian* (*Selection of Materials in the Study of Buddhist Ideology in India*) Vol I, Beijing: Zhonghua Bookshop Publication, 1981, p228. As translated in Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 8

introduction of many new genres of literature like 志怪小说 ‘*Zhi Guai Xiaoshuo*’, 唐传奇 ‘*Tang Chuan Qi*’, 变文 ‘*Bianwen*’ etc. These were not research on Indian literature per se but they had formed out of influence of Indian literature or assimilation and manifestation of Buddhist thought. 志怪小说 *Zhi Guai Xiaoshuo* or ghost stories reflected a lot of the Buddhist outlook on life, mortality and the world, which were very different from the ancient Chinese outlook that didn't entertain the concept of ghosts. The influence of Indian literature also started showing in Chinese literature in the form of some Buddhist words cropping up in Chinese poetry of that time. During the Tang period, short novels called 唐传奇 *Tang Chuan Qi* came up with traces of Indian influence. The Tang period also saw the introduction of a new genre of literature called 变文 *Bianwen*. 变文 *Bianwen* helped disseminate the concepts of *karma* and *samsara* into the Chinese society.

Linguistics was also a strong point of India back then, being an oral tradition, Indians paid a lot of attention to phonetics and grammar and already had a highly scientific alphabet system. The word ‘Zimu’(字母), a Chinese word that means alphabet, first cropped up in the translation of sutras in the 5th century.¹² Buddhist culture promoted the study of linguistics in China and also led to compilation of dictionaries that were necessary for the purpose of translating Buddhist sutras. Historical records of this period shows that for many centuries Buddhism was not only the vehicle of cultural interaction between the two civilizations, but it had gone on to leave its mark on the development of various aspects of Chinese culture like art, paintings, music, drama etc.

Due to China's admiration for Buddhism, India was held at high regards, a narrative in 《山海经》 *Shanhaijing* mentions, 天毒之国为人爱人 *Tiandu zhiguo weiren airen* that means ‘the country of *Tiandu*, a country of cordiality and affection’. Ancient China had many names for India, 天竺 *Tianzhu*, 天毒 *Tiandu*, 神毒 *Shendu*. The name 天竺 *Tianzhu* (Heavenly India) appeared as early as the latter Han Dynasty, its recorded in the 《后汉书》 *Hou Hanshu* (in the account of 《西域》 *Xiyu*) that ‘the country of *Tianzhu* is also known as *Shendu*’. 神毒 *Shendu* was the earliest

¹² Discussed in the Linguistics section of the General Introduction in the Encyclopedia of India-China Cultural Contacts Vol-1. New Delhi, Public Diplomacy Division, Ministry of External affairs, GOI, 2014, P 8

Chinese name for India. 天毒 *Tiandu* seems to be a combination of the *Shendu and Hind*. However, in the name 天毒 *Tiandu*, the first syllable meant heaven and the second meant poison; though ‘du’ functioned only as a logographic symbol and not as an ideographic one, it was still uncomfortable to associate Buddha’s country with the symbol of poison, hence the change from ‘du’ to ‘zhu’. The use of the name 天竺 *Tianzhu* lasted for almost two thousand years and goes to show the strong adoration the Chinese have for India.¹³

‘Tianzhu’ and ‘Zhongguo’

Along with the name 天竺 *Tianzhu* (Heavenly India), another term emerged 五天竺 *wu Tianzhu* or the ‘Five Heavenly Indias’, which were: 北天竺 *Bei Tianzhu* (Northern Tianzhu), 南天竺 *Nan Tianzhu* (Southern Tianzhu), 中天竺 *Zhong Tianzhu* (Central Tianzhu), 东天竺 *Dong Tianzhu* (Eastern Tianzhu), 西天竺 *Xi Tianzhu* (Western Tianzhu). They seem to be simple area wise division of the Indian land into five; the Chinese attention was concentrated more on the central region i.e. 中天竺 *Zhong Tianzhu*, which was the Gangetic plains around Bihar and western Uttar Pradesh of the ancient state of Magadha. During the early centuries, Magadha was in Indian terms called *Madhya desa* (Central state). The interest and attention of the Chinese pilgrims on the central region of India at the time is a factor that leads many scholars to debate on what was the origin of the word *Zhongguo* (Middle Kingdom), which is now the Chinese name of China.

A debate on the center of the universe has also been recorded to have taken place in the imperial court of Emperor Wen of Song. Minister He Chengtian (370-447AD) cross-examined monk Huiyuan to counter the latter’s claim that the country of Buddha (佛国 *Foguo*) was at the center of the universe (that it was the original *Zhong guo* or the central country). Huiyuan argued that, “in Tianzhu, during the Summer Solstice, you don't see shadows anywhere, that is why we say it is the most central

¹³ Details of this discussion can be found in Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 9

and plain place between Heaven and Earth. In this country (China), we use the sundial to measure the shadow. That it is not the centre is obvious.”¹⁴

By the end of the debate, the emperor was so pleased that he made Huiyuan a courtier. Daoxuan (596-667 AD), one of the most prominent intellectuals during the reigns of Tang Emperors Taizong and Gaozong, says that the term ‘Zhongguo’ was used by the holy and the laity to designate India and not China, which indicates that at the time, there must have been some consensus between the Buddhists and the non-Buddhists communities of China. The Chinese Buddhists seldom referred to China as Zhongguo, rather used the term 东土 *dongtu* (Eastern Land) for their motherland.

Faxian (377-422), one of the pioneers of the Buddhist cultural movement in China; in his travelogue titled 《法显传》 (*Faxianzhuan*) *Biography of Faxian* or 《佛国记》 (*Foguoji*) *Accounts of Buddha’s Country* confirms the concept of ‘Zhongguo’, which he calls the land south of the Indus River. He says, “In the Central Country (Zhongguo) weather is mild and without frost or snow. People are rich and happy, not governed by any registration regime... going and coming, as they feel free. There is no torture, nor death sentence, and the guilty are punished by fine... the entire country observes *ahimsa*.”¹⁵ Even though some records state that, these were only propaganda measures made to glorify the country of Buddha, all this indeed shows the profound affection the Chinese had for India.

Travel Records of Xuan Zang and Yi Jing

The adoration and interest in Buddhism created a vogue of pilgrimage to India among Chinese intellectuals seeking to find dharma, this trend reached its peak during the 7th-11th centuries AD i.e. during the Tang and Song dynasties. The greatest among all pilgrims and their accounts on India was, Xuanzang (602-664 AD) and his 《大唐西域记》 *Datang Xiyuji* (Accounts on the Western Regions Compiled during the Great Tang Dynasty). Xuanzang was a learned and eloquent monk who travelled to various Buddhist institutions in China and studied Buddhist literature under the guidance of eminent monks. Later he journeyed to India, where he lived for sixteen years, visiting

¹⁴ Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 10

¹⁵ *ibid*, p11

all principal kingdoms of northern and southern India and collected information on distant parts of the country like Nepal, Ceylon (now Sri Lanka), Farther India etc. He spent five years in the University of Nalanda and studied the philosophy of Buddhism, the Vijñānavāda, under the guidance of Śīlabhadra, the abbot of Nalanda and the best Buddhist teacher of the age. After returning to China, he kept himself occupied preparing a large number of disciples and translating the Buddhist texts he brought back with him from India. He was one of the best scholars of Buddhist philosophy and even founded a school in China, which carried on the study of this philosophy for many years after him¹⁶.

Xuanzang also coined the present Chinese name for India, 'Yindu', with much love; he not only concentrated the essence from Buddhist literature but also expressed his respect for the country of Buddha. He wanted to use a term that would reflect her beauty and also give the correct sound. He selected the word *indu* that meant moon in Sanskrit and reasoned: "The narrative is that living beings are subject to the rules of transmigration, and they live in the endless dark night without day break designed for them. The environment is like the sun going hiding and the moon taking its place. Though the stars are twinkling, nothing is as bright as the moon. The land [of India] features prophets and sages one after the other, shining upon all beings to provide guidance. (Fascicle 2)."¹⁷

Xuanzang's work on ancient India: 《大唐西域记》 *Datang Xiyuji* is by far unrivalled. It inspired many new works and created an interest on Indian culture, unprecedented in China. Another account on India, as famous as Xuanzang's 《大唐西域记》 *Datang Xiyuji* is Yijing's (635-713 AD) 《南海寄归内法传》 *Nanhaiji guinei fazhuan* (Dharma in Buddhist Countries- Sent from the South Sea), which is also a masterpiece and has made great contribution to the research on ancient India.

Yijing was the last great Chinese pilgrim to come to India. After Xuanzang, he was the greatest Buddhist scholar of China. While Xuanzang had interest in the philosophy of Buddhism, Yijing emphasized on the observance of monastic discipline. On the way to India, he spent several years in Srivijaya (Sumatra), which had become

¹⁶ Cited from Bagchi PC, *India and China: A thousand Years of Cultural Relations*, New Delhi: Munshilal Manoharlal Publishers Pvt. Ltd, 2008, Pp71-75

¹⁷ As quoted in Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 12

a very important centre of learning; 《南海寄归内法传》 *Nanhaiji guinei fazhuan* (Dharma in Buddhist Countries- Sent from the South Sea) is a record of Buddhist religion practiced in that area¹⁸. After reaching India, he travelled to various places before he spent ten years in Nalanda, studying and making copies of Buddhist texts. On his return to China, he took with him a collection of 400 Buddhist manuscripts. Apart from translating texts, one of his major contributions was the compilation of a Sanskrit- Chinese Dictionary for monks to use in translation and study of Sanskrit texts.

Both Xuanzang's 《大唐西域记》 *Datang Xiyuji* is Yijing's 《南海寄归内法传》 *Nanhaiji guinei fazhuan* (Dharma in Buddhist Countries- Sent from the South Sea), are travelogues of eminent Chinese monks who visited the 'country of Buddha' i.e. *Foguo*, but both works are different from each other and have their own important characteristics.

《大唐西域记》 *Da Tang Xiyuji*, is more descriptive about the infrastructure of the places visited by the monk, while 《南海寄归内法传》 *Nanhaiji guinei fazhuan* is more of a grass-root level observation, it looks at the socio-economic base. Both works focus on Buddhism, however, 《大唐西域记》 *Datang Xiyuji* pays more attention to the proportion of the followers of the Mahayana, the Hinayana and the heretic beliefs. 《南海寄归内法传》 *Nanhaiji guinei fazhuan*, on the other hand, looks at the living, occupations, and public relations of the Buddhists. Buddhist legends are major part of 《大唐西域记》 *Datang Xiyuji* but 《南海寄归内法传》 *Nanhaiji guinei fazhuan* deals more with the contemporary social realities. Where the former is useful in archeological discoveries, the later helps us understand ancient Indian societies more. 《大唐西域记》 *Datang Xiyuji* is an account the various ancient countries within the Indian civilization, while 《南海寄归内法传》 *Nanhaiji guinei fazhuan* describes all the countries as a single generic entity i.e. Ancient India's economic growth, pursuit of social stability, consciousness of health and hygiene etc., in addition it also helps understand the early introduction of Chinese silk industry to India and the inspiration for the birth of China's printing industry. 《南海寄归内法

¹⁸ Bagchi PC, *India and China: A thousand Years of Cultural Relations*, New Delhi: Munshiral Manoharlal Publishers Pvt. Ltd, 2008, p80.

传》 *Nanhaiji guinei fazhuan* in its Fascicle 2 suggests that ‘*kauseya* is the name of the silkworm, and even the silk fabric is named after it’. 《大唐西域记》 *Datang Xiyuji* in its Fascicle 2 defines *kauseya* as ‘wild silkworm’. In the Sanskrit tradition, *kauseya* is a reference to the cocoon of the Chinese silkworm, not the native Indian wild silkworm.

Ji Xianlin points out that Kautiliya, the first prime minister of the Maurya Empire, had mentioned *Kauseyam cinapattasca cinabhumijah* in *Arthashastra*.¹⁹ It roughly translates to, ‘stacks of Chinese silk cocoons and bundles of Chinese silk have originated from China’, it shows the early introduction of Chinese silk production technology to India. As regards the printing technology, 《南海寄归内法传》 *Nanhai guinei fazhuan*, in Fascicle 4, section 31, introduces *zhidi* made of clay, which was used as the mould for casting idols and even printing images of god on papers for worshippers to worship. Famous historian Xiang da (1900-1966) believed that this *zhidi* was actually translation for the Sanskrit word *koltya*, denoting a mould, relics of which have been found in Mohenjodaro.²⁰ This is evidence that Indian technology had inspired the birth of the printing industry in China during Yijing’s time.

The passion for Buddhism in the Tang Dynasty had promoted cultural exchange between India and China and quickened the fusion of both cultures. Chinese Buddhism became more mature and branched into different sects; in particular, the emergence of *Dhyana* (chen) marked the sinicisation of Indian Buddhism.

10th – 17th CENTURY: DISINTEGERATION OF BUDDHIST TIES

Pilgrimages by Chinese Buddhist monks to India seeking to find dharma reached its peak during the Tang period, but fewer pilgrims went to India in the period between the 10th - 17th Century CE. Even though cultural exchanges continued between India and China and Buddhism had already taken root in China and blended into the culture, Buddhism driven activities between India and China began to weaken in this

¹⁹ Tan Chung, Geng Yingzeng, *India and China: Twenty Centuries of Civilizational Interaction and Vibrations*, New Delhi, Paul’s Press, 2004, p38

²⁰ Xiang Da 唐代长安与西域文明(*Tangdai Changan yu Xiyu Wenming*) *Changan during the Tang Dynasty and the Culture of the Western Regions*, Beijing: Sanlian Bookshop Publication, 1957, p121. Translation cited from Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 14

period. After the 10th century, no more Indian monks went to China to translate or preach sutras. Even the Chinese scholars stopped coming to India thereafter, as Buddhism itself declined in India with the Muslim invasion in India in the 11th century. This period saw more political contacts and commodity trade between the two civilizations.

Yuan dynasty eminent monk Nianchang recorded a dialogue in 《佛祖历代通载》 (*Fozu lidai tongzai*) *General Accounts of Buddhist Patriarchs* between Kublai Khan i.e. Emperor Shizu of Yuan, (1260-1294) and Rev. Yuanyi of Sichuan province who had returned from his pilgrimage from India. The Emperor asked Rev. Yuanyi, ‘Is Buddha still there in the Western Heaven (read India)?’ To which the monk replied, ‘The master ruling the people of the Eastern land (read China) is no different from Siddhartha of the Western Heaven.’²¹ This conversation brings two things to light: One, India was still referred to as the ‘Western Heaven’ in China during the 13th century. Two, that a Buddhist monk would refer to Buddha by first name Siddhartha (which is as disrespectful as calling Confucius Kong Qiu), and make comparison of Buddha with Kublai Khan, only to flatter the foreign ruler shows that China was no longer the country which had special devotion towards Buddhism, it practically announces the end of the golden period of Buddhist influence in China after the Song dynasty.

The decline of the influence of Buddhism in China coupled with the domination of Islam in India, which led to the end of the days of ‘Five Heavenly Indias’²² existing under the influence of Hinduism or Buddhism, caused the disappearance of the name 天竺 *Tianzhu* (Heavenly India). However the seven expeditions of Zheng He to the Indian Ocean was called the second discovery of India (establishment of commercial contacts), as the relations established through Buddhism was considered as the first. Even though this phase saw the disappearance of the ‘Five Heavenly Indias’, it saw the emergence of increased trade and diplomatic frequency between China and the coastal states of India. A new name emerged for India during the 17th century, 小西洋

²¹ Please find the details of this dialogue in Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 14

²² As discussed previously in this chapter, the name 天竺 *Tianzhu* (Heavenly India) appeared as early as the latter Han Dynasty, it is as such recorded in the 《后汉书》 *Hou Hanshu* (in the account of 《西域》 *Xiyu*)

Xiaoxiyang, literally meaning ‘small western ocean’, which was to distinguish India from 大西洋 *Daxiyang* i.e. ‘great western ocean’, a reference to the Atlantic or the European states. There was an obvious transformation of India’s designation from the ancient *Shendu* into the 小西洋 *Xiaoxiyang* coinciding with China becoming a leading maritime power. Later, China imposed a maritime restraint on herself and cut off contacts with India, by the time contacts were reestablished in the 19th century, India was already a British colony.

18TH CENTURY – 1950: NEW TIES FORMED BASED ON NATIONALISM AND ANTI-IMPERIALIST FEELINGS

The gradual decline of Buddhism is a factor that impacted the India-China cultural interaction in a fashion that interaction itself virtually came to a standstill. After India and China were colonized and semi-colonized respectively, both became fellow sufferers of Western colonialism. The period between the 18th Century CE - 1950 witnessed new relations based on nationalism and anti-imperialism feelings develop between India and China; it has been argued that in this new period, due to their common context, the two countries had become ‘colonial twins’²³. In fact British India was used as a springboard by London to invade China. Every British expedition before and after 1840 opium war was dispatched not from the British Isles but from Calcutta, India. This was in particular the reason why Chinese intellectual elites began to focus on India.

As both were victims of imperialist expansions, though in different ways, Chinese people began to follow the progress of India’s nationalist movement and books and articles were published about Gandhi and his thoughts. Wei Yuan was the first Chinese to publish 《海国图志》 (*Haiguo tuzhi*) *Illustrated Accounts of Maritime States* in 1842 just after the Treaty of Nanjing was concluded in the aftermath of the Opium War. Wei was insightful about the aggressive nature of British colonialism and encouraged his fellow countrymen to learn from the Indian experience.

²³ The term ‘colonial twins’ has been used by Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p16

During this phase, some Indian elites condemned the selling of opium in China and other forms of aggression by the British imperialists in China in a number of articles. For instance, in 1881, Tagore wrote a powerful article in Bengali titled *Chine Maraner Byabsa* (or ‘the business of killing people in China’)²⁴ wherein he strongly condemned the Opium trade by the British traders and rulers, who had been poisoning the Chinese people in order to make huge benefits for themselves. The Chinese too reciprocated the Indian gesture. Ma Jianzhong and Wu Guangpei were sent by the Chinese government to visit British India and they came back and wrote their experiences in 《南行记》 (*Nanxingji*) *Account of my Journey to the South* and 《南行日记》 (*Nanxing riji*) *Diary of my Journey to the South* respectively.²⁵ In 《南行日记》 *Nanxing riji*, Wu expresses his sympathy towards India and his admiration for the anti-British heroes. He also criticizes the Indian elite population for yielding to the aggression of the East India Company²⁶. The intellectual elites of China were not only inspired by the heroic struggle of the Indian freedom movement but they also learnt their lesson from the Indian example when they dedicated themselves to the cause of revitalizing China. Thus more and more books, journals, and articles on India began to be published. Some prominent examples include, Liang Shuming’s 《印度哲学概论》 (*Yindu zhexue gailun*) *Introduction to Indian Philosophy* in 1919, Tan Yunshan’s 《印度周游记》 (*Yindu zhouyouji*) *Journey around India* in 1933 and 《印度丛谈》 (*Yindu congtan*) *A Discourse on India* in 1935. Tan Yunshan even reported and commented on India in the fortnightly journal of Shanghai, 东方杂志 *Dongfang zazhi* (Eastern Miscellany), indicating that the Chinese intellectuals were keen to know and talk more about India.

Sun Yat-sen’s essay in 1917 titled 中国存亡问题 (*Zhongguo cunwang wenti*) “The Issue of China’s Survival” observed: “Britain minus India is but a third-class country... being only three islands northwest of Europe, her territory is all over the globe, and she brags that the sun never sets on her land... how does she manage? Its

²⁴ *Chine Maraner Byabsa* or *Death Traffic in China* by Rabindranath Tagore was first published in 1881 in Bengali literary journal ‘Bharati’, started as a house journal by the Tagore family. Subsequently in 1882, he published a scathing condemnation in the same journal on the Opium policy of the European Powers titled *Death Trade in China*

²⁵ Tan Chung, Zhang Minguo etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 16

²⁶ Lin Chengjie, 中国人民友好关系史 *Zhongyin renmin youhao guanxishi* (*History of Friendly Relations Between the People of China and India*), Beijing: Peking University Press, 1993, p39-40

not due to the power of parliamentary politics, nor due to the Teutonic spirit, but due to the possession of the Indian colony. Only by possessing India can she control her colonies around the world. Only by possessing India has Britain become the leader and hegemon on earth... what has made Britain an empire is not the British islands, but India.”²⁷

He further stated, “The total population of Britain is about 400 million, of which 250/350 million are Indian, a proof that without India there is no British empire... what has made the British colonies the land on which the sun never sets is India... minus India, more than half of British commerce would be lost, and its vitality injured, its attraction diminished and its hegemony over the world market lost. The survival of India is, thus, the survival of Britain. If without India there would be no colony, no commerce, no navigation (for Britain), and (the Britons) would not be self-sufficient internally, nor getting enough supply externally, how would they survive even if would wish to.”²⁸

Sun Yat-sen was a modern statesman who saw a symbiotic existence between Indian and Chinese civilizations. Sun Yat-sen’s was of the view that the scramble for control of India amongst the world powers helped China maintain a semi-independent status. He felt that India and China were both targets for domination by the imperialist powers like Britain, Russia, France, Germany and Japan. But there was also a clash between these powers. So even though Britain had secured its dominion over India, she couldn't let any other power control China. China remained a market open to the world without any one country enjoying special privilege. Even though Chinese market is somewhat independent, the power that occupies India could enjoy the lion’s share in China. However its because in converse situation, those who occupy China would have no such advantage on India that China was able to preserve its sovereignty²⁹.

²⁷ 国父全书 Guofu Quanshu (*Collected works of Sun Yat-sen, Father of China*), Taipei: National Defence Research Institute Publication, 1966, p 732. Translation cited in Tan Chung, Geng Yingzeng, *India and China: Twenty Centuries of Civilizational Interaction and Vibrations*, New Delhi, Paul’s Press, 2004, p 3

²⁸ As quoted in: Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 17

²⁹ A detailed discussion can be found in Tan Chung, Zhang Minqiu etc., *Across the Himalayan Gap: A Chinese Quest for Understanding India*, New Delhi, Konark Publishers Pvt. Ltd., 2013, p 18

As the Chinese intellectuals supported and encouraged the Indian National movement through their writings, during China's period of resistance against the Japanese invasion in the 1930s, intellectuals and thinkers of India also supported China by writing articles in the media and widely condemning the Japanese invasion.

The Tagore Factor

For about two hundred years from mid-eighteenth to mid-twentieth century, when India was a colony and China was a semi-colony, the cultural interaction between the two became sporadic until the turn of the twentieth century. This was the juncture when the anti-colonial anti-feudal forces in India and China awakened and left its mark on the cultural formation and interactions.

The literature of the two countries developed similar patterns and similar feelings against western exploitation. India especially caught China's attention again, when Rabindranath Tagore rose on the world platform of literature. His English translation of *Gitanjali*, a collection of poems, published in 1912 was received with awe and excitement in the West, and he became the first Asian to receive the Nobel Prize for literature in 1913 for this iconic work.

Rabindranath was an internationalist, one of the earliest modern thinkers who drew attention to the legacy of India-China cultural interaction and reiterated the mutual benefits and necessity of Indian and Chinese collaboration for a better world. He strongly advocated reestablishing old ties of friendship and understanding between our peoples. In an effort to revive this civilizational dialogue, Tagore visited China in 1924 at the invitation of 北京讲学社 Beijing Jiangxue she (Beijing Lecture Association) to deliver lectures to Chinese students and intellectuals. He proclaimed that he represented the Indian people and wished to start a new chapter of friendship between the two civilizations.

Tagore and Chinese Intellectuals

The award of Nobel Prize to Tagore in 1913 had generated worldwide interest in him; especially in the Asian countries, including China, he came to represent the cultural

aspirations of the non-White people of the world. He brought honour and glory not only to his own country India but also to Asia as a whole. Many Chinese intellectuals like Guo Moruo, Hu Shi, Xu Zhimo, Wen Yiduo etc. read Gitanjali, the award winning work in English and found themselves under the spell of his literary aura. In the next few years there were initiatives to translate his works into Chinese; for instance, Chen Duxiu, editor of Youth Magazine (later known as New Youth or 新青年 Xin Qingnian) translated four poems from Gitanjali and published them in the October 1915 issue of the New Youth, with a brief introduction on Tagore who had become a rage in the world. Soon afterwards, in 1917, the 妇女杂志 Funv Zaizhi (Women's Magazine) published a few of his short stories like Chutti (Homecoming), Kabuliwalah, and Drishtidan (Vision) translated by Tian Feng and Wu Wo in four consecutive issues. In 1918 Liu Bannong's translation of several other Tagore poems was published in the September issue of the New Youth. These translations introduced Tagore to the Chinese people, especially the young educated population, who looked up to him as an inspiration.

By the 1920s, a huge readership of Tagore's works had developed in China; many of his poems, stories, essays, plays, even letters etc. featured in more than 30 prominent magazines and journals like 小说月报 Xiaoshuo Yuebao (Fiction Monthly), 文学周报 Wenxue Zhoubao (Literary Weekly), 东方杂志 Dongfang Zazhi (Eastern Miscellany), 晨报 Chen Bao, 少年中国 Shaonian Zhongguo, and New Youth; many journals also published several special issues on Tagore. According to Zhang Guanglin, it was amazing how a foreign writer, especially one from the East could catch the imagination of the literary circle of China in such a short span of time. It was certainly an unprecedented event in the history of modern Chinese literature. Starting with Chen Duxiu in 1915, scholars and poets such as Xu Dishan, Bai Xiang, Zheng Zhenduo, Zhao Jingshen, Wang Duqing, Qu Shiyong, Mao Dun etc. extensively translated Tagore's works after he became a world phenomenon. Moreover, Guo Moruo and Xie Bingxin admitted that they were highly influenced by Tagore. Xu Zhimo, in an article in 1923, titled Tagore's China Visit mentions that, in

the Chinese literary circle, of the first 10 works of poetry published, at least 8 or 9 were directly or indirectly inspired by Tagore.³⁰

Guo Moruo, who was one of China's most powerful writer and intellectual, accepted that he was the first poet to be influenced by Tagore's poetry; Tagore was his idol and he played a great role in Guo Moruo's success. He even referred to his poetry as 'Tagore' Style; eventually he emerged as a poet who was inseparable from Tagore's influence in modern China. Guo Moruo later parted ways with Tagore's poetic style and philosophy when he embraced Marxism and gave his support to the radicals who opposed Tagore's China visit. However, he made it clear that it was not personal and that he was not against Tagore's aesthetic and literary perspective.

Xie Bingxin is another famous writer of the time who was deeply influenced by Tagore. When she was a student in 1920, she wrote an essay on Tagore – "Farewell to the Indian poet Rabindranath Tagore", which reflected the general feelings of the youth of the time towards Tagore. Like Guo Moruo, Xie Bingxin too wrote in a new poetic style inspired by Tagore. Her collection of poems, 繁星 (*Fan Xing*) *Cluster of Stars* and 春水 (*Chun Shui*) *Spring Waters*, bore resemblance to Tagore's *Stray Birds* at many places. Xie Bingxin not only admired Rabindranath Tagore and made great contributions towards translation and interpretation of his works in the decades after his visit to China.

The Tagore influence on modern Chinese literature led to new schools and intellectual societies to rise; the Crescent Moon School was one such school represented by young Chinese poets who definitely had shades of Tagore in their work and acknowledged his influence.

SUMMARY

The period between the 1st and 10th Century CE saw extensive interactions between the two cultures driven largely by Buddhism. In the area of literature, the focus was translations; translations of Buddhist sutras were necessary for introduction of Buddhism into China, along with compilation of dictionaries to help translate and also

³⁰ Dutta Kamal, 'The Tagore Wave in China', PA George (Ed), *East Asian Literatures: An interface with India*, New Delhi: Northern Book Center, 2006, P 246

understand the teachings of Buddhist philosophy. This period saw the development of new genres of literature largely influenced by Buddhist beliefs and in effect, the Indian way of life. As a result, a large quantity of literature took shape that carried clear portrayals of the rich imagination and literary creativity typical of the ancient Indians. Buddhism had begun to blend Indian beliefs into the Chinese society through literature. Buddhist culture from India to a large extent also promoted linguistics in China. Ancient Indians had paid attention to the study of phonetics for long and already had grammar books and a highly efficient alphabet system; it is this tradition of linguistic research and achievements that was transmitted to China through the agency of Buddhist monks.

The Chinese had begun to travel westward to seek *dharma* as early as in the 3rd century CE, but the Tang period saw several important pilgrimages to India including Xuanzang's and Yi Jing's. It was the peak of Buddhism related interactions between the two countries and several important works were produced that fueled the study of India in China.

During the period between 10th -17th century CE, Buddhism had more or less blended into the Chinese social fabric but there was a sharp decline in the pilgrimages to India especially after Muslims invaded India. New ties were formed based on trade and commerce; friendly relations were maintained but literary interactions were at a low. This period also saw a lot of Buddhism related works and introduction of new genres of literature like *Chuanqi* novels (Song dynasty), *Zaju* Opera (Yuan dynasty) and Vernacular novels (Ming dynasty), which assimilated Buddhist thoughts and retold the story of the glorious days of Buddhist pilgrimage.

In the modern period, from 18th century CE to 1950, new relations began to be forged between India and China. Old ties based on trade and commerce were continued but China began to look towards India with a new attitude as relations based on nationalism and anti- imperialist feelings began to develop. The view of scholars also widened to other areas of interest like translation of classical works of Indian literature like the *Vedas* or the *Epic Sagas*. Rabindranath Tagore grew as a major figure of interest and the body of translation and research work on him resulted in a strong 'Tagore Wave'.

Chapter II: Intellectual Legacies of Indologists

It is well established that the nature of India–China cultural interaction has been unique in each phase in history, giving rise to a specific kind of interest in each other’s cultural traditions in general and literature in particular. The historical overview has revealed that the study and research of Indian literature in China, therefore, is a direct result and manifestation of this interest in the Indian culture at a given historical period and is driven by unique historical factors.

It has been recorded that contacts between India and China go back as far as the 2nd century BC. Through the years as the understanding of India deepened among the Chinese people, the Chinese research on India became continuously enriched. The period between the 1st to 10th century the focus of Chinese interest in India was primarily centered on Buddhism; as a result, most of the works done during that period was driven by Buddhism, such as stories related to Buddhist Jataka tales, translation of sutras etc. After the 10th century, as Buddhism declined in India, less and less Chinese scholars and monks went to India, but other channels of interactions developed. Business and trade contacts between the two countries started to flourish as cultural contacts took a backseat. The last decades of 19th century saw interactions based on nationalist and anti-imperialist feelings as both countries faced a common enemy i.e. western colonialism. Some Chinese scholars like Kang Youwei, Liang Qichao, Sun Yatsen, Zhang Binglin began the studies of Indian politics, economy, and society with the original intention of learning from India’s experience in order to save China. It can be argued that this was the beginning of Indian Studies in a China that was striving to embrace modernity. As the Chinese people came face to face with the modern world at the turn of the 20th century, they gradually developed interest in the diverse aspects of India, including history, culture, politics, economy, society etc., thus shaping the study and research of holistic Indian studies in modern China.

The first half of the 20th century China was dotted with historical milestones having direct and close connection with research and production of literature, such as May Fourth Movement 1919 and Yan’an Talks on Literature and Art delivered by Mao Zedong in 1942. In the context on India-China cultural relations, the milestones included the founding of Sino- Indian Cultural Society in Nanjing in 1935 with Cai

Yuanpei as the chairman, and subsequently establishment of Cheena Bhavana in Visva-Bharati in 1937, Cheena Bhavana became the major institution in India where numerous Chinese scholars of Indian studies such as Wu Baihui, Fafang, Bazhou, Yang Yunyuan, etc., came to study. In the 1940s, the Chinese scholars coming to India for delivering lectures and research also included Jin Kemu, Wu Xiaoling, Xu Fancheng, Chen Hansheng, Chang Renxia, Chen Hongjin, etc. all of whom later became renowned scholars of India Studies and India China comparative studies. It was in the same period that Ji Xianlin studied abroad; in the years between 1935 and 1941, he mainly studied Sanskrit, Pali and Tocharian at Georg-August- University of Goettingen in Germany, after which he was retained in teaching and research work in the same institution from the year 1943 to 1945. In the year 1946, Department of Oriental Languages was established at Peking University with the objective of teaching Indian languages and literature and Ji Xianlin became the head of the department. In the year 1948, Jin Kemu, who taught the History of Indian philosophy at Wuhan University, was employed in the Department of Oriental languages at Peking University.

Independence of India in 1947 and establishment of the People's Republic of China in 1949 ushered in a new phase in the development of both the countries, each chalking out an independent trajectory. This provided a favorable environment for academic research in various fields including study and research of each other's culture. Chinese scholar, Luo Jialun was appointed Chinese ambassador to newly independent India in 1947. When he presented his credentials to the Indian Governor-General, he cited the classical line from 诗经 *Shijing* (Book of Odes): 周虽旧邦，其命维新 “*Zhou sui jiubang, qiming weixin*” (Though Zhou was an old state, it has renewed its life), suggesting that there would be a new lease of life in the ancient states of India and China. As a reciprocative gesture, India elevated her office of “Agent-general”¹ in Nanjing to the status of Embassy, and K.P.S. Menon was re-designated as Indian Ambassador to China. Later K.M. Panikar succeeded him in 1948.² The Indian embassy was the first non-socialist country to establish embassy in China. The first

¹ The Chinese were well aware of the diplomatic ranks like Ambassadors, Ministers, Charge d' Affairs, etc. but Agent General was a different thing, it was an office for India's representative in 1943, when India was not yet independent.

² Tan Chung, Geng Yingzeng, *India and China: Twenty Centuries of Civilizational Interaction and Vibrations*, New Delhi, Paul's Press, 2004, p383

official reception held on the occasion of Indian Republic day in Beijing on 26th January 1951, was also attended by Chairman Mao who said the following: “Indian nation is a great nation. Indian people are great people. The two nations of China and India have maintained cordial friendship for millennia. Today when we celebrate the national day of India, we expect continuous solidarity of the two nations to strive for peace. People all over the world need peace, a handful of people only want war. India, China, Soviet Union and all the peace-loving countries and peoples should unite to work for peace of the Far East, and peace of the world.”³

During the 1950s, the interest of the Chinese people in Indian culture developed significantly. As the interest deepened, scholars of the two countries undertook frequent exchange visits. During this period, in the cause of diplomacy and cultural exchanges, the Chinese government sent a select group of students to India, Soviet Union and few other countries to study Indian languages. Some Chinese scholars such as Liu Anwu, Liu Guonan and others also studied in Delhi University and Banaras Hindu University in India. It was also the period when students who went to study and research abroad during the 1930s and 40s were returning back and were beginning to play a crucial role in strengthening research in a range of areas such as literature, philosophy, religion, history, arts, economy etc. In other words, this period witnessed the consolidation of intellectual capital that would bear the fruit in the decades to come. Therefore, it would be both interesting and useful to study and analyze the intellectual legacies of the Chinese scholars who were trained through 1930s and 1940s and started assuming teaching and research positions through 1950s. This exercise will help us understand the nature of the intellectual foundation that was laid down in terms of areas of interest and strengths of scholarship. It will also help us understand the gaps that existed and appreciate the challenges that the first generation of Chinese scholars of Indian literature had to face in the early years of the period under study.

Broadly speaking, we find that there are three schools or categories of scholars for India studies in China, based on the fact that some were trained abroad (America, Europe, Japan or Russia etc.), some went to India for training, and others were trained

³ Zao Weiwen, 印中关系风云录 *Yinzhong guanxi fengyunlu* (1949-1999) (*Records of storms in India-China relations (1949-1999)*), Beijing: Current Affairs Press, 2000, p34. Translation cited from Tan Chung, *Himalaya Calling: Origins of India and China*, World Century Publishing House, 2015, p223

in China itself. It is possible that the different types of training were also different in their training methodology or the worldview they adopted.

It is evident that there were a considerably large number of scholars who contributed sporadically or consistently to the research of Indian culture and literature in China. It is not possible within the scope of this research, to mention each and every scholar. Given below are the most prominent scholars, trained during the 1930s-40s, who made enormous contributions in the development and strengthening of India studies in China. Information in the following section has been largely taken from sources such as 《中国印度文化交流史》 *History of China India Cultural Exchanges*⁴, 《中外文学交流史：中国印度卷》 *History of Foreign Literary Exchanges: China India Edition*⁵, *Encyclopedia of India-China Cultural Contacts Vol. I and II*⁶, and personal interviews with scholars such as Liu Anwu, Jin Dinghan, Huang Baosheng, Liang Guoyun, Dong Youchen, Wang Shuying, Xue Keqiao, Liu Jian, Yu Longyu, Jiang Jingkui, Wei Liming, and Chen Ming.

A table with the details, useful for a quick overview of this chapter, is also added at the end of the thesis (Annexure I).

⁴ 薛克翘 Xue Keqiao, 中国印度文化交流史 *History of China India Cultural Exchanges*, Beijing: 昆仑出版社 Kunlun Press, 2008.

⁵ 郁龙余 Yu Longyu and 刘朝华 Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *History of Foreign Literary Exchanges: China India Edition*, 山东教育出版社 Shandong Education Press, 2015

⁶ *Encyclopedia of India-China Cultural Contacts Vol I and II*; New Delhi, Public Diplomacy Division, Ministry of External affairs, GOI, 2014

INDOLOGISTS WHO LAYED THE FOUNDATION OF RESEARCH IN LITERATURE

SCHOLARS TRAINED ABROAD (EUROPE, AMERICA, JAPAN, RUSSIA)

1. **Tang Yongtong** (August 2, 1893 - May 1, 1964)

Background and Education

Tang Yongtong was a Philosopher, Academician, Buddhist and an eminent scholar of the history of Chinese Buddhism. His style name was Xi Yu, and his family was originally from Huang Mei, Hubei Province, but he was born in Weiyuan County, Gansu Province.

Since childhood Tang Yongtong had an interest in history. He studied in Beijing Shuntian School before the Revolution of 1911 and then moved on to Tsinghua University in 1912. In 1917, he qualified to be a state- financed student to study in United States of America. But, he couldn't go due to health issues and instead stayed at Tsinghua University to teach Chinese. In 1918, he went to Hamline University, America for further studies. In 1920, he went to Harvard University, where he specialized in Philosophy, Sanskrit and Pali. By 1922, he had a Masters Degree in Philosophy from Harvard University, after which he returned to China.

Career

After coming back to China, he worked as a Professor at the National Southeast University (present Nanjing University), Nankai University, Peking University and Southwest Associated University. The courses he taught included history of Chinese Buddhism, Wei Jin metaphysics, history of Indian philosophy and general philosophy.

During his period as the President of the School of Literature, Peking University, he assisted in the establishment of the Department of Oriental Languages and Literature. In 1947, he was an Academician and Councilor of Academia Sinica and Concurrent Director of the former Institute of History and Language of Academia Sinica Peiping Office. After the founding of the People's Republic of China, he was appointed as the Chairman of the School Administration Committee of Peking University and Vice Principle of the university. He also held a concurrent post of academic member for

Historical Archaeology, committee member of the Philosophy and Sociology Division of Chinese Academy of Sciences and editorial board member of Philosophical Researches and A Study of History.

Contributions to India studies

He knew many foreign languages, including Sanskrit and Pali, and was familiar with Chinese philosophy, Indian philosophy and Western philosophy. He mainly researched on history of Chinese Buddhism, Wei Jin metaphysics and ancient Indian philosophical history; a lot of his work is based on translation of Buddhist sutras. His works include *Buddhism History in Ancient Chinese Dynasties of Han, Wei, Eastern and Western Jin, and the Northern and Southern Dynasties* (1938), *A Brief History of Indian Philosophy* (1945), *History Manuscript of Buddhism in Sui and Tang Dynasties* (1982) and *Collected Academic Papers of Tang Yongtong* (1983).

2. **Xu Fancheng** (October 26, 1909 - March 6, 2000)

Xu Fancheng or Hu Hsu, or Fan-Cheng Hsu, also named as “Hu” or “Shiquan”, was a philosopher, translator, and one of the most well known Indologists in China. He was a researcher at the Research Institute of World Religions of Chinese Academy of Social Sciences. He was reputed to be the “Modern Xuanzang”⁷

Background and Education

On October 26, 1909, he was born into a wealthy family in Changsha, Hunan Province, and was the youngest son of the family. He received strict traditional Chinese education as a child, and later modern education at a US church school in Changsha called Yali High. In 1926, he had to give up medicine because of the Northern Expedition and went to study history at Wuchang National Sun Yat-sen University. In the following summer, he left Wuhan and went to Shanghai to study at the Department of Western Literature, Fudan University, meanwhile, he also took literature and medicine courses at Nanking University, and studied German on his own. In August 1929, Xu went to Germany to study at the Department of Philosophy of Heidelberg University, and he also took courses on literature and history of western arts at University of Berlin.

⁷ as seen on www.baidu.com on 19th May 2016

During this period, at the library of Heidelberg University, he studied Sanskrit and began to read *Tripitaka*, which developed his interest in Buddhism. In August 1932, due to his father's illness, he returned and settled in Shanghai.

Career

On Lu Xun's recommendation, he began to write essays for 自由谈 *Ziyoutan* (Talks on Liberty, a supplement of *Shenbao*). After the Anti-Japanese War broke out in 1937, he taught at Central College of Arts and moved to Yunnan, Chongqing and other places. In 1940, he went to Chongqing as an editor of the *Book Monthly* at Central Library and a professor at Central University.

In early 1945, through a cultural exchange program between India and China, he went to Rabindranath Tagore's Visva-Bharati University to teach the philosophy of Ouyang Jingwu at Cheena Bhavana. He lived in India for 33 years and studied Buddhism and Indian religions. In 1951, he went to Sri Aurobindo Ashram in Pondicherry in South India and was appointed the Dean of the Department of Chinese of International Center of Education. There, for more than 20 years, he devoted to studying spiritual philosophy and *yogacara*, writing and translating. End of 1978, he return to China and went back to being a researcher at the Research Institute of World Religions of Chinese Academy of Social Sciences. On March 6, 2000, he died of pneumonia at Peking Union Medical College Hospital at the age of 91.

Contribution to India studies

In 1947, he translated a Sanskrit version of *Anhui Sanshi Weishi Shushi* on the basis of translations in the Wei, Chen and Tang Dynasty as well as a collated version of the French scholar Levy. In 1950, he went to Benares (now Varanasi in Uttar Pradesh) to continue with Sanskrit study, and there he translated *Bhagavad Gita* - a Hindu scripture, and Kalidasa's *Meghadūta*.

Xu Fancheng was well versed in English, German, French, Sanskrit, Latin and Greek. He was a versatile scholar, and had an in-depth knowledge of both Chinese civilization as well as Indian and Western civilization. Having a command on languages, he was interested in the inherent connection between languages and national and regional cultures, and attempted to interpret linguistic and cultural

exchange from a semantic perspective. He combined academic traditions in China and India with Orientalism study in Germany, and proposed many unique opinions, which are of important value and meaning for sociological, anthropological and folklore study today. For instance, he compared Sanskrit to Changsha dialect from a phonological angle to demonstrate the influence of Buddhism on native languages in China and cultural exchange between India and China, providing new approaches and hopes for India studies in China.

Xu Fancheng was reputed for his translation of works of Indian religions and philosophies, he was the first Chinese scholar who systematically introduced the Upanishads into China. He selected 50 out of the 100 *Upanishad* texts and successively translated them into classical Chinese in order to preserve the original language's simplicity and elegance. He also adopted the style of 离骚 *Lisao* and ancient Chinese poetry in his translations of *Bhagavad Gita* and *Meghadūta*. In 1984, China Social Sciences Press published his translations under the title "*Fifty Texts of the Upanishads*", with a detailed account about the Upanishads, its thoughts, its important position in the history of Indian philosophy and religion and its impact on the world in the 'Preface'. By translating the Upanishads, he filled an important blank in China with respect to the history of ancient Indian philosophies and religions.

Another important contribution by him is the study and translation of Sri Aurobindo Ghose, a renowned philosopher of modern India. In 1954, he published *A Biographical Sketch of Sri Aurobindo Ghose*; translated and published *The Essays on the Gita* in 1957; translated the first three volumes of *Yujia Lun (The Integral Yoga)* in 1959, and the fourth volume in 1987, which was published by the Commercial Press; translated Aurobindo's *Heraclitus* with the title *Xuanli Cantong*, which is easier to understand for Chinese readers. During his 28 years stay at Sri Aurobindo Ashram, he translated into vernacular Chinese, an English handbook that vividly reproduces the charm of Aurobindo's verses and titled it *Zhoutian Ji*, and

In 1984, after coming back to China, he translated and published *The Life Divine*. He also collected interpretations on yoga given by Mirra Richard, whom Aurobindo called "The Mother", and compiled them into six volumes under the title "The Mother". His translations of Sri Aurobindo's works are widely circulated and are also an important contribution to India- China cultural exchange.

In 2006, the “Year of India-China Friendship”, the Chinese Academy of Social Sciences collected his writings and it was published as *The Collection of Works of Xu Fancheng* by East China Normal University Press, it consists of four volumes of his works, and 12 volumes of his translations. In October 2010, Sri Aurobindo Ashram in Pondicherry celebrated the 101st anniversary of his birth, and exhibited a number of paintings that he drew during his stay in India.

3. **Ji Xianlin** (August 6, 1911-July 11, 2009)

Background and Education

Ji Xianlin was a Chinese Indologist, linguist, writer, translator and social activist. His style names were Xi Bu and Qi Zang. He was born in Guanzhuang, Qingping County (now Linqing City, Shandong Province).

Ji Xianlin was born into a peasant family and was given the name of “Ji Baoshan”. In 1917, he started being homeschooled and was renamed “Ji Xianlin”. In 1923, he started going to Jinan Zhengyi Middle School. He began to learn German in high school. In 1930, he was admitted to Tsinghua University where he majored in German in the Western Literature Department. During his time there, he also took optional courses in the literature of Buddhist scriptures, psychology of literature and art, and learned English and Sanskrit. In 1935, he went to study at the Georg-August-Universität Göttingen as a graduate exchange student of Tsinghua University and majored in Indology. He studied Sanskrit, Pali, Tocharian, Russian, Yugoslavia, Arabic, etc., under the guidance of Ernst Waldschmidt and Emil Sieg. In 1937, he also lectured at the Institute of Sinology, University of Goettingen. He received his PhD in 1941.

Career

In 1946, he returned to China and was immediately appointed Professor at Peking University and the Director of the Department of Oriental Languages and Literature. He was in that chair for more than four decades, and is Life Professor of Peking University after retirement⁸. He also guided and taught Indology and Sinology

⁸ Tan Chung, Geng Yingzeng, *India and China: Twenty Centuries of Civilizational Interaction and Vibrations*, New Delhi, Paul’s Press, 2004, p.xviii

students. In 1956, he became a member of the Department of Philosophy and Social Sciences in the Chinese Academy of Sciences. In 1960, he gave a lecture to the first batch of students majoring in Sanskrit and Pali. After the Cultural Revolution, he was reappointed as the Dean of the Department of Oriental Languages and Literature, Peking University and taught a large number of researchers in Indology.

In 1978, he was appointed the Vice President of Peking University, holding the post of Director of many societies, like Chinese Association for South Asia Studies, Chinese Language Society, China English Language Education Association, Chinese Dunhuang Turpan Society and Chinese Asia and Pacific Society. He died of illness on July 11, 2009 in Beijing.

Awards

He received many honors overseas, the highest honorary award was the “Samman Patra” given by the Indian Varanasi Sanskrit University in 1992; the title of honorary academician given by Sahitya Akademi in 1999; the gold certificate of doctoral degree issued by Georg-August Universität Göttingen in 2000; World Laureate elected at the 19th World Congress of Poets in 2005; the Padma Bhushan awarded by the Government of India in 2008⁹.

His works

Ji Xianlin began to write, translate and review literature from a very young age. He often wrote under his pen name “Xi Bu”. Over the decades, he never stopped working and created works that have reached more than one million words.

Ji Xianlin had a good command on languages like English, German, Sanskrit, Pali, Tocharian, and could read French and Russian books. Initially, he was mainly engaged in the research of ancient Indian languages, which he continued for nearly for five decades. In 1941, he obtained doctorate with his dissertation *Die Konjugation des finite Verbums in den Gāthās des Mahāvasthu* that comprehensively and systematically summarised various morphological changes of verbs in hybrid Sanskrit used in the Hinayana Lokottaravadin Vinaya Mahāvasthu. His work broadened the research field of hybrid Sanskrit morphology and promoted the studies on hybrid

⁹ India-China Encyclopedia Vol-2, p915

Sanskrit.

In 1944 and 1949, he published two German essays: *Die Umwandlung der Endung – am in – o und – u im Mittelindischen* and *Die Verwendung des Aorists als Kriterium für Alter und Ursprung buddhistischer Texte* respectively, these essays compared and analysed the existing ancient Buddhist scriptures by employing the method of compare comparative linguistics, determining the general location and time of these scriptures and their circulation in India and Central Asia based on various morphological changes of Buddhist language. This opened a new channel for studying Indian Buddhism history. Since then, he wrote *The Language Problem of Primitive Buddhism* (1956), *More Exposition on the Language Problem of Primitive Buddhism* (1958), *Two Questions of Medieval Indo-Aryan Language* (1984), *Third Exposition on the Language of Primitive Buddhism* (1984), among other academic dissertations in which he demonstrated the existence of primitive Buddhism and that its language was the ancient Ardhamagadhi, a dialect of east India. This was a breakthrough in the research of the language of primitive Buddhism. He carried out further researches on the *History of Indian Buddhism* based on studies in literature and language. He wrote more than 20 dissertations including *Stupa and Buddha* (1947), *The Historical Origin of the Primitive Buddhism* (1965), *Problems on Mahayana Sthaviravāda* (1981), *Distorted and Forgotten “Route Struggle” in Creation Period of Buddhism - Devadatta Problem* (1987) and *Backflow of Buddhism* (1991).

Since 1982, he began to interpret *Maitreyasamiti- Nāṭaka*, a Tocharian scripture unearthed in Yanqi, Xinjiang in 1975 and wrote a dozen articles on this topic. He published them in major periodicals in both China and abroad, which caught the attention of the world of linguistic. In 1993, Taiwan Xinwenfeng Publishing Company published his monograph titled *Introduction to Researches on Tocharian language* which has successfully become the reliable guide to both Chinese and foreign scholars associated with the subject. In 1998, he completed the translation of Tocharian A *Maitrisimit*. The same year, he collaborated with a German Tocharian expert Werner Winter and a French Tocharian expert G J (Georges-Jean Pinault) to publish *Fragments of the Tocharian A Maitreyasamiti-Nāṭaka of the Xinjiang Museum, China*.

Contributions to India studies

Ji Xianlin's academic contribution to civilizational dialogue between India and China is two-fold. One, there was his scholarly writing, two, he used every opportunity to improve Sino-Indian understanding. Being a popular figure in China for over 50 years, he always on whatever occasion and in whatever circle, spread the idea among his people that the importance of India- Past, present and future – should not be forgotten. He is, as it were, a self appointed Indian ambassador to China¹⁰.

According to his own reckoning, in the last six or seven decades Ji Xianlin had pursued research in 14 fields, 8 of which are related to India. These 8 fields 1) ancient Indian languages, particularly Buddhist Sanskrit; 2) ancient Indian literature; 3) history of Indian Buddhism; 4) history of Sino-Indian cultural interface; 5) history of Central Asian Buddhism; 6) history of Chinese Buddhism; 7) comparative literature and oral literature; 8) history of sugar

Since 1950s, he began to translate and study Indian classical documents. He translated many Sanskrit works, such as Kālīdāsa's *Abhijñānaśākuntalam* (1956) and *Vikramōrvaśīyam* (1962), Ancient Indian fable *Pañcatantra* (1959). China Youth Theatre successfully performed the *Abhijñānaśākuntalam* based on his translated version in 1950s and after the Cultural Revolution. Between 1973 and 1977, he translated 'Rāmayaṇa' (1980-1984), one of the two great Indian epics. He also wrote 'Primary Investigation into Rāmayaṇa' (1979) that put forward insightful opinions to some important questions about ancient history of India, such as the characteristics, stages, and ownership of land in Indian feudal society apart from discussing literary contents of the epic. He also translated an Indian writer Maitreyi Devi's English version of 'Tagore by Fireside' (1986). The Chinese translations of all these classical documents and related writings have had a great influence on China.

His Works on India-China cultural exchanges

When it comes to India-China cultural exchanges, since 1957, he had written 'The History of China-India Cultural Relations' (1957), 'The History of China-India

¹⁰ Tan Chung, Geng Yingzeng, *India and China: Twenty Centuries of Civilizational Interaction and Vibrations*, New Delhi, Paul's Press, 2004, p.xix

Cultural Relations’ (1982), *‘Buddhism and Sino-Indian Cultural Exchanges’* (1990), *‘History of Sino-Indian Cultural Exchanges’* (1993), and other works. In 1985, the *‘Commentary on Great Tang Records on the Western Regions’*, which he was responsible for was published. He also personally organised the translation and correction of *‘Modern Translation of Great Tang Records on the Western Regions’*, which was published in the same year. In 1987, these two books were given Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award. In 1991, *‘History of Ancient Indian Literature’* edited by him was published. In 1998, his monograph on the History of Sugar was published. It involves more than a dozen of Chinese and foreign languages and showcases the complex yet vivid history of Sino- foreign cultural exchanges. India-China cultural exchanges took up a large space of the book.

Foreign Language Teaching and Research Press published *‘Complete Works of Ji Xianlin’* (30 volumes) in September 2010.

His Visits to India

He was always actively engaged in India-China cultural exchange activities. In 1951, he visited India along with Chinese cultural delegation and was warmly welcomed there. In 1955, he went to New Delhi as a member of the Chinese delegation to attend “Asian Countries Conference”. In 1978, he visited India as a member of the delegation of the Chinese People’s Association for Friendship with Foreign Countries (CPAFFC). During his visit, he was invited to meet the faculty and students of University of Delhi and Jawaharlal Nehru University. He also went to Japan to attend the “Conference on Indian Buddhism” in 1980. In 1985, he attended the “International Symposium on India & World Literature” and the “Valmiki International Poetry Festival” held in New Delhi and was designated as the Chair of Indian and Asian Literature (China and Japan) Session. In 1986, he participated in the “15th World Fellowship of Buddhists” held in Kathmandu.

4. **Li Yuanshan** (January 31, 1942 - October 3, 2006)

Background and Education

Li Yuanshan was a Chinese scholar, an expert of Bengali language and was born in Ningbo, Zhejiang Province.

Li Yuanshan had a background of language experts. His uncle, Li Liangmin was an expert Chinese translator who had translated ‘*The Gadfly*’, ‘*Spartacus*’ and many other full-length novels. Under his influence, Li Yuanshan became interested in foreign literature and their translations.

After graduating in July 1959, he joined the Beijing Foreign Studies University (which is now known as the Peking Foreign Language Institute) to study Russian. Between September 1960 and July 1963, he went to study Bengali in the Department of Oriental Languages of Leningrad State University (now St Petersburg University, Russia).

Career

Earlier on in his career, he was a proficient translator of the Bengali Department of China Radio International (CRI). He was appointed as a professor of Bengali at the Beijing Broadcasting Institute (the now Communication University of China).

In September 1963, after he came back from Russia, he began a course in Bengali and also taught the language at Beijing Broadcasting Institute. Later, he served as team leader in Bengali till 1976. During this period, he was engaged by the Beijing Foreign Languages Press to work as a Bengali translator. In February 1976, he was transferred to CRI and thereafter, worked as the Principal of the Bengali group, Deputy Director of the third Asian department, as Chief Correspondent stationed abroad, as a first-grade translator of Bengali and specially-appointed Professor of Beijing Broadcasting Institute. He was also once elected as a member of the first council of Translators Association of China.

Contributions to India Studies

Teaching materials of the Bengali language: ‘*Practical Bengali Grammar*’ (2003) and ‘*Bengali Tutorial*’ (2003, collaborative compilation) written by him represent the first set of Bengali language teaching materials formally published in China.

He spent his lifetime training people in Bengali language, translating and spreading Bengali. He founded the first undergraduate programme of Bengali in China and taught undergraduate students for many years. He translated many of Rabindranath

Tagore's works. He was one of the main translators of the '*Collected Works of Tagore*' and '*Complete Translation of Tagore's Novels*', and the latter has become the first book of Tagore directly translated from Bengali.

5. **Zhang Mantou** (November 17, 1933 - January 18, 1981)

Background and Education

Zhang Mantao was a Chinese Buddhist scholar. His style name was Dan Si and was given the religious name Qing Song during his period of being a monk. He was born in Leiyang, Hu'nan Province.

Zhang Mantao became a monk when he was still a child. Monk Ming Zhen was his master. At the age of 10, he was admitted to Nanyue Buddhist Institute. In April 1949, he went to Hong Kong and studied Buddhism in Guangxia College under the guidance of Master Zhu Mo. He went to Taiwan in 1955 and published his first novel '*Morning Dew*' in 1956.

In 1961, he studied in Japan in the name of Master Qing Song, and completed the courses for his doctoral degree at Otani University. During his stay there, he attended numerous national academic conferences in Japan and published many treatises that were valued by Japanese academic community. He resumed a secular life during his study in Japan.

Career

In 1967, he returned to Taipei and was offered the appointment of Associate Professor at the Department of Philosophy of "Chinese Culture University", and became a Professor and Director of Buddhist Research Institute of the university, and also the Chief Editor of '*Hwakang Buddhist Journal*'. In 1969, he went to Japan again and engaged in research work at the Institute for Advanced Studies on Asia, University of Tokyo. He also created the '*Tiansheng Magazine*' in Tokyo. On January 16, 1981, he went to Japan once last time, to prepare for the Asian Buddhist cultural exchange meeting, during which he died of illness.

Contribution to Buddhism Studies

In 1974, he returned to Taiwan and began to edit the '*Catalogue of Buddhist Treatises of the Republic of China in the Last 60 Years*' (1975). In 1975, he founded the Mahayana Culture Publishing House and by 1980 he published '*The Academic Series of Modern Buddhism*'. The series had altogether 100 volumes, it gathered Buddhist discussions published in domestic and foreign newspapers and magazines in the past century. The series contributed a lot to the sorting and compiling of the works of modern Buddhist culture.

His works include '*Collected Works of Buddhist Thoughts*' (1969), '*Studies on Nirvana Thought*' (1981) and '*New Learning and Buddhist Thought during Wei and Jin Dynasties*'.

6. **Chang Renxia** (January 31, 1904 - October 25, 1996)

Background and Education

Chang Renxia or Jen-hsieh also called Ji Qing or Mu Yuan, was a Chinese art archaeologist, oriental art historian and poet. He was born in Xinmiao Village in Anhui Province.

He lost his parents at a very young age and lived in poverty through his childhood. He started studying in Nanjing Fine Arts College in 1922. In 1928, he went to the Literature School at Nanjing Central University to study classical literature, and was later appointed as a teacher of the same school after he graduated in 1931. In the spring of 1935, he went to Japan to study oriental art history in the College of Letters, Tokyo Imperial University.

Career

In 1936, he returned from Japan and continued to teach in Nanjing Central University, China. From 1939 to 1942, he worked as a researcher at the Art Archeological Research Institute of the Board of Directors of the Sino-British Boxer Rebellion Indemnity Fund. In 1943, he served as a professor and academic Dean of Kunming National College of Eastern Language. In the winter of 1945, he accepted the appointment of Visva-Bharati University to teach Chinese cultural archaeology.

In early 1949, he returned to China via Hong Kong and took up the post as a Professor

of National School of Fine Arts of Peiping.

After the establishment of People's Republic of China (PRC), he served as a Professor and Chief Librarian of China Central Academy of Fine Arts. At the end of 1956, he was assigned by the State Council of the PRC to New Delhi, India to serve as a Chinese Adviser of the International Buddhist Art Exhibition. During the 'Cultural Revolution', he was persecuted and was delegated to work at a farm in Hebei Province. After the 'Cultural Revolution', he returned to China Central Academy of Fine Arts and continued the study of oriental art history.

Contribution to India Studies

During his years of teaching in Visva-Bharati University in India, he attended a meeting organized for Mahatma Gandhi's visit and participated in the discussions with Indian scholars on India-China art relations. He followed the route taken by Xuanzang during his journey to India to study Indian culture and art and visited Nalanda, Rajagrih, Bodhgaya, Sarnath, Pataliputra, Ajanta, among other historical sites and art relics, and was able to gather abundant materials and data for his studies on Indian art.

Chang Renxia also wrote a series of research papers on Indian history and culture, Indian art and India-China cultural exchanges, including *Sino-Indian Art Exchanges*, *Record of Indian Ajanta Grotto Art*, *Record of Ajanta Cave Temple Art*, *Pilgrimage to Indian Ancient Buddhist Trace*, and *Development and Education Characteristics of Indian Institute of World Art* and composed *Sino- Indian Art Contact* (1955) in which he collected 11 research papers on the art and cultural exchanges between India, China and Indonesia, and made empirical investigations into Chinese and Indian grotto art, recreation, music and so on, and *History of Fine Arts Development in India and Southeast Asia* (1980) is divided into six chapters and introduces the development of Indian prehistoric art, Buddhism art, Hinduism art and Islamic art in line with the evolution of the times. In his paper *Sino-Indian Cultural Exchanges* (New Construction, edition 5, 1952), he made a detailed investigation into the art exchanges between India and China from four aspects, namely, music, sculpture, dance and painting, and also studied some Indian and Chinese musical instruments, such as Pipa and Konghou, putting forward that the two nations had begun cultural

exchanges through Yunnan, Burma and the Western Regions from ancient times. Some of his works have opened up the researches fields of India-China art exchanges and contributed to India-China cultural exchanges.

His other published works include - '*History of Fine Arts Development in India and Southeast Asia*' (1980), '*The Silk Road and Western Culture and Art*' (1981), '*Essays about Oriental Art*' (revised in 1984), '*Selected Papers on Art Archaeology of Chang Jen- hsieh*' (1984), '*The Maritime Silk Road and Cultural Exchange*' (1985) and '*Study on the History of Chinese Costume*' (1988). His collection of poems '*Red Lilies*' (a) (1994) is also published. He died in Beijing on October 25, 1996.

SCHOLARS TRAINED IN INDIA

1. Mi Wenkai (1909-1983)

Background and Education

Mi Wenkai was an expert Chinese translator and scholar of Indian literature. He was born in Wuxi, Jiangsu Province.

In 1923, Mi Wenkai was admitted to Jiangsu Third Normal School. He began to study Indian literature since his young days, and worked in the Chinese embassy in Myanmar and India. During the Japanese aggression, he was a researcher of the Philosophy Research Institute of Visva-Bharati University.

Career

He was a Professor at Hong Kong New Asia College. In 1949, he went to Taiwan to become a politician and a "diplomat." During this period, he taught Indian literature in Taiwan University and National Taiwan Normal University, and later was sent to Taiwan's embassy in Philippines and Thailand. After he returned to Taiwan, he taught as a Professor of Soochow University and the Indian Culture Research Institute of Taiwan Chinese Culture University. He took charge of the Overseas Group of 'Taiwan Literature Association'.

Contribution to India Studies

His works include '*A Brief Introduction on Indian Literature*', '*Historical Tales of*

India (1948), *Appreciation of Indian Literature* (1975), *Works on Indian Culture* (18 Volumes)] (1977) and *Mahatma Gandhi Biography* (co-author) (1981). He also translated many works including *All Poetry of Sarojini Naidu* (co-author) (1949), *Collection of Poems of Rabindranath Tagore* (1963), *Two Great Indian Epics* (1978) and *Three Great Canons of India* (1980). All these works have introduced Indian literature and culture to China, and promoted the spread of Indian culture in China.

2. **Li Zhifu** (October 3, 1929 -)

Background and Education

Li Zhifu is a Chinese Buddhist Studies Researcher. Born in Qinglian Township, Fengjie County, Sichuan Province (present day Qinglian Town, Fengjie County, Chongqing), he is now settled in Taiwan. He is the Honorary Director of 'Chung-Hwa Institute of Buddhist Studies'. He reached Taiwan following the army in 1947 and was discharged in 1962. He was admitted to the Department of Philosophy of Chinese Cultural Institute (Chinese Culture University) in 1964, and learned Western philosophy, Lao Tzu-Chuang Tzu philosophy and Buddhism history and other courses from Zhang Shangde, Chen Guying, Zhang Mantao and other teachers.

After he graduated in 1967, he went to the Comparative Religion Institute of Banaras Hindu University to study under Master Xiaoyun, Xue Lei and others. He returned to Taiwan with a Master's Degree in 1970.

Career

After he returned to Taiwan in 1970, he was appointed as the Chief Secretary of Hwa Kang Museum. He was transferred to the Department of Philosophy of Chinese Cultural Institute in 1971 to teach special courses such as Indian Philosophy, Comparative Religion, and Introduction to Buddhism, Abhidharmakosa-sastra, Yogacarabhumi-sastra and Vijbaptimatratasiddhi-wastra successively. He prepared and built the India Institute of Chinese Culture University in 1974. He has successively held the positions of the Chief Secretary of Chung-Hwa Academy Institute of Buddhist Studies, the Deputy-director of Chung-Hwa Academy Institute of Indian Studies, Director of the Preparation Office of Dharma Drum University and

the Director of Chung-Hwa Institute of Buddhist Studies since 1978. At the same time, he directed Hwa Kang Buddhist Studies Journal and Chinese Buddhist Studies Journal successively.

Contributions to India Studies

He devoted himself to Buddhist and Indian philosophy studies. His major translation works include *'History of India'* (1981), and *'Introduction to Indian Philosophy'* (1985). His major writings include *'Visvabharati's Philosophy: Later Stage of Indian Vedanta School'* (1975), *'Contemporary Indian Philosophy'* (1977), *'Corrective Interpretation of Surangama Sutra'* (1984), *'Studies on Saddharma Pundarika Sutra'* (1997), *'Indian Philosophy and Basic Spirits'* (1999), *'Studies on Samatha-vipassana'* (2001), and *'Comparative Study of Chinese and Indian Buddhist Studies'* (2001). He has published nearly 70 theses, including *'Discussion on the Value of Abhidharmakosa-sastra in the History of Buddhist Thought'*, *'Discussion on the Relevant Geography and Routes and the Significance of Master Xuanzang's Tour Study in India and Sudhana's Visiting Study'*, *'Studies on the Chinization Process of Buddhism'*, etc.

3. **Liu Anwu** (July 12, 1930 -)

Liu Anwu, is a Chinese Indologist, translator and a Professor at the Philosophy and Social Science Department of Peking University.

Background and Education

Born in Changde City, Hunan Province, his great interest in literature came to the fore when he was in middle school. In 1949, he joined the Department of Chinese Language and Literature of Hunan University, and in February 1951, went to the Oriental Language Department of Peking University to study Hindi. In November 1954, he came to India and studied Hindi Language and Literature in Delhi University and Banaras Hindu University.

Career

He returned to China in 1958 to teach and work on his research in Peking University. In 1985, he became a professor at the University and a doctoral supervisor of modern

Indian language and literature in 1990.

His previous positions include Director of Laboratory of Oriental Literature of the Oriental Language Department of Peking University, and the Director of South Asia Cultural Institute. He has served successively as the Vice President, President and Honorary President of China Indian Literature Institute. He was awarded the title of Senior Translator by the Translators Association of China in November 2004, and was elected as a Senior Professor of the Philosophy and Social Science Department of Peking University in January 2005.

Contribution to India Studies

He has been teaching Indian language and literature for a long time. After returning from India in 1958, he began to teach the undergraduate courses of ‘Advanced Hindi’ and ‘Indian Hindi Literature History’. He started to recruit graduates since the mid-1980s and set special courses of ‘India Literature History’, ‘Research on Premchand’ and ‘Research on the Two Great Epics of India’. He has made great contributions in spreading Hindi and Indian literature in China.

Besides teaching, he is also engaged in Indology. As one of the first people to research Hindi literature in China, his major research field is Indian literature, especially Hindi literature. His major research subjects include - famous Hindi writers such as Surdas, Tulasidas and Premchand, the Two Epics Sagas of India, Hindu mythology, the comparative study of Chinese and Indian literatures and Rabindranath Tagore.

He has published eight monographs including the *Indian Hindi Literature History* (1987), *Critical Biography of Premchand* (1999), *Research on the Two Great Epics of India* (2001) and *Comparative Study of Chinese and Indian literatures* (2005); 28 translation pieces represented by *Research on the Modern Indian Literature* (Hindi Literature) (1980), *Collections of Premchand’s Short Stories—Newly-married* (1982), *All-well Tree* (1983), *The Woman Mowing* (1985), *Premchand on Literature* (co-translated, 1987) and *Selected Stories of Premchand* (1996); 18 compilation works such as *Indian Folks Tales* (1984), *Selected Works of the Oriental Literature* (1986), *Selected Ancient Poetries of India* (1987) and *Selected Oriental Short Stories* (1988); and 65 theses.

4. **Liu Guonan** (1931-November 29, 1987)

Background and Education

Liu Guonan was a Chinese Indologist and a professor at Peking University. Born in Xixiang County, Hanzhong City, Shaanxi Province. After finishing school in 1951. Liu Guonan was admitted to Northwest University in 1951 and then transferred to the Department of Oriental Languages at Peking University to study Hindi. In 1954, he was sponsored by the Chinese government to study in University of Delhi and thereafter in Banaras Hindu University in India.

On November 29, 1987, he died of a heart failure. About a dozen of Indian newspapers such as '*India Daily*' and '*Voice of the People*' published memorial essays and six related departments held memorial services for him, calling him "a great friend of India".

Career

In 1958, he returned to China to become a teacher in the Department of Oriental Languages at Peking University. He was transferred to the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University in 1980 and was appointed as the Deputy Director of the Institute of South Asian Studies in Peking University in 1985.

In 1983, He went to Delhi to attend The Third World Hindi Conference and was honoured with the "Saraswati Samman" by the Prime Minister of India Indira Gandhi. In August 1987, he was invited by the Banaras Hindu University to be a visiting professor to teach the courses of Chinese Intellectual History and Chinese Literature History.

Contribution to India Studies

Mainly researching Hindi literature and culture, he translated '*Woman in the Picture*' (1986) by Akilan, '*Secret Organization - Road Association*' by Sarat Chandra Chattopadhyay (co-translated with Liu Anwu, 1985), '*Dirty Skirt*' by Phanishvarnath Renu (co-translated with Xue Keqiao, 1994) and other Indian literature works and co-edited '*The Histories and Cultures of Each Pradesh of India*' (1982) with Wang

Shuying. He also published several papers such as *'The Folk Dramas in Northern India'* and *'On the Imagism of Hindi Poetries'*.

5. **Yang Yunyuan** (1914 - January 2007)

Background and Education

Yang Yunyuan, an Indologist of Chinese origin, he was born in Xiangyin, Hu'nan Province. Yang Yunyuan was born into an intellectual family and his elder cousin Chen Naiwei was Tan Yunshan's wife. He was acquainted with Tan Yunshan since he was young, and was deeply influenced by him.

After graduation, he worked as a teacher in Guiyang and reestablished his ties with Tan Yunshan that were interrupted due to the chaos of war. With the help of Tan Yunshan, he was able to get the invitation to Visva-Bharati University and the grants from the Ministry of Education, Republic Of China (ROC) to go to India. In early 1946, he became a visiting scholar of the Cheena Bhavan, Visva-Bharati University. During this period, he studied Indian culture, religion and language under the guidance of Prabodh Chandra Bagchi and Purushottam Vishvanath Bapat among other Indian scholars, and also became interested in Buddhism.

Career

In late 1940s, he became the secretary of Luo Jialun, the first Republic of China (ROC) ambassador to India. Since the 1950s, he taught Chinese at the School of Foreign Languages, Ministry of Defense, New Delhi. Afterwards, he went to the United States of America, and became a teacher at the University of California, Berkeley. His son, Anand Yang, President of Jackson School of International Studies, University of Washington is also an influential scholar in East Asian studies and expert in Indian history in the United States.

Contributions to India Studies

Yang Yunyuan's major works include *'Tagore Who Loved China with his Life'* (Taiwan, *'Biographic Literature'*, Edition 6 of Volume 7, 1965), *'The Affair of Xu Zhimo and Tagore's Visit to China'* (Taiwan, *'Biographic Literature'*, Edition 2 of Volume 9, 1966), *'Interpreted Examples of Indian Words in Chinese Language'*

(Taiwan, 'Eastern Miscellany', Edition 7 of Volume 13, 1980), 'Instruction of Chinese and Indian Sages on Languages' (Taiwan, 'Chinese Culture Monthly', Edition 16, 1981), 'Generalissimo and Madam Chiang Kai-shek's Visit to India and India's Independence' (Hong Kong, 'Chu Hai Journal', Edition 16, 1988), among other treatises on India-China cultural exchanges.

6. **Jao Tsung-I** or **Rao Zongyi** (August 9, 1917 -)

Background and Education

Jao Tsung-I, Chinese historian, expert in paleography and classical literature, calligrapher and painter. His style name is Gu An and his alternative name is Xuan Tang. He was born in Chao'an, Guangdong Province.

Jao Tsung-I was born in Chao'an County (present day Xiangqiao District, Chaozhou City), Guangdong Province. He graduated from Shanghai Law & Political Science College and returned to Chaozhou to serve as the Editor-in-Chief of 'Yuenan News' after graduation. He was homeschooled and studied under his father. In 1932, he started to compile his father, Rao E's unfinished manuscript, 'A Record of Literature and Arts in Chaozhou', and finished it three years later. He published this in 'Lingnan Journal', which became a cornerstone for his academic career.

In 1952, he began to study Dunhuang caves. He went to India for researches with Bhandarkar Oriental Research Institute, Pune in 1963 (when he was also a professor at the Department of Chinese, University of Hong Kong), he learned Sanskrit from V. V. Paranjpe and his father, and studied Brahmanism classic, the 'Vedas'. During his stay in India, he got acquainted with India researcher Xu Fancheng.

Career

Professor and Director of the Department of Chinese Language and Literature, Chinese University of Hong Kong through the years 1952 to 1968, he is now an Honorary Professor of the Department of Chinese Language and Literature, Chinese University of Hong Kong.

In 1935, he became a probation teacher of the Chinese classes at Hanshan Normal University, and was offered to serve as an Editor of the History Compilation Bureau of Guangdong, Sun Yat-sen University. In 1938, Sun Yat-sen University relocated to Yunnan, but he stayed back in Hong Kong due to his illness and took part in the compilation of *'Zhongshan Dictionary'* and *'Quan Qing Ci Chao'*. In 1943, he went to Guangxi and became a Professor of Wuxi Academy of the Traditional Chinese Culture. After the victory of the war against Japan, he took up the post of a Professor at Guangdong University of Arts and Sciences, and later returned to Shantou to chair the general compilation of *'Gazetteers of Chaozhou'*.

After he returned from India in the 1960s, he became the first Chair Professor of the Department of Chinese, University of Singapore (present day National University of Singapore), during which he was also invited to be a visiting professor to Yale University and a research professor of the Institute of History and Philosophy, Academia Sinica, Taiwan. From 1973 to 1978, he was a Professor and Director of the Department of Chinese, University of Hong Kong. After retirement, he went to Paris, France to teach as a guest Professor for a year. Later, he was appointed as an Honorary Professor of the Department of Chinese, University of Hong Kong and Honorary Professor of the Department of Art and the Institute of Chinese Culture. In 1982, the University of Hong Kong awarded him with an Honorary Doctorate Degree. In 1983, he attended the First Symposium of China Dunhuang Turpan Society in China, and was invited to be an advisor of the society. In 1990, he became an Honorary Advisor of Hong Kong Heritage Museum.

Contributions to India studies

When it comes to Indian studies, he made comparative studies of the graphic text in the ancient Indus Valley and Chinese inscription on pottery and oracle bone inscriptions, and discovered many similarities and brought out the cultural exchanges between China and India in ancient times. Moreover, he discovered the widespread phenomenon of 'questioning literature' in different cultural contexts through comparing Qu Yuan's *'Questions for Heaven'* (Tian Wen) and Indian and Islamic ancient documents. During his stay in India, he made comparative studies on Chinese and Indian literatures and cultures and believed that 'Siddham' had profound influence on Chinese phonology and literature. Beyond that, he also translated some of the most

ancient collections of Indian poems '*Rigveda*'.

Jao Tsung-I also engaged in a wide range of research areas, including Dunhuang studies, Oracle Bone studies, lexicology, historical science, bibliography, the Songs of Chu, archaeology, painting and calligraphy. His major works include '*An Investigative Study on the Geography of Chu-Ci*' (The Songs of Chu) (1946), '*Oracle Bone Diviners of the Yin Dynasty*' (1959), '*Analects of the History of Sino-Indian Cultural Relationships*' (1990), '*Ci Ji Kao*' (1992), '*Collection of Buddhism*' (1993) and '*New Page of the History of Chinese Religious Thought*' (2000).

7. **W Pachow** or **Bazhou** (1918 -)

Background and Education

W Pachow is an American born Chinese Buddhist scholar. His style names are Wang Shu (third tone) and Wang Shu (first tone), and his assumed name is Xian Qiao. His ancestral home is in Wan County, Sichuan Province (Wanzhou of Chongqing today). He is a (emeritus) Professor of University of Iowa.

His parents were devout believers in Buddhism so he grew up in a Buddhist environment and was influenced by Buddhist thought. He graduated from Shanghai Mongolian and Tibetan College. In 1938, he went to Cheena Bhavan, Visva-Bharati University in India to study and majored in Indian culture and philosophy, and obtained the Master's degree. He obtained his PhD from University of Mumbai in 1948, and taught in Visva-Bharati University from 1941 - 1947 and in University of Allahabad during 1947 - 1953. He knows many languages, including Sanskrit, Pali, Hindi, Bengali script, English and French. He also studied Dunhuang transcripts in Britain and France. He retired in 1988.

Career

He was a Professor at University of Ceylon between 1954 and 1968, and then got engaged as a Professor in University of Iowa in 1968, mainly teaching Asian culture, religion, philosophy and Buddhism.

Contributions to India Studies

His dissertation *A Comparative Study of the Prātimokṣa, on the basis of its Chinese, Tibetan, Sanskrit and Pali Versions* was published by Visva- Bharati University Sino-Indian Society in 1955, and represents an important work for studying primitive Buddhism and Sangha system. His Chinese works include *Collection of Dunhuang Verses* (1965), *By W Pachow* (1985), and his translation works include *Brother Nehru* (1943), *A Collection of Tagore's Essays* (1946), *Mahāparinirvana Sūtra of Theravada Buddhism* (1971) and *Milindapanha of Theravada Buddhism* (1997).

His other English works mainly include, *Comparative Studies in the Parinibbana Sūta and its Chinese Versions* (1946), *Prātimokṣa-Sūtra of the Mahāsaṅghikas* (1956), *A Study of the Twenty-two Dialogues on Mahāyāna Buddhism* (1979) and *Chinese Buddhism: Aspects of Interaction and Reinterpretation* (1980).

8. **Wu Baihui** (September 9, 1919 -)

Background and Education

Wu Baihui is a Chinese Indologist and Buddhism researcher. His family is originally from Huizhou, Guangdong Province, but he was born in Hong Kong. He is a researcher at the Institute of Philosophy Studies, Chinese Academy of Social Sciences.

As a child he was deeply influenced by his mother who was a follower of Buddhism. He received western education at a religious school, but he still studied in Putichang and Zhilian Zhengyuan hosted by Hedong Lay Buddhist. In 1937, he met Master Tai Xu when the latter had gone to Hong Kong for a sermon and he recommended Wu Baihui to go to study in India. In 1940, he went abroad via Myanmar along with Master Fa Fang, and over a year later, he arrived at Rabindranath Tagore's Visva-Bharati.

During his stay at Visva-Bharati, he studied under Prabodha Chandra Bagchi, Purushottam Vishvanath Bapat, Shanti Bhiksu Sastri, Tan Yun-shan and other scholars, majoring in Indian philosophy, Indian Buddhism, Indian history, Sanskrit and so on, involving many classical philosophies of religion, including Buddhism and

Hinduism. In 1946 and 1948 respectively, he obtained his Bachelor's degree and Master's degree. In 1949, he applied for a Doctoral degree at University of Pune.

In 1984, he was given the title of Honorary Doctor of Literature and Supreme Honorary Professor of Visva-Bharati.

Career

When the People's Republic of China was founded and the Korean War broke out, he actively assisted the Consulate General of China in Bombay to collect and translate Chinese and English propaganda materials. In 1952, he applied to the Embassy to return to China to work. After returning to China, he taught Hindi at the Department of Eastern Languages, Peking University. In 1957, he was transferred to work as an editor in the Commercial Press. In 1978, he was transferred to work in the Institute of Philosophy Studies, Chinese Academy of Social Sciences. In 1983, he proposed to organise an oriental philosophy research office and became the director of the office.

Career

He proposed to study Indian religious philosophy by drawing upon the experiences gained on key points. He traced the source of essential issues in Indian religious philosophy and analysed all kinds of related viewpoints. He began his comparative analysis and included different religious philosophy thoughts like Vedas, Upanishad, Buddhist philosophy and Vedanta philosophy into an organic and comprehensive development history of Indian religious philosophy¹¹. His major academic results include his translation works '*Agamasastra*' (1999) and '*Rigveda Divine Comedy Selection*' (2010), monographs '*Indian Philosophy and Buddhism*' (1994) and '*Indian Philosophy*' (2000), and dissertations - '*Indian Ancient Dialectical Thinking*', '*Logical Thought of Jainism, Indian Natural Philosophy, Upanishad and Its Materialism Philosophy, Indian Vedanta Philosophy, Primary Investigation of Indian Dhyana in Early Stage - Buddhist Thought of Upanishad, Brief Introduction of the Theoretical Essence of Yogacara and Madhyamika of Mahayana*' and '*Maya-vada of Brahman and Buddhism*'.

9. **Yang Ruilin** (May 1921 -)

¹¹ India-China Encyclopedia Vol-2, p922.

Background and Education

Yang Ruilin is a Chinese expert in translation and an editor. He was born in Changde, Hu'nan Province. He was researcher at the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University. Yang Ruilin graduated in Hindi from the National School of Oriental Languages in 1944. In 1946, he went to India and studied in Visva-Bharti University. In 1949, he received his Master's degree from the Department of Ancient Indian History and Culture of Banaras Hindu University.

Career

Yang Ruilin is a researcher of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences, and Chief Editor of '*South Asian Studies*'.

Since 1950, he worked in the Chinese embassy in India, Department of Asian Affairs of the Ministry of Foreign Affairs and the Institute of International Relations of the Ministry of Foreign Affairs. In 1979, he started to work in the Chinese Academy of Social Sciences and was engaged in studying subjects like Indian history and politics. He also contributed to the studies of Indian art under the influence of his father-in-law, Chang Renxia, who was an art archaeologist.

Contributions to India Studies

He was a part of the translation work of '*Blossoms in the dust: the human factor in Indian development*' (1965) written by Kusum Nair, an agricultural researcher in India. His published essays include - '*The Brief Discussion on the Evolution of Chinese Buddhist Art*' (1981), '*Past and Present of the Caste System of Hinduism*' (1982) and '*Ancient Indian Art*' (1982). In January 1980, he attended "The Second World Buddhist Conference" held in Nalanda, Bihar in India. Between 1979 and 1989, he was employed in the editing works of '*South Asian Studies*', '*Translation of South Asia*' and '*Materials on South and Southeast Asia*'.

10. **Ran Yun-hua** (1924 -)

Background and Education

Ran Yun-hua is a Chinese Canadian scholar. His family origin is Guangyuan, Sichuan Province.

Ran Yun-hua graduated from Shaanxi Normal Specialized Postsecondary College. Later, he studied history in Sichuan University and obtained a Bachelor's degree in 1948. In 1953, he went to Visva-Bharati University, India, where he studied Buddhism and history of Indian religions under teachers like Prabodh Chandra Bagchi and Tan Yun-shan et al. In 1964, he obtained a Religious Doctoral Degree of Visva-Bharati University and thereafter continued to stay at the university to teach.

Career

He is a Professor at the Department of Science of Religion of McMaster University, Canada.

After finishing Religious Doctoral Degree at Visva Bharati University, he was retained at the university to teach. Later, he was invited to be the Dean of the Department of Science of Religion of McMaster University, and engaged in Buddhism and Chinese religious studies. He retired as a honorary professor of the university in 1988.

He has successively worked as President of "Society for the Study of Chinese Religions", member of the International Association of Buddhist Studies, and the Buddhism Group of Association for Asian Studies. He also assumed important posts in the International Association of Buddhist Studies and International Religious Association. In 1989, he went to Taiwan and became a Professor of Faguan Buddhist Culture Research Institute and researcher of the Chung- Hwa Institute of Buddhist Studies.

Contributions to India Studies

His works include 'Zong Mi' (1988), 'From Indian Buddhism to Chinese Buddhism' (1995) and nearly 100 research papers that have been published on academic magazines in Europe, the United States of America, Japan and Taiwan. 'From Indian Buddhism to Chinese Buddhism' includes 14 academic papers on the transformation and development of Buddhism from India to China. He also has monographic studies

in cultural comparison, commandment ceremony, religious literature, Zen and the inheritance and change of Indian Buddhism by eminent Chinese monks.

11. **Jin Kemu** (August 14, 1912-August 5, 2000)

Jin Kemu, Ji Xianlin, Zhang Zhongxing and Deng Guangming were collectively known as “Yanyuan Four Old Person”.

Background and Education

Jin Kemu was a Chinese Indologist, poet, essayist and expert in translation. His family origin was in Shou County, Anhui Province but he was born in Wanzai County, Jiangxi Province. His style name was Zhi Mo and he had many pen names like Xin Zhu, Wei Gu, Yan Hui and An Qi.

Jin Kemu dropped out of school for personal reasons. He used to teach at an elementary school when he was 16-18 years old for supporting his family. In 1930, he went to Peiping (now Beijing) to study and learned several languages including English, French, German.

In 1943, he went to Sarnath, Banaras to learn Sanskrit and Pali from Dharmananda Damodar Kosambi, father of Indian historian Damodar Dharmananda Kosambi. After that, he studied ‘*Upaniṣad*’ from Master Jagadish Narayana Kashyap, visited Professor Prabodh Chandra Bagchi and assisted Professor Vasudev Gokhale to collate the Chinese and Tibetan translation of the Sanskrit version of ‘*Mahāyānābhidharma-samuccaya*’. Since then, he began his studies of Sanskrit.

Career

In the winter of 1932, he went to De County, Shandong Province and taught Chinese at the Normal Junior High School. He started to work at the library of Peking University in 1935. In 1938, he was an international News Editor of ‘*Li Bao*’ (《立报》, *State Newspaper*). In 1939, he became an English teacher in Hu’nan Taoyuan Girl’s Middle School and held a concurrent post of French teacher of Hu’nan University.

In 1941, he went to Calcutta, India and became an Editor of ‘*India Daily*’ after which

he got involved in Indian ancient studies. In 1946, he returned to China and became a professor of the Department of Philosophy of Wuhan University. He taught Sanskrit and the history of Indian philosophy at the university and at the same time published many academic writings and literary works like poetries, novels and essays. In 1948, he became a professor of the Department of Oriental Languages and Literature of Peking University. In 1951, he joined Jiusan Society and successively served as the Publicizing Minister and member of the 5th, 6th and 7th sessions of the Standing Committee, and member of the 3rd to the 7th Session of the National Committee of CPPCC. He died of illness in Beijing on August 5, 2000.

He was an important member of China's new poetic circles in 1930s. In 1956, he joined the Chinese Writers' Association and attended the 3rd and 4th Congress of the Chinese Literature and Art Workers. He had a number of poem collections published like *'Rain and Snow'* (1986), (《少年行》 *'Shao Nian Xing'*) *'Junior Line'* (1998), etc., a collection of autobiographical novels *'Trace of the Old Nest'* (1985), and the memoirs *'Past Events in India'* (1986). He wrote a number of essay collections such as *'Swallows in Spring'* (1987) and *'Collection of Old Learning and New Knowledge'* (1991).

Apart from translating and creating literary works, he also engaged in studying aesthetics, semiology, anthropology, folklore, semantics, astronomy and science. His representative works include the translation work *'Popular Astronomy'* (1938) and the collected papers *'Discussion on Arts and Sciences'* (1986).

Contribution to India Studies

He knew many languages including Sanskrit, Pali, Hindi, Urdu, Esperanto, English and French and had a good command of German and Latin. He began to study Sanskrit when he was in India. In 1945, he accomplished the compilation of *'Summary of Panini's Aphorisms on Sanskrit Grammar'* and gave detailed notes on the author, written time, style, grammar system and many other aspects of *'Pāṇinisūtra'*.

In the same year, he wrote *'A Preliminary Probe into the Concept of "Being" in Sanskrit'*. In 1947, he published his article *'Fundamental Problems of Sanskrit Grammatical Theories'* on 'Shun Pao Literature and History Weekly'. Since then, he began to focus on translating and studying ancient Indian literature. He translated

'*Meghadūta*' (1956) from Sanskrit and introduced the greatest achievement of classical Sanskrit lyric poetry to Chinese readers. In 1982, his translation work '*Bhartr̥hari Śatakatraya*' was published. It is a collection of most popular Sanskrit minor poems in India and shows the life and emotion of an ordinary man of letter and thus gives a glimpse of the life and thoughts of Indian common people. He also translated the '*Collection of Ancient Indian Poems*' (1984) from Sanskrit and Pali. After that, he launched and organised the translation of one of the two great Indian epics - '*Mahābhārata*'. He also led the translation of '*Selected Annotations on Mahabharata*' that was published in 1987. In 1993, the China Social Sciences Press published the '*Adi Parva*' of the epic, and he wrote the preface and translated first four chapters in it, that provided references for future translation and laid a foundation for the publishing of all the six volumes of '*Mahabharata*' in 2005.

Apart from the ancient Indian literature, he also translated related theories of literature and art. His translation work '*Selected Works of Ancient Indian Aesthetics*' was published in 1980, including five translation works that were selected from theoretical works namely '*Natyasastra, Kavya Darpan, Dhvani Aloka, Kavya Prakash*' and '*Sahitya Darpan*'. These works and the forewords written by him enabled the Chinese academic community to get an initial understanding of the theories of ancient Indian art and literature.

In 1960s, apart from teaching Sanskrit, he also taught "the history of Sanskrit literature", his lecture notes have been incorporated in the liberal art teaching material plan and were published in 1964 as '*History of Sanskrit Literature*'. This book is a foundation work of Chinese studies on Sanskrit literature, it mainly discusses Indian literary works and theoretical works of literature and art from the Vedic Age to the 12th century. He wrote a large number of research papers related to Indian literature, including epic studies, comparative literature studies and '*Rigveda*' studies that are included in '*The Analects of Indian Culture*' (1983) and '*The Analects of Comparative Culture*' (1984), respectively.

During the post Cultural Revolution period, he wrote a series of articles related to Buddhist study on the general topic of "On the Origin of Buddhism", suggesting that China should strengthen studies on the original works of Buddhist scriptures in Sanskrit and that only by pursuing the original works could the understanding of

Chinese Buddhist scriptures be strengthened. He made a demonstration through the translated scripture style of Kumarajiva and the Chinese translation of another two Buddhist sutras '*Lankavatara Sutra*' and '*Heart Sutra*' as examples. He also translated the '*Trisvabhāvanirdēśha*' from Sanskrit in 1984. All these translations and relevant research works have introduced Indian ancient languages and documents to China, which has exerted greater influence.

Works on Indian Culture and India-China cultural exchange

When it comes to the Indian culture, he studied Indian philosophy and Mahatma Gandhi. In 1947, he published the article '*Comments on Vedantasara*' that introduced the general situation of the Indian philosophy. During his teaching period in the Department of Oriental Languages and Literature, Jin Kemu wrote the article titled '*Conception in the History of Indian Philosophical Thoughts*'. With a shift in his interest of study to Indian philosophical thoughts, he successively wrote '*Analysis of the Mysticism of Mandukya Upanishad*' ('*Philosophical Researches*', Edition 7, 1980), '*Views on Ancient Indian Materialistic Philosophy - Simultaneous Discussions on "Brahman" "Sramana" and Secular Culture*' ('*Jianghuai Tribune*', Edition 4, 1981), and other articles. He analysed the social status quo of modern India and made an objective comment on Gandhi in his monograph '*Gandhism*' (1943) and the two articles published in 1983, namely, '*Brief Discussion about the Political Thoughts of Gandhi in South Africa in Early Stage*' and '*Brief Discussion about Death of Gandhi*'.

From the perspective of India-China cultural exchange studies, Jin Kemu wrote '*Historical Narrative of the Friendship between Chinese and Indian Peoples*' in 1956. It was published in 1957 by China Youth Publishing House and has been translated into English, Hindi and Bengali. The book gives an account of the friendship between China and India 100 years before Christ to the 1950s and the history of exchanges between Chinese and Indian peoples from the perspectives of the influence of Indian science, language, literature and art on China, diplomatic exchanges, the spreading and development of Buddhism in China.

After the formation of the People's Republic of China, Jin Kemu and Ji Xianlin developed the first batch of Sanskrit and Pali scholars of New China. Jin Kemu used to teach Sanskrit orally was the Indian mode and often sang Sanskrit eulogistic poems

like Indians did in early times, which strengthened students' languages sense and appreciation ability towards Sanskrit. His lectures explained profound theories in simple language and enabled students to have a thorough mastery and thus enjoyed tremendous popularity.

Jin Kemu also leaned Eastern and Western cultures and made great contributions in many fields like Indian language, culture and India- China exchanges. He also contributed a lot to China's studies in Sanskrit, Pali and Indian literature. In May 2011, the Joint Publishing Company published the '*Complete Works of Jin Kemu*' (eight volumes).

SCHOLARS TRAINED IN CHINA

1. Lü Cheng (February 22, 1896 - July 8, 1989)

Background and Education

Lü Cheng was a Chinese Buddhist scholar and Lay Buddhist. His former name was Lv Wei, and his style name was Qiu Yi (fourth tone) and Qiu Yi (first tone). He was born in Danyang County, Jiangsu Province. He was one of the founders of the Chinese Inner Studies Institute (later called China Inner Studies Institute).

He became interested in Buddhism and theory of fine arts due to the influence of his eldest brother Lv Fengzi. In 1914, he joined the research division of Jinling Scriptural Press. In 1915, he went to Japan and studied aesthetics, but returned to China because of the Japanese invasion into China.

Career

He was invited to serve as the academic dean of Shanghai Fine Arts School in 1916 after he came back to China. In 1918, he went to Nanjing Jinling Scriptural Press to assist the establishment of Chinese Inner Studies Institute at the invitation of Ouyang Jingwu. In 1922, the Chinese Inner Studies Institute was founded, and Lü Cheng took the post of Academic Director. In 1925, he assisted Ouyang Jingwu to establish the 'Faxiang undergraduate programme' in the institute and taught courses including history of Indian Buddhism. He took the post of President after Ouyang Jingwu died in 1943 till the institute closed in 1952. In 1953, the Buddhist Association of China

was founded in Beijing and he was elected as an executive member. In 1956, he became a member of the Department of Philosophy and Social Sciences, Chinese Academy of Sciences and also a concurrent researcher of the Institute of Philosophy Studies. In 1961, he opened a 5-year Buddhist class in Nanjing as entrusted by the Department of Philosophy and Social Sciences, Chinese Academy of Sciences to teach Chinese Buddhism and Indian Buddhism courses there.

Contribution towards Buddhism

He knew many languages including English, Japanese, Sanskrit, Pali and Tibetan. He pursued his studies in Indian Buddhism, Southern Buddhism, Chinese Buddhism and Tibetan Buddhism, and also in the collation of Sanskrit and Tibetan Buddhist sutras and the philology-like edition and catalogue. In terms of the argumentation of Buddhism, one of his greatest findings was that he fully demonstrated the fundamental differences between Indian Buddhism and Chinese Buddhism from the perspective of nature of mind, the core issue of Buddhism. He believed that the former stands for the quiet nature of mind that is the inner nirvana of our self nature, while the latter stands for awareness of nature of mind that is Buddhi of self nature. He argued that by only using 'quiet nature' to explain the quiet nature of mind is Indian Buddhism. This finding has provided a basis for determining the authenticity of some sutras.

In terms of the collation of Buddhism sutras, he devoted himself to the edition of Zang Yao between 1928 and 1937, and the book includes over 400 volumes.

Lü Cheng left numerous works, including many writings on Buddhism, like *Summary of Declaration* (1923), *Outline of Hetuvidya* (1926), *Original Theory of Tibetan Buddhism* (1933), *Summary of the Origin and Development of Chinese Buddhism* (1979), *Summary of the Origin and Development of Indian Buddhism* (1979) and *Explanation of Nyayapravewa* (1983). He also took part in revising A New Catalogue of the Chinese Language *Tripitaka* and the revised edition was published in 1980. In 1991, Qi Lu Press published the *Selected Works on Buddhism* by Lü Cheng (five volumes altogether). These works have introduced and discussed Indian Buddhism, Chinese Buddhism and the exchanges and relations between the two.

2. Dongchu

Background and Education

Dongchu was a modern Chinese Buddhist and Buddhist scholar. Before he became a monk, his surname was Fan. He was named Dongchu as a monk often called Dongchu Zhang Lao or Presbyter Dongchu. He was born in Tai County, Jiangsu Province (now Jiangyan District, Taizhou City, Jiangsu Province). He took his teachings/precepts in Changlong Temple, Baohua Mountain in 1927. In 1931, he went to Zhenjiang Zulin Temple Buddhist College and was accepted by Ai Ting and Nan Ting, who became his Masters. In 1934, he graduated from Xiamen Minnan Buddhist Seminary founded by Master Taixu.

Career

Dongchu used to be the Monastic Manager of Zhejiang Jiaoshan Dinghui Temple, head of Jiaoshan Buddhist College, which published the monthly magazine of 'Zhong Liu'. He was also entrusted by Master Taixu to launch training classes for event personnel of the Buddhist Association of China.

In 1949, he went to Taiwan for discipline in Shandao Temple and created the monthly magazine 'Humanity'. In 1950, he shut himself in Beijing Facang Temple and devoted himself to reading. In 1956, he founded the Centre for Chinese Buddhist Culture and appointed himself as the Director of the Centre. He compiled and published the '*Tibetan Tripitaka*' and committed himself to revitalize Chinese Buddhism from the perspective of academic culture. He founded the 'Buddhist Culture' magazine in 1965 and started to serve as a consultant at the Chung-Hwa Institute of Buddhist Studies since 1967. He went to the United States to promote Buddhism at the invitation of Buddhist Association of the United States in 1975. In 1977, he established the Scholarship for Buddhist Culture in order to encourage young Buddhist monks and nuns to study further.

Contribution to Buddhism

He published the monograph '*History of India- China Buddhist Communication*' (1968) that has showed the communication channel for India and China Buddhism since the Han and Tang Dynasties and the process of strengthening the communication and integration of Indian and Chinese cultures in transmission of

sutras and doctrines. In 1971, he went to India in order to enrich the contents of the book and to accomplish his long-cherished wish of investigation in India. He found a deeper understanding of Indian customs and the source of Buddhist system through worshipping the holy land, visiting scenic spot and visiting prominent personages. He found in Sarnath the tablet inscription Dai Jitao wrote during his visit in India in 1940 and took it back. After visiting India, the book was republished with added data: (1) Visit of Dai Jitao in India, (2) Rejuvenation of Indian Buddhism, (3) Buddhism of Indonesia and (4) Visit of Rabindranath Tagore in China.

His other works include *Prajnaparamitahridaya Sutra History of Thought* (1972), *History of Buddhism in Modern China* (1974) and *The True Meaning of Zen* (1975) were compiled into *Collected Works of Master Dongchu* (1987).

3. **Yu Yu** (1909-July 28, 1989)

Background and Education

Yu Yu was a Chinese scholar of Indian philosophy. His name was originally De Yuan, his style name was Zhu Yuan, and later assumed the name Bei Shan. His family origin was Shanyin, Zhejiang Province, but he was born in Xiamen, Fujian Province.

Yu Yu graduated from Dunpin Primary School and Tongwen Middle School, Xiamen. In 1928, he was admitted to the Chinese Inner Studies Institute, Nanjing and studied ‘Vijnaptimatratā Hetu-vidyā’ under Ouyang Jingwu. After graduating from college preparatory department of the Great China University, Shanghai in 1930. In 1934, he graduated from the Department of Psychology of the School of Education, Great China University and later stayed on at the school as a teaching assistant for logics.

Career

Yu Yu was a researcher at the Institute of Philosophy, Chinese Academy of Social Sciences (CASS), a part-time professor at the Graduate School of CASS, part-time professor of the Department of Philosophy and the Department of History at Xiamen University.

In 1935, he went to work at the Nanjing Education Promotion Office. In 1938, when the Japanese army invaded China and Xiamen was occupied, he went to Chongqing and continued to work with Nanjing Supervisory Institute. Since 1941, he started to teach logics as an associate professor in Guizhou University. As of 1943, he served as an Associated Professor, and then Professor at the Department of Philosophy of Xiamen University. In 1956, he was transferred to Beijing to write entries related to ancient Chinese treatises in 'Encyclopedia of Buddhism in Sri Lanka' and held a concurrent post as professor of the Buddhist Academy of China. In 1976, he worked as an Editor of the editorial committee of the 'Chinese Buddhism'. In 1979, he was appointed as a part-time researcher of the Institute of Literature of CASS. In 1982, he was transferred to the Institute of Philosophy of CASS. He died of illness in Xiamen on July 28, 1989.

Contributions to India Studies

He devoted his entire life to studying tsema. His major works include *Tsema* (1936), *Indian Logics* (1939), *Chinese Logic* (1947) and *Contribution of Xuanzang to Hetuvidya* (1981). His treatises Dharmakirti's Contribution to the History of Indian Logic (Philosophical Researches, Edition 2, 1989) gives a detailed discussion on the theory of tsema and has been strongly echoed by the academic community.

4. **Huang Xinchuan** (July 30, 1928 -)

Background and Education

Huang Xinchuan former name Huang Shunkang was a Chinese scholar in Indian philosophy. He was born in Changshu City, Jiangsu Province.

Huang Xinchuan was born into a rich merchant family in Xupu. In 1946, he was admitted to School of Literature, Hangchow University, and studied Western literature and philosophy. In 1956, he joined the Philosophy Department of Peking University as a graduate majoring in Foreign Philosophy, he studied Western philosophy and Indian philosophy under the guidance of philosophers like Ren Hua, Tang Yongtong, Zhu Qianzhi and Hong Qian, and also studied Greek and Sanskrit at the same time.

Career

He is a researcher at the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences and honorary academician of Chinese Academy of Social Sciences.

In 1958, he became a lecturer of the Philosophy Department of Peking University after graduation to teach Western, Indian and Japanese philosophy history, among other special subjects. In 1964, he started to work in the Institute of World Religions, Chinese Academy of Social Sciences. In 1978, he became the Deputy Director of China's South Asia Research Institute, co-founded by Chinese Academy of Social Sciences and Peking University. In 1988, he served as Director of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences. Afterwards, he used to serve as an honorary Dean of the Oriental Culture Research Center, CASS, Director of Xuanzang Research Center and Executive Member of International Indian Philosophy Research Association. He became one of the first batch of honorary members of CASS in 2006.

Contribution to India Studies

Huang Xinchuan has mainly engaged in studies of Indian philosophy. He has composed many works on Indian philosophy, including '*Studies on Modern Indian Philosopher Vivekananda*' (1979), '*Modern Eastern Philosophy*' (1988), '*A History of Indian Philosophy*' (1989) and '*Contemporary Indian Philosophy*' (1989). These works have discussed the law of development of philosophy, the relationship between religion and philosophy, development of materialism in India, social function of different schools of philosophy in India, relationship between Indian philosophy & Chinese philosophy for one part and Buddhism for another, based on abundant historical materials. He laid a foundation for studies on the teaching & studies of Indian philosophy in modern China. '*Contemporary Indian Philosophy*' includes studies on philosophers of modern India including Swami Vivekananda, Rabindranath Tagore, Mohandas Karamchand Gandhi and Aurobindo Ghose, and their perspectives in Chinese culture. He has many works in the field of religion, such as '*Indian Buddhist Philosophy*' (1979), '*Indian Origin of Chinese Esoteric Buddhism*' (1979) and '*Spread and Influence of Hinduism in China*' (1996) in which he stated the spread of Hinduism in China, the relations between Indian Buddhist sects and Chinese

Buddhist development, and the influence of Indian religion on Chinese culture, arts, science and yoga.

He edited '*Ten Major Religions of the World*' (1988), '*Collected Works of Studies on Xuanzang*' (1995), '*South Asia Dictionary*' (1998), '*Modern Eastern Philosophy*' (1998), and was involved in the compilation of the '*Encyclopedia of China·Religion*' Volume (1988), '*Dictionary of Religion*' (1995) and '*Great Dictionary of Religion*' (1998), and so on. Huang Xinchuan has also been participating and engaging in the promotion of academic exchange activities between India and China. He has been to India many times to attend academic meetings. For instance, he was in India to attend an academic meetings held by "International Council for Philosophy and Human Sciences" and "International Association of Buddhist Studies" between 1979 and 1980; he led a Chinese delegation to India in 1982 to attend the "2000 China-India International Academic Symposium"; in 1997, he participated in the "International Conference on Perspectives on Religion, Politics and Society in South Asia" and "International conference on Vedanta" held in India; in 2004, he was in New Delhi to attend the International Symposium on Buddhism; in July and August, 2005, he visited major Indian Buddhist holy lands and the new Nalanda University. He also gave academic speeches in many colleges, universities and academic institutions in India; including University of Delhi, Acharya Nagarjuna University and Royal Asiatic Society.

5. **Jin Dinghan** (September 13, 1930 -)

Background and Education

Jin Dinghan is a Chinese Indologist and an expert in translation. His family was originally from Zhuji in Zhejiang Province. Born in Changsha, Hu'nan Province, he is a professor in the Department of Oriental Languages and Literature of Peking University.

Jin Dinghan was born into a family of scholars. In 1955, Jin Dinghan graduated from the Department of Oriental Languages and Literature of Peking University and became one of the first batch of Hindi scholars produced by China.

Career

After graduation, he stayed and taught at Peking University and soon became a professor at the Department of Oriental Languages and Literature. At the same time, he was a researcher of the Chinese Academy of Social Sciences and was engaged in teaching and scientific research of Hindi. He has been invited to give lectures at University of Delhi, Jawaharlal Nehru University, Banaras Hindu University, colleges and universities of Britain, the United States, the Netherlands and Japan. He was the Executive President of the 13th International Ramayana Conference, Chairman of the 16th International Ramayana Conference, President of the 10th International Hindi Symposium, and a consultant of Chinese Association for South Asian Studies.

Contributions to India Studies

He made a compilation of '*Hindi Dictionary of Chinese Idioms*' (1988) and was a part of the compilation team of the '*Hindi-Chinese Dictionary*' (2000) and '*Basic Course in Hindi*' (1992).

His main translation works include Indian realistic writer Munshi Premchand's representative work '*Nirmala*' (1959), '*Rāmacaritamānas*' (1988) a classical work of Hindi in Medieval India, and '*Jhutha Sach*' (2000, co-translation) a full-length novel of Indian writer Yashpal. His translation and introduction of '*Rāmacaritamānas*' has enriched Chinese studies on the devotional literature and the studies on the belief in Rama in Hinduism in medieval India. Besides, he has published dozens of his Chinese and English dissertations on domestic and foreign publications, including '*Tulasidas, Ramayana and China*' and '*Tulsidas and Confucius*'.

Awards

In 1993, he was given the Han Suyin- Vincent Ratnaswamy Sino-Indian Friendship Award. The same year, he was conferred the 'World Hindi Honorary Award' by Shankar Dayal Sharma, the then President of India. In 1999, he was awarded the Vishwa Tulsi Samman by Hindu University of America. On June 15, 2001, the then President of India, Kocheril Raman Narayanan conferred on him the Dr. George Grierson Award for his contributions in teaching and researches of Hindi and in Sino-Indian cultural exchanges.

6. **Wang Huaiting** (1931-2007)

Background and Education

Wang Huaiting was a Chinese expert in translation of Indian English literature, born in Wujin, Jiangsu Province. Wang Huaiting graduated from Beijing Foreign Language Institute (now Beijing Foreign Studies University) in 1954.

Career

After graduation he went to work with the China Foreign Languages Publishing Administration under the State Council. In 1979, he was transferred to the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences, and was mainly engaged in studies and translation of Indian English literature. Later, he worked as an expert translator of the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences and was also the President of the Translators Association of China.

Contribution to Indian Studies

He has been engaged in translation and proof reading of English books for many years, and has translated or proof read over 50 books. His translation works on a diverse number of topics, involving politics, economy, philosophy, culture, art and biography, but he was especially good in literary translation. He translated seven books, and many short stories and essays. He translated the Indian English writer Mulk Raj Anand's '*Lalu Trilogy*', '*Village*' (1983), '*Across the Black Waters*' (1985) and '*The Sword and the Sickle*' (2011).

He made it a point to accurately retell the storylines and objectively reflect the language style of the original works. In his translation work of M. R. Anand, he also wrote an introduction of Anand's life and his works in the preface.

In order to do that, since 1982, he often communicated with Anand through letters to discuss issues in translation. In 1986, he went to India to visit Anand and had talks with him in his residence in New Delhi, the former residence of Anand in the suburb of New Delhi and the residence of Anand in Mumbai. In September 1992, he met Anand again during his visit to Beijing. The friendship between Wang Huaiting and Anand has become well known in the history of India-China cultural exchanges.

7. **Shan Yun** (May 4, 1935 - April 17, 2003)

Shan Yun was a Chinese Indologist and Professor of Peking University. He was born in Huangxian County, Shandong Province. In 1954 Shan Yun took admission in the Oriental Languages Department of Peking University to major in Hindi and also learned Urdu in Shanghai.

Career

After graduation, he stayed back in the university to teach and research Urdu after graduation in July 1958, and became one of the founders of the Urdu language courses.

Contributions to India Studies

He compiled the *Basic Course of Urdu* (totally five books in three volumes, 1991), *A Reader of Urdu* (1997) and *Grammar of Urdu* (2001), and built the complete teaching system for Urdu. In addition, he translated several works such as *Prostitute Traitor* (1990) and *Literary History of Urdu* (1993), and wrote a dozen articles about the research of Urdu language and literature such as *Modern Urdu Poems at A Glance*, *Glimpses on Urdu Short Stories*, *On the Famous Story Failure Written by Krishan Chander*, *On Premchand and Iqbal and His Poems*.

8. **Jiang Zhongxin** (February 15, 1942-October 7, 2002)

Background and Education

Jiang Zhongxin was a Sanskrit scholar and researcher from Shanghai. He was a researcher at the Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences.

Between 1960 and 1965, Jiang Zhongxin studied under the guidance of Ji Xianlin and Jin Kemu in the Department of Oriental Languages and Literature of Peking University and majored in Sanskrit and Pali.

Career

During 1965 and 1978, he worked at the Institute of History, Chinese Academy of Sciences. Since 1978, he worked with the Institute of South Asian Studies co-founded by Chinese Academy of Social Sciences and Peking University, and the Institute of

Asia-Pacific Studies, Chinese Academy of Social Sciences. He taught Sanskrit in the Department of Oriental Languages and Literature of Peking University between 1979 and 1982 and between 1984 and 1985. He also visited several universities abroad as a teacher and scholar, such as Københavens Universitet in 1987; Center for the Study of World Religions, Harvard University in 1988, and La section de langues et civilisations orientales, Université de Lausanne in 1994. Besides this, he was also a guest researcher of the International Institute for Buddhist Studies and the International Research Institute for Advanced Buddhist Studies, Soka University.

Contributions to India Studies

He was associated in the compilation of '*Commentary on Great Tang Records on the Western Regions*' (1985). His translation of the Sanskrit work '*Manu Smṛiti*' (1986) represents an important basis for studying Indian history, society and religion as it systematically showcases the traditional ethical norms of Hinduism. For this contribution he was awarded the Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award. He deciphered and copied out the Sanskrit transcripts of '*Lotus Sutra*' and the transcripts of other Buddhism Canons stored in many places like the library of the Cultural Palace of Nationalities, Lvshun Museum and China Tibetology Research Centre. One of the results of his work was '*The Sanskrit Transcripts of the Saddharma Pundarika Sutra Stored in the Library of the Cultural Palace of Nationalities: Latin Alphabet Transcription*' (1988), which was published by the China Social Sciences Press. This book has expanded the field of research in Sanskrit and has been valued by both Chinese and foreign Sanskrit academic community. His works of translated Sanskrit texts such as the '*Vikram and Betaal Stories*' was included in the '*Select Stories from Kathasaritsagar*' (2001). He published many academic dissertations, such as '*Fragments of Sanskrit Lotus Sutra preserved in the Lvshun Museum Collection, On Transformation of suffixing –am to –o and –u in the Transcripts of Lotus Sutra in Kashgar*', etc.

9. **Zhao Guohua** (June 1943- November 1991)

Background and Education

Zhao Guohua was a Sanskrit scholar who was born in Harbin in Heilongjiang Province. He was a researcher at the Institute of Asia-Pacific Studies, Chinese

Academy of Social Sciences (CASS).

Between 1960 and 1965, Zhao Guohua studied in the Department of Oriental Languages and Literature of Peking University and majored in Sanskrit and Pali under the guidance of Ji Xianlin and Jin Kemu.

Career

During 1965 and 1978, he worked with the Institute of History of CASS. Since 1978, he successively worked with the Institute of South Asian Studies co-founded by CASS and Peking University and the Institute of Asia-Pacific Studies of CASS.

Contributions to India Studies

He translated a portion from *Mahābhārata* one of India's two great epics called '*Nala and Damayanti* (1982). In 1986, he translated the first volume of '*Mahabharata*' together with Jin Kemu and Xi Bizhuang. His other translation works include over 10 annotated volumes of the '*Mahābhārata*', including '*Shakuntalam*' and '*Flood Legend*' that were incorporated in the '*Selected Episodes from Mahābhārata*' (1987). In 1988, he completed the book '*On the Culture of Reproduction Worship*'. Starting from symbols of the Eight Diagrams and Banpo fish pattern, he boldly innovated and developed a new style with his wide ranging knowledge that is relevant even today to propose issues of theoretical and worldwide significance and discuss the culture of reproduction worship of mankind, which have broken new grounds for the learning of reproduction worship. In 1993, his manuscript on '*Ancient Myths of India*' was published posthumously. The book introduces the legends of Gods and the genesis mythology of India in the early ages.

He also published more than 10 academic essays including '*On Flood Legend*' ('South Asian Studies', Edition 01, 1979), '*Indian Classical Narrative Poems Nala*' ('South Asian Studies', Edition 01, 1981), among other research articles about Indian epics; A series of 5 treatises like '*Ancient Culture of India*' (I) ('South Asian Studies', Edition 01, 1981) that introduced the development of culture in ancient India and other major works which were essays on the comparison of Chinese and Indian literature and culture such as: '*On the Origin of the Image of Monkey King Sun Wukong* (volume1) - *Comparative Studies on Journey to the West and Indian*

Literature I (South Asian Studies, Edition 01, 1986), *‘On the Origin of the Image of Monkey King Sun Wukong’ (volume 2) - Comparative Studies on Journey to the West and Indian Literature I* (‘South Asian Studies’, Edition 02, 1986), *On Stories about China’s Sacrificing Human to Evil Spirits and Righteous Men Removing the Evil - Comparative Studies on Journey to the West and Indian Literature II* (South Asian Studies, Edition 04, 1986), *‘Heat and Light: Ascetic Practices and Elimination of Cistraction - Brief Account about Chinese and Indian Sun and Fire Myths and Related Religious Issues’* (South Asian Studies, Edition 04, 1991).

10. **Wu Yan** (December 1918 - September 8, 2010)

Wu Yan was a Chinese expert in translation, and he was a publisher. He was born in Kunshan, Jiangsu Province, and was originally named Sun Jiaji while his style name was Wu Yan.

He graduated from the Foreign Languages Department of National Chi Nan University in 1941.

Career

He joined the Chinese Writers’ Association in 1962. He was the Director of the Editorial Office of New Literature & Art Publishing House, Director of the Editorial Office of Shanghai Literature and Art Publishing House, Deputy Chief Editor of the People’s Literature Publishing House Shanghai Office and President of Shanghai Translation Publishing House.

Contributions to India Studies

He translated many poetical works of Rabindranath Tagore of which his representative works include *‘Selected Lyrical Poems of Tagore’* (1989), *‘Xin Di Shen Yun’* (1997) and *‘Selected Poems of Tagore’* (2003). *‘Xin Di Shen Yun’* includes the translated version of 10 English poems of Tagore, namely *‘Gitanjali’*, *‘The Gardener’*, *‘The Crescent Moon’*, *‘Fruit-Gathering’*, *‘Stray Birds’*, *‘Lover’s Gift’*, *‘Crossing’*, *‘The Fugitive’*, *‘Fireflies’* and *‘Poems’*.

In 1980s and 1990s, Wu Yuan was the President of Shanghai Literature & Art Publishing House, and helped to publish a batch of Chinese version of Indian literatures, including Mulk Raj Anand's '*The Village*' (1983), '*Across the Black Waters*' (1985) and '*Collection of Short Stories By Akilan*' (1984), Tagore's '*Glimpses of Bengal*' (1985), Vrindavanlal Varma's '*Rani of Jhansi*' (1987), Mirza Mohammad Hadi Ruswa's '*Umrao Jan Ada*' (1993), Rasipuram Krishnaswami Narayanaswami's '*The Guide*' (1993), Ila Chandra Joshi's '*Sannyasi*' (1994) and Phanisavarath Renu's '*Maila Anchal*' (1994), which have facilitated the spread of Indian literature in China and contributed to the India- China cultural exchanges.

11. **Yin Hongyuan** (October 15, 1925 -)

Yin Hongyuan was born in Songjiang, Jiangsu Province (present day Songjiang District, Shanghai). In 1944, Yin Hongyuan arrived in Chongqing. In 1945, he was admitted to the Department of Hindi of National School at the Oriental Language and Literature. In 1946, he transferred to a school in Nanjing and in 1948, he graduated and became a teacher of that school.

Career

Yin Hongyuan is a Hindi scholar, and a professor at the Department of Eastern Languages, Peking University.

He was initially retained at his school of graduation in Nanjing as the only Chinese teacher who taught Hindi. In July 1949, the school merged into the Department of Eastern Languages of Peking University, and thus, he moved to Beijing for work.

Contributions to India Studies

He has long been working as a teacher and scholar in Hindi language, mainly teaching and conducting research in Hindi grammar. He has translated '*Hindi Vyakarana*' (mimeograph materials) by Kamtaprasad Guru, '*Braj Bhasha*' (mimeograph materials) by Dharendra Verma, and '*An Introductory Transformational Grammar*' (1985) by Bruce Liles, among other grammar books. In late 1970s, he began to compile teaching materials in Hindi grammar, based on different schools of

grammars, such as Indian, European and American grammar. He finished the compilation in early 1980s, and it was printed into four volumes of teaching materials. The books were later simplified into just one book '*Grammar of Hindi Language*' (1992) and published by Peking University Press. The book has become an authoritative research writing and teaching material of Hindi grammar due to its practical value and theoretical profundity. Moreover, he has also jointly written '*Hindi Language Textbook*' (1983) and '*Hindi-Chinese Dictionary*' (2000).

Among other works in Indian literature, he has translated Vrindavan Lal Verma's novel '*Jhansi ki Rani*' (co-translator, 1987), Munshi Premchand's short stories '*A Widow with Sons and Daughters*' and '*Rama Stories*' (1987), Ilachandra Joshi's novel '*Sannyasi*' (1994) and other literary works. In 2013, he was the main person behind the printing of an edition of '*Chinese-Hindi Dictionary*' and a series of other reference books.

Chapter III: Issues and Factors Shaping the Chinese Research on Indian Literature

This chapter is an effort to analyze the socio-political backdrop of China and look for issues and factors that shaped the research on Indian literature in China during the period between 1950 and 2010. As is well known, after the establishment of the People's Republic of China, there were a series of political movements launched during the first few decades that had a great impact on China's attitude towards foreign cultures and its policies towards translation and publication of foreign literature. India-China relations also went through ups and downs due to China's domestic and international compulsions as well as India-China bilateral factors.

To this end, the chapter has been divided into two major sections i.e. (I) China's Socio-Political backdrop and literary artistic scene, which has highlighted the different periods within the broad period from 1950 to 2010, and (II) India-China Relations, which has included both India China political relations as well as the cultural exchanges.

I. SOCIO-POLITICAL CONDITION AND LITERARY AND ARTISTIC SCENE

I.A. Mao Period

At the end of World War II, there was a civil war in China between the Kuomintang and the Communist Party of China (CPC) where the Kuomintang clearly seemed to have an upper hand in resources and manpower. Yet the Communists forged a surprisingly swift victory in the battles that took place during 1946-1949. Stuart Schram described the Communists' victory as: "one of the most striking examples in history of the victory of a smaller but dedicated and well organized force enjoying popular support over a larger but unpopular force with poor morale and incompetent leadership."¹ On October 1, 1949, Mao Zedong declared the birth of the People's Republic of China, while Chiang Kaishek and his followers, those who were left of

¹ Stuart R. Schram, *Mao Tse-tung*, New York: Simon & Schuster, 1967, p225

his broken army and bureaucracy fled to Taiwan, to rule the island and find refuge that was granted to them by the United States Seventh Fleet².

According to Maurice Meisner, the history of the People's Republic of China is unique because it deviates from the common pattern of the history of a post-revolutionary society. Mostly what is seen is that revolution dies when revolutionaries become rulers. The great humanitarian and egalitarian goals of the revolution are typically postponed for an indefinite and uncertain time in the future as the new rulers of the society turn to deal with the harsh political and economic realities of the post-revolutionary society; the new rulers compromise with the traditions of the land and deal with the existing issues of the society and consciously or unconsciously come to preside over historical processes that go against their original ideals and hope for a radically new society. According to Maurice Meisner, the familiar pattern in the history of revolutions is that revolutionary utopian goals soon become empty rituals to deal with new forms of inequality and oppression that emerge in the post-revolutionary era.³ The French Revolution stimulated worldwide processes of revolutionary transformation and progressive social changes but it did not succeed in producing a society of liberty, fraternity, and equality. The Russian Revolution, it has been argued by many scholars, came to abandon the vision of a classless society where people were equal and free. The societies that emerged from these vast revolutionary upheavals were surely different from the ones they replaced, but also far from the ideal social orders the revolutionaries originally envisioned. However, the Chinese history is unique on this account because China has been making extraordinary efforts since 1949 to try to reverse this tendency where the spirit of the revolution dies in the post-revolutionary period. To that end, on one hand, China tried to forestall bureaucratic industrialization that could destroy revolutionary impulse, and on the other, China tried to keep the goals and ideals of the revolution alive in the form of contemporary social actions.

² Many scholars such as Maurice Meisner have undertaken a detailed study of this period in Meisner Maurice, *Mao's China: A history of the People's Republic*, New York: The Free Press, 1977

³ A detailed discussion can be found in Meisner Maurice, *Mao's China: A history of the People's Republic*, New York: The Free Press, 1977

Several months before the establishment of new China, Mao Zedong wrote an essay titled, “论人民民主专政” (“On the People’s Democratic Dictatorship”)⁴, presented to public on July 30, 1949, in which he began by reaffirming the classical Marxist goal of a classless society. He invited the petty bourgeoisie and the national bourgeoisie to join the peasants and workers as ‘people’ of the country, where the aim was to first form a democratic dictatorship in order to eliminate the traces of the landlord class and the bureaucratic bourgeoisie and then participate in a process to eliminate class distinction all together. This was meant to be preparation for gradually doing away with all forms of political power and the realization of communism and the ‘realm of Great Harmony’⁵. Even though he argued that the achievement of a classless society was only a matter of time and conditions, he also made it clear that the time was far away in the future and the conditions required to achieve this result would require a lot of preparation and effort. The creation of a strong state power and economic foundation were the immediate practical tasks to be undertaken that were going to mould the nature of state and society in China. In his essay, he addressed several such issues he thought were on the minds on people in China and the world, he said: " ‘Don't you want to abolish state power?’ Yes, we do, but not right now; we cannot do it yet. Why? Because imperialism still exists, because domestic reaction still exists, because classes still exist in our country. Our present task is to strengthen the people's state apparatus -- mainly the people's army, the people's police and the people's courts -- in order to consolidate national defense and protect the people's interests. Given this condition, China can develop steadily, under the leadership of the working class and the Communist Party, from an agricultural into an industrial country and from a new-democratic into a socialist and communist society, can abolish classes and realize the Great Harmony.”⁶ These objectives required highly authoritarian means of social control and centralized bureaucratic forms of political and economic organization. As such these measures were implemented rapidly and efficiently during the early years

⁴ The essay can be found in *Selected Works of Mao Tse-tung: Volume IV*, Peking: Foreign Language Press, accessed at <https://www.marxists.org/reference/archive/mao/selected-works/index.htm> on May 15, 2017

⁵ The term was first mentioned in Mao Zedong’s speech titled, “论人民民主专政” (“On the People’s Democratic Dictatorship”), on July 30, 1949. Its also known as the world of Great Harmony. It refers to a society based on public ownership, free from class exploitation and oppression -- a lofty ideal long cherished by the Chinese people. In the speech, the realm of Great Harmony meant communist society.

⁶ “论人民民主专政” (“On the People’s Democratic Dictatorship”), *Selected Works of Mao Tse-tung: Volume IV*, Peking: Foreign Language Press, accessed on 20th May’17 at https://www.marxists.org/reference/archive/mao/selected-works/volume-4/mswv4_65.htm

after establishment of the People's Republic of China thus giving rise to a strong Party-State.

The Early Years

Once political and economic stability was achieved, the communists moved to strike on certain undesirable elements of the urban society. This took the shape of three politically repressive campaigns carried out simultaneously from 1951 to 1952: the 三反 '*San fan*' i.e. Three Anti campaign against bureaucratic corruption and inefficiency; the 五反 '*Wu fan*' i.e. Five Anti campaign against counter-revolutionaries, which sort to eliminate political dissent in society; and the 思想改造 '*Sixiang Gaizao*' i.e. Thought Reform movement, which was directed primarily towards the intellectuals.⁷ Unlike the concurrent land reform campaign being carried out in the countryside that aimed at getting rid of rural landlords or the gentry, the campaigns carried out in the city aimed not at eliminating any social group but at establishing stronger political control over the various social groups. The objective was to politicize people with expertise and also preserve them and their talents so as to serve the society and strengthen the Party State.

The Thought Reform movement was a method of education and ideological transformation through the process of 批评 '*pi ping*' i.e. criticism and 自我批评 '*ziwo piping*' i.e. Self-criticism. It had begun with the rectification drive in Yan'an in the year 1942 and continued to be a distinctive means of social, political, and ideological control. Ideally, it was not meant to be a form of punishment but rather an educational tool to produce so-called 'correct thoughts' and correct social and political behavior. However, it often turned harsh and became a form of sentencing deviant intellectuals and any other kind of citizens in the society.

The first of the major post-revolutionary thought reform campaigns began in the autumn of 1951 when Mao Zedong declared that the "thought reform of all categories of intellectuals" was essential for the "...democratic transformation and progressive

⁷ A detailed analysis of the political campaigns during the 1950s, can be found in Meisner Maurice, *Mao's China: A history of the People's Republic*, New York: The Free Press, 1977

industrialization of our county”⁸. It began with a movement for the intensive study of the writings of Mao, with particular emphasis on the Yan’an talks on art and literature, which defined the social and political responsibilities of intellectuals; those deemed guilty of ideological deviations were subject to Maoist techniques of mass meetings, small group 批斗会 ‘struggle sessions’⁹ of criticism and self criticism, public humiliation and written and oral confessions etc. the campaign was meant to discard individualistic tendencies and liberal bourgeoisie thought and replace it with Maoist values and work towards a collective consciousness of ‘serving the people’.

The campaign began by targeting intellectuals in universities and spread to schoolteachers and their students, to individual writers and artists. There was not much political coercion (other than sending intellectuals who were found ‘guilty of rightist tendencies’ to countryside for reeducation through labour) but the social and psychological pressures were intense. The intensity of the campaign was further heightened by the external threat posed by the Korean War, making the patriotic appeal a prominent component of the Thought Reform Movement; this component included defending the country against imperialist aggression coupled with condemnations of the bourgeois thought prevalent in cities owing to a long history of foreign domination. The movement ended in 1952 with tighter control over the educational system and the end of the limited freedom of expression that intellectuals had enjoyed during the initial years of the PRC.

In these early years it became evident that Mao Zedong’s Yan’an talks had come to constitute the foundation for the Party-State’s official policy on literature and art. The Talks, which could be summed up in the following points, were considered the framework within which literary and artistic productions were expected to be carried out:

⁸ 人民日报 *Renmin Ribao (People’s Daily)*, October 24, 1951, translation cited from Meisner Maurice, *Mao’s China: A history of the People’s Republic*, New York: The Free Press, 1977

⁹ 批斗会 *Pidou hui* was a form of public humiliation and torture used by the Communist Party of China in the Mao Zedong era, particularly during the Cultural Revolution, to shape public opinion and to humiliate, persecute, or execute political rivals. In general, the victim of a struggle session was forced to admit to various crimes in-front of a crowd of people who would verbally or even physically abuse the victim until he or she confessed. Struggle sessions were often held at the workplace of the accused, and sometimes conducted in stadiums where large crowds would gather if the target was a famous person.

- i. “Literature and Art in a class society have a class character and should and should be used as weapons in class struggle.
- ii. Though literature and art are important components of the whole revolutionary machine, they are subordinate to the revolutionary work as a whole.
- iii. Function of literature and art in the revolutionary base areas should be to encourage the masses in the revolutionary work and to extol their achievements. In other words, socialist realism¹⁰ should be the school of new literature and art.
- iv. The shortcomings of the masses should be eliminated through criticism and self-criticism in the ranks of the people and this process of rectification was under the jurisdiction of the Party and not the responsibility of literature and art.
- v. Writers and artists should produce works for the masses, i.e., the workers, peasants, soldiers and cadres.
- vi. To produce such works, the writers and artists should know and understand the masses, which will enable them to make their work easily understandable to the masses.
- vii. Literary and art workers should also eliminate their own shortcomings through criticism and self-criticism and should thus undertake the study of Marxism – Leninism, as prescribed by the Party’s rectification movement”.¹¹

With the talks at the core, new literature began to come up with themes approved by the Party. Peasant songs, dance, and short plays like the 《白毛女》 *Baimao nü* (*The White haired Girl*) by Ding Yi and He Jingzhi in 1945 were part of the new genres introduced. Works like 《李有才板话》 *Li Youcai banhua* (*Rhymes of Li Yucai*) in 1943 and 《李家庄的变迁》 *Lijiazhuang de bianqian* (*Changes in the village of Li*) in 1946 by Zhao Shuli, and 《暴风骤雨》 *Baofeng zhouyü* (*The Hurricane*) in 1948 by Zhou Libo succeeded most in absorbing the Mao Zedong thought on literature and

¹⁰ The doctrine of socialist realism emerged in Soviet Union in the early 1930s and gradually became the literary canon of Soviet Union. One of the essential elements of socialist realism was the *partiinost* or ‘party spirit’. The ‘party spirit’ entailed that the writers depict and interpret life in the way the Party expected. Socialist Realism, therefore, became an obligation of all Soviet Union writers to follow, in effect chaining literature to the dictates of Communist Party of Soviet Union. Soviet Union served as a model to the CPC’s formulation of political and administrative measures in the realm of literature and art, as in others. Therefore, CPC’s perception of literature and writers and their roles were conditioned by the doctrine of socialist realism as put forward by Soviet Union.

¹¹ Mitra Sabaree, *Literature and Politics in 20th Century China*, Delhi: Books Plus, 2005, p39

art. Ding Ling's novel 《太阳照在桑干河上》 *Taiyang Zhaozai Sangganhe shang* (*The Sun Shines over the Sanggan River*) published in 1948 was an important work of the new literature in this period and was also awarded the Stalin's Prize for literature in the year 1951.

The first National Congress of Writers and Artists took place in Beijing in July 1949. With Guo Moruo and Maodun as the Chairman and Vice-Chairman respectively, Zhou Yang presented the overall development, achievement and experience of literature and art since Mao's Yan'an Talks. After the CPC consolidated political power, the second Congress of Writers and Artists was held in 1953, where the literary production of China during the years 1949-53 were categorized into three political themes:

- a) Works such as *火光在前* *Huoguang zai qian* (*Flames ahead*) by Liu Baiyu and *不败的花朵* *Kai bu baide huaduo* (*Flowers ever in Bloom*) by Ma Jia that dealt with the Civil war.
- b) Works on the Korean War such as Ba Jin's 《英雄的故事》 (*Yingxiong de gushi*) *Story of Heroes*, published by Sichuan People's Publishing House in 1953.
- c) Works like Laoshe's 《春花秋收》 *Chunhua Quishou* (*Spring flowers, Autumn reaping*) that describe the struggle of the people during the 五反 *Wufan* Campaign (Five Anti).

Vice Minister of Culture, Zhou Yang spoke on the unprecedented changes and rapid growth of socialist elements in China. He also gave firm directives to the writers, impressing upon them that "literature and art should, of course, express the policies of the Party... in observing and describing life, our writers must be guided by the Party and government policies".¹² He also went into a discussion on 'socialist realism' that he believed 'the working class writers should master'/ prescribed as the school of literary creativity in the PRC. He said: "In judging whether a particular literary work is written in the spirit of socialist realism, the main consideration is not whether it

¹² Zhou Yang, "为创造更多的优秀的文学艺术作品而奋斗" "Wei Chuangzao gengduode youxiude wenxue yishu zuopin er fendou" (Fight for the creation of more and better literary and artistic works), *Wenyi Bao*, 1953, 19, pp.7-17. As cited in D.W. Fokkema, *Literary Doctrine in China and Soviet Influence, 1956-1960* (The Hague, Mouton & Co., 1965), p38

reflects socialist reality, but whether it describes real life in its revolutionary development from a socialist stand point”.¹³ Though the Party was intensifying overall supervision of the intellectuals, it was also making efforts to ease control on individual literary and artistic endeavors. Zhou Yang admitted, “We often disregard the principle of literature and art”.¹⁴

Hu Feng, a follower of Lu Xun, had long been outspoken about his views on the Party’s literary policies and dictates to writers and artists. He was one of the most prominent non-conformists within the Left wing literary movement and his debates with more orthodox communist literary figures extended back to the 1930s. Even though he was committed to Marxist socialist ideals and generally supported the Party’s policies after 1949, he continued to oppose the political stifling of artists and intellectual creativity. Hu was still treated as a revolutionary writer whose ideological errors were amenable to proper Maoist reform and therapy. In the brief period of relative freedom for intellectuals in 1953, Hu was even appointed to the executive board of the Chinese writers’ Union. In July 1954, he wrote a report to the Central Committee of the Party criticizing the restrictions imposed by literary bureaucrats of the Party and appealing for the freedom of artists to express their talents. Open discussion of the report soon resulted in a nationwide campaign of vilification against Hu Feng as a representative of the bourgeois ideology¹⁵. His position was seen directly opposed to Marxism and socialist realism and most of the famous writers also attacked him.

The attack on Hu Feng triggered an intense ideological rectification campaign throughout China. Even though he presented a self-criticism acknowledging his ideological guilt, but by the spring of 1955 he was being portrayed not only as an ideological heretic but also as a subversive element, an agent of Kuomintang and of imperialism. In May he was expelled from the Chinese Writers’ Union. In July he was arrested and imprisoned as a ‘counter-revolutionary’ on ‘popular demand’. It has been

¹³ *ibid.*, p.40

¹⁴ Zhou Yang, “为创造更多的优秀的文学艺术作品而奋斗” “Wei Chuangzao gengduode youxiude wenxue yishu zuopin er fendou” (Fight for the creation of more and better literary and artistic works), *Wenyi Bao*, 1953, 19. Translation as cited in Merle Goldman, *op.cit.*, p112

¹⁵ Details of Hu Feng’s report, sometimes referred to as 万言书 or the ‘ten thousand character memorial’ and campaign against Hu Feng that followed can be found in Denton Kirk A., *The Problematic of Self in Modern Chinese Literature: Hu Feng and Lu Ling*, California: Stanford University Press, 1998

believed by many scholars that the real purpose of the whole campaign against Hu Feng was to use him as an example to establish strict ideological control over the intellectuals in China. This episode both silenced the intellectual dissent and also created deep resentment among the intellectuals against the Party.

Hundred Flowers Movement

Owing to economic problems caused due to irrational planning, the period of 1955-56 was tense. The Party decided to trust the professional skills of the intellectuals and providing them a relatively free environment to express themselves but by then the Chinese intelligentsia was a largely demoralized group. In order to raise their spirits, Zhou Enlai made a report in January 1956¹⁶ that said that since the intellectuals had now been ideologically transformed, they should be given better financial support and working facilities, and a distinction should also be made between erroneous intellectual views and political counter-revolutionary ideas.

In May 1956, Mao Zedong's slogan of "Let a hundred flowers bloom, let a hundred schools of thought contend"¹⁷ signaled the implementation of the new policies towards intellectuals. The writers were encouraged to use varied literary styles, though they were still supposed to present the Party's assessment of events.

In this period of relative relaxation in literature, some writers came out with their views in the form of satirical essays, allegories and stories etc. An old leftist writer and translator, Huang Qiuyun in his article "不要在人民的疾苦面前闭上眼睛" "Buyao zai renmin de jiku mianqian bishang yanjing" "We Must Not Close Our Eyes to the Hardships of the People" asked, "if a writer does not have the courage to reveal the dark diseases of the society... then can he be called a writer?"¹⁸ Like the intellectuals of the 1930s, he was of the opinion that writers must act as the

¹⁶ Zhou Enlai, "关于知识分子问题的报告" "Guanyu zhishi fenzi wenti de baogao" ("Report on the Question of Intellectuals), speech delivered on January 14, 1956, *Renmin Ribao* (People's Daily), January 30, 1956

¹⁷ This is a famous slogan from a speech delivered by Mao Zedong in May 1956 signaling a relaxation in the literary control. "Let a hundred flowers bloom" is a part of an earlier slogan, "Let a hundred flowers bloom, weed through the old to bring out the new". "Let a hundred schools of thought contend" refers to a golden age of intellectual development during the Spring and Autumn Annals (770-475 BC) and Warring States period (475-221 BC).

¹⁸ Huang Qiuyun, "不要在人民的疾苦面前闭上眼睛" "Buyao zai renmin de jiku mianqian bishang yanjing" (We must not close our eyes to the hardships of the people), *Renmin Wenxue*, no.9: 58 (1956). As cited in Merle Goldman, *op.cit.*, p.168.

conscience of the society. Qin Zhaoyang, a writer who had till then been committed to Mao's literary doctrine, in his essay “现实主义: 广阔的道路” “Realism- The Broad Road”¹⁹, criticized the oversimplification of characters under socialist realism and called for portraying the proletariat in all its colours and complexities. His slogan of ‘Realism of the Socialist period’ became the slogan for many young writers who were unhappy with the current literary policy in China.

Other works of satirical essays, allegories, short stories etc. by young and senior writers of this period; to name a few were: a satirical essay “论尖锐之风” “On the Spirit of Sharpness” and a short story“沉默” “Silence” by Qin Zhaoyang; allegories: 养花人的梦 *The Dream of a Gardener* (written in mid 1956, published in February, 1957) and 黄鸟“*The Yellow Bird*” (written in 1953, published in 1956) by Ai Qing; and novella such as 《本报内部消息》“*Our Papers Inside News*” by Liu Binyan (in 1956), 《组织部新来的青年人》“*A Young Newcomer in the Organization Department*” by Wang Meng (in 1956), etc. which demonstrated their dissent with the Party's guidelines, criticizing the attitude of the bureaucracy in which the Party leaders urged for diverse literary styles but also insisted on keeping socialist realism as paramount.

Soon after, in late 1956, several Party officials began to complain that the Hundred Flowers Movement had produced too many weeds. In January 1957, the movement was halted; *Wenyi Xuexi*, the official literary organ of the Communist Youth League opened a formal debate on Wang Meng's novel 《组织部新来的青年人》“*A Young Newcomer in the Organization Department*”. Wang Meng's work had depicted the conflict between an idealistic young man and the bureaucratic methods of older Party officials²⁰. The main criticism against Wang Meng was that he had written about a hero who was a proletariat, he was also charged with political denunciation of the system. However, Wang Meng had the support of the young writers of the time, who defending him vigorously. The movement after being suspended for a short while, started up again when Mao in his February 1957 speech entitled “关于正确处理人民

¹⁹ He Zhi (Qin Zhaoyang), “现实主义: 广阔的道路”“xianshi zhuyi –guangkuo de daolu”(Realism – the broad road), *Renmin Wenxue*, 9:2 (1956). As cited in Merle Goldman, *op.cit.*, p.170.

²⁰ A case study on Wang Meng's work and its criticism can be found in Mitra Sabaree, *Literature and Politics in 20th Century China*, Delhi: Books Plus, 2005

内部矛盾的问题” “Problems of Correct Handling of Contradictions among the People”, announced that non-antagonistic contradictions can exist in a communist society, and must be resolved with persuasion rather than force. Feeling optimistic, the intellectuals came out with several works expressing their views against literary policies and even literary officials. For instance, Liu Shaotang in an essay, “现实主义在社会主义时代的发展” “The Development of Realism in a Socialist Period” , published in 北京文学 *Peking Literature* in April 1957, even questioned the relevance of Mao’s Yan’an Talks in the present situation of China, saying it has now become conservative. In May 1957, the Writers’ Union became daring enough to attack Zhou Yang. Tang Dacheng in an article titled “烦琐公式可以指导创作吗?” “*Fansuo gongshi keyi zhidao chuangzuo ma?*” “*Can tedious formulas guide creativity?*” indicated that Zhou Yang’s formula of literature led the writers away from the realities of life. That was the last public criticism of Zhou before The Hundred Flowers Movement was officially terminated in June 1957.

Anti Rightist Campaign

The continuing economic difficulties within China and the international situation of uprising in Hungary and Poland, led to the sudden reversal of the Hundred Flowers Movement. China needed to enforce control on the intellectual dissent in order to minimize its ideological differences with other communist countries.

The pattern of this Anti-rightist Campaign was similar to the previous thought reform campaigns, because it began with intellectual and ideological charges and broadened into radical political charges. Writers like Ai Qing, Xiao Jun, Bai Lang, Le Feng, Chen Yong, Deng Ling, Feng Xuefeng etc. were subjected to renewed attacks. It was worst for Ding Ling who was criticized severely in regular Party Committee meetings of the Writers’ Union and eventually expelled from the Union. Like in the earlier campaigns, the public was informed of the “crimes” of the writers, which included disregard for ideology. The earlier works of the writers that were previously accepted were also put under the scanner and criticized. Ideological charges turned into political charges such as rightist activity, political subversion, counter-revolutionary activities etc. The writers attacked in this Anti Rightist Campaign were sent to villages and factories for re-education where they were to reform themselves and

learn from workers and peasants. The posts occupied by them were given to Party cadres and their fees and royalties reduced. All the aspects of literary policies criticized earlier were reaffirmed.

Great Leap Forward (GLF)

In 1958, the Communist Party of China (CPC) launched a mammoth production drive called the Great Leap Forward. The GLF was CPC's plan for ordered economic growth; the aim was rapid development of industry and agriculture. In the cultural aspect, the aim was to bring literature to the masses. Intellectuals were "to mingle with the masses and learn from them"²¹. Writers were given definite plans to fulfill and quotas of work to be produced, according to Zhou Yang, they "have an obligation to provide timely reflections in all literary forms of the new heroes and new things"²². The writers were to produce 38 full-length novels and 700 stories, poems and plays that year. Best of these poems were compiled and published in 《红旗歌谣》 *hongqi geyao* or *Songs of the Red Flag*²³. Few scholars like revolutionary poet He Qifang, who was also a spokesman of CPC's cultural policies, spoke out in protest against the lowering of artistic standards. In an article, "On a Hundred Flowers Bloom in New Poetry"²⁴, he stated that the Party favoured format of a meter of 5 or 7 characters per line, was unsuitable for the word structure of modern Chinese and also for expressing the complexities of life. His major concern was the quality of literature at the time as opposed to the quantity. His views were criticized by literary officials, intellectuals and also major journals and newspapers like 人民日报 *Renmin Ribao* and 红旗 *Hongqi*, in what turned into a great debate. However, he refused to accept the charges or confess.

In 1959, it was evident that the Great Leap Forward was failing and that it was necessary for the Party to modify its economic policies. In July 1959, head of the army Peng Dehuai implied at a Party meeting in Lushan that the GLF was a tragic mistake. His criticism of GLF was considered by Mao as a challenge to his authority, Peng was immediately dismissed from his post as the head of the army and he

²¹ "The Road of Development of Our Country's Scientific and Technical Work", 红旗 *Hongqi* (Red Flag) no.9 (1 October 1958), in *Extracts From China Mainland Magazines*, no. 154:12

²² "Zhou Yang on Leap Forward Literature", NCNA (30 March 1958), in SCMP, no. 1749:7.

²³ Guo Moruo, Zhou Yang (Ed), 红旗歌谣 *Hongqi geyao*, Red Flag Press, 1960

²⁴ Published in 纯女地 *Chunü di* (Virgin Land), no.7 (1958)

subsequently disappeared. The leadership once again turned to the intellectuals to help resolve the deteriorating economic situation. In order to reenergize the intellectuals, there was a call for relaxation and less interference in the literary space. Mao Zedong himself said that the intellectuals need not be revolutionary, “as long as they are patriotic, we shall unite with them and let them get on with their work”²⁵

In this environment of relaxation, writers came out with subtle criticism of Mao’s leadership, his policies and Peng Denghuai’s expulsion. Several series of satirical works like 三家村札记 “Notes from a Three-Family Village”²⁶, 燕山夜话 “Evening Chats at Yanshan”²⁷, and 长短路 “The Long and the Short”²⁸ published in newspapers like 北京晚报 *Beijing Wanbao* and 人民日报 *Renmin Ribao* between 1961-1964, with subtle style and allegorical allusions criticized Mao for his authoritarian attitude, implying that the Party was not in touch with the realities of peasant life. In the early 1960s, the relatively liberal intellectuals engaged in political debates veiled in intellectual discussions. Which demonstrated the emergence of public dissent and diverged from Mao’s views and policies. As a result, in September 1962, a shift from relative relaxation to increased control over intellectual life was announced. Rectification Campaigns were launched through June 1964 to spring of 1965. This campaign though similar to previous campaigns in most ways, was milder in tone. Most of the rectifications were carried out behind closed doors, and there were no publications of self-criticism on nationwide scale.

Great Proletarian Cultural Revolution (GPCR)

Dissatisfaction with the 1964 rectification campaign led to the launch of Great Proletarian Cultural Revolution, more popularly known as Cultural Revolution, in the fall of 1965. The aim was to engage in political struggle, to achieve ideological uniformity and to activate the masses. A full-scale campaign of unprecedented

²⁵ Cited from Stuart Schram, ed., *Chairman Mao Talks on the People: Talks and Letters, 1965-1971* (New York: Pantheon Books, 1974), P.169.

²⁶ These essays appeared in Chinese theoretical journal 前线 *Qianxian* (Frontline) under the pseudonymous byline “Wu Nanxing”. The actual authors of this work were journalist Deng Tuo, historian Wu Han and writer Liao Mosha. There were a total of 67 such essays.

²⁷ It was a series of about 153 essays written by Deng Tuo that were published in 北京晚报 *Beijing Wanbao* (Beijing Evening News) and 北京日报 *Beijing Ribao* (Beijing Daily) between March 1961 and September 1962 under the pseudonym Ma Nancun.

²⁸ These essays written by Deng Tuo, Wu Han, and Liao Mosha under a collective title, were published in 北京日报 *Beijing Ribao* (Beijing Daily) between May and December 1962.

ferocity, the Cultural Revolution officially lasted till 1969, changing its course repeatedly as it went. In summer 1966, a large-scale purge and persecution began in China. Several writers were killed, several arrested and died from torture, many were made to march in huge rallies with heavy boards hung from their necks bearing inscriptions like “Anti-revolutionary, revisionist element”. Countless were sent to work camps to reform through physical labor. It was the death of Mao Zedong in 1976 that finally signaled the end of Cultural Revolution.

China had closed itself off from the outside world during these ten years of turmoil on the pretext of bringing the domestic situation under control. Creativity in Literature and art almost came to a standstill; the only kind of literature that was permitted during this period was propaganda literature that was in line with Mao Zedong Thought and would help in the task of the ideological uniformity. One such genre was that of Model Opera. 样板戏 *Yangbanxi* i.e. Model Opera (Revolutionary Opera of China) were specifically planned and designed by Mao’s wife Jiang Qing as tools to glorify proletarian heroic models from amongst the workers, peasants and soldiers, who could teach and serve the broad masses of the people. Originally, eight model operas were produced, which were the revised versions of the following -- Peking operas: 红灯记 *The Legend of the Red Lantern*, 沙家浜 *Shajiabang*, 智取威虎山 *Taking Tiger mountain by Strategy*, 奇袭白虎团 *Sweeping the White Tiger Regiment*, 海港 *The Harbour* (also known as *On the Docks*); Ballets: 白毛女 *The White Haired Girl*, 红色娘子军 *Red Detachment Woman*; and Symphony: 沙家浜 *Shajiabang*.

By the end of the Cultural Revolution there were eighteen such Model Operas. They were different from the traditional Peking Opera, which was banned because it was feudalistic and bourgeois. Model Opera, instead of the emperors and kings, generals and chancellors, maidens and beauties, told stories about China's recent revolutionary struggles against the colonial and imperialist power and against the class enemies. They glorified the People's Liberation Army (PLA) and the bravery of the common people, and showed Mao and his thought as crucial to the victory of socialism in China. These model operas were performed or played loudly on the loudspeakers in

schools, factories, and fields by special performing troupes.²⁹ They were broadcast over the radio, made into movies, reproduced on posters and staged all over the country. But no matter the form in which they reached the people, they had to be identical model opera scores and so production guides were distributed in order to ensure that each performance was exactly the same: “It is said that the entire population alive during the Cultural Revolution did not hear or see anything else but model operas”.³⁰

Response to Foreign Literature

There has always been a connection between the literary works produced and socio-political situation of China in the twentieth century. Since the establishment of the PRC, the policies of the CPC have determined the boundaries of literary creativity and publications. However, the degree of control has varied through the years. During the entire Mao Zedong reign, literature saw a lot of ups and down in China. At times there were periods of free environment for literary and creative development and at other times, scholars and writers had to toe a very thin line to produce works as requested or needed by the Party. Any activities in China during the Mao period were guided principally along Maoist Thought, so if any work was considered different from Mao Zedong Thought or didn't follow the Party line, it was banned or not allowed to publish.

During the 1950s, relations between the Soviet and Communist China were very friendly, there was an official policy of following the Soviet model and so Russian literature was prioritized and translated extensively. Cao Ying emerged as a translator of Russian literature during this period with works like Mikhail Sholokhov's *And Quiet Flows the Don* 《静静的顿河》 and Leo Tolstoy's *War and Peace* 《战争与和平》. Other established Chinese scholars of Russian literature during this period were Jin Ren and, Jiang Chunfang, who mainly translated Russian theatre and poetry. According to Chen Zhongyi, from 1949-1959 more than 3500 literary pieces of Russian literature were translated and published in China, amounting to about 60% of

²⁹ For detailed discussion on Model Operas please see: Barbara Mittler, "'Eight Stage Works for 800 Million People': The Great Proletarian Cultural Revolution in Music — A View from Revolutionary Opera." *The Opera Quarterly* 26, no. 2 (2010): 377. <http://muse.jhu.edu/article/398939/pdf>. Accessed on 20 May 2017.

³⁰ Quoted from <https://chineseposters.net/themes/model-operas.php> Accessed on 20 May 2017.

the total amount of translated foreign literature produced in the country.³¹ In the 1958 period of the Great Leap Forward, the volume of Russian translations began to decline gradually predating from disruption of the Soviet-Chinese relations in 1962. In contrast to the strong influence of Soviet literature, translations from English only ranked 11%. From 1949 to 1966, there were translations of approximately 460 works of British-American literature. According to Sun Zhili, 245 of these were translations English works and 215 American. They mainly consisted of works by classic authors such as Chaucer, Shakespeare, Dryden, Milton, Byron, Shelley, Keats and the Brownings; and novelists as Defoe, Swift, Fielding, Scott, Austin, Thackeray, Dickens, the Brontë sisters, Eliot, Hardy, Conrad, H. G. Wells and Galsworthy, Allen Poe, Mark Twain, Jack London, Dreiser, Faulkner, Hemingway, Steinbeck and so one.³² There was also a series of works banned in China as they didn't confirm to the political and ideological line upheld by the government, for instance, Pearl Buck's *The House of Earth: A Trilogy*, consisting of *The Good Earth*, *Sons* and *A House Divided* were unacceptable on the grounds that they vilified the Chinese people, especially the Chinese peasants; George Orwell's *Animal Farm* and *1984* was forbidden on ideological grounds because they bitterly satirised communism; and D. H. Lawrence's *Lady Chatterley's Lover* and *Women in Love* was forbidden on moral grounds as they were considered obscene.³³

China also produced a lot of Arabic translations during the 1950s and early 1960s when the nationalist movements of the Arab people stood up against imperialism and colonialism; to support Asian and African people in their struggle for national independence and liberation, a number of Arabic works like *The Wind of Peace* (1958), *Selected Poems of Egyptian Warriors for Peace* (1958), *Voice of Arab People* (1958), *Go Home! Robber!* (1958), *The Song of Fight* (1963), *Victory Belongs to Algeria* (1963), etc. were translated.³⁴ However, because knowledge of Russian language was more common than Arabic, most of these Arabic works were often translated from Russian.

³¹ Data cited from Zai Xitan, "Censorship in Translation: The case of the People's Republic of China", Department of English Journal Articles, Hong Kong Baptist University, 2015, p15

³² *ibid*, p15

³³ *ibid*, p15

³⁴ For detailed discussion please check <https://arablit.org/2016/03/03/arabic-literary-translations-in-china-a-brief-history/> accessed on June 12, 2017

It is well known that studies or research on Indian literature has been carried on in China since exchanges began between India and China around 2000 years ago. After the Buddhist period of extraordinary cultural and literary exchanges, many scholars consider the period of the 1950s as another significant period for Indian literature in China. In fact during the 1950s and till India China relations started to deteriorate in the early 1960s, there was unprecedented active literary interaction between the two countries. Several delegations of writers and cultural practitioners were exchanged regularly, which not only facilitated exchange of ideas but also established long term literary partnerships. In the 1950s alone, around fifty-nine Indian works were translated and published in China. Yet, a close analysis reveals that reception of Indian Literature in China in the 1950s was also nuanced. For instance, although Tagore is a very respected figure in China, the receptions of some of his works were subjected to the overall socio-political environment of the time. China's attitude towards certain works of Tagore like '*Four Chapters*' and '*The Home and the World*', which are heavy in their political content, varied during different phases of modern and contemporary Chinese history. '*The Home and the World*' has been translated into Chinese three times at three different historical junctures in China. While the first was done by Jing Meiji and Zhang Mochi in 1923, which was the period of the first 'Tagore Wave' in China on the eve of Tagore's 'Lecture Tour' in 1924, poet translator Shao Xunmei undertook the second translation in 1956. However, the second translation though a commissioned one, was only published thirty years later in 1987, along with the third translation of the novel by Tagore scholar Dong Youchen directly from Bengali.

After its first translation in 1923, the book was first reviewed and criticized on various counts by Qu Qiubai, who was an influential leader of CPC at the time³⁵. His critique of the novel ends on a note that implies that the message of peace and humanity that Tagore carries were absolutely impractical and unrealistic for China at the time. Qu's review emerging from his own political affiliations and his own political views, has been regarded by many scholars as an effort to reduce the affect of Tagore's ideas and philosophy on the Chinese people who would attend his lectures during his visit.

³⁵ Qu Qiubai, "过去的人泰戈尔：家庭与世界" "Guo Qu de ren Taige'er—Jiating yu shijie" (Tagore - The Man from the Past: *The Home and the World*), 新青年 *Xin Qingnian* (New Youth), April 18, 1924, 2-5. This review can be found in Qu Qiubai, *The Collected Essays of Qu Qiubai*, Chongqing: Chongqing Press, 1995, pp.1149- 1151.

After the growing influence of CPC through the 1930s and especially after Mao's Yan'an Talks on Literature and Art in 1942, the Party wanted to exercise increasing control on the literary themes and kinds of literature produced and made available to the masses. After the establishment of the PRC, the Party's guidelines also had a direct effect on the translations produced and published at the time. The year 1956 was a significant year in which the Party launched "The Hundred Flower Movement", a period of intellectual relaxation. It was the same year that Shao Xunmei was commissioned by a state-owned publishing house, People's Literature Publishing House, to translate three novels of Tagore including 'The Home and the World'. However, the Anti-Rightist Campaign launched in 1957 led to the eventual shelving of the project owing to the change in the literary environment and reduced tolerance towards such works that were politically charged and upheld values of liberalism and individualism. Therefore, even though a lot of other Tagore works were published during this phase including a 10 volume 《泰戈尔作品集》 *Tai Ge'er zuopin ji* or *Collected Works of Tagore*³⁶ in 1961, the translation of 'The Home and the World' was not included in the set.

I.B. Period of Economic Reform and Opening Up

Early Years: Post Mao Period

The state of affairs in China by the late 1970s was quite miserable. The GLF had caused the death of over thirty million people. The damages made during the Cultural Revolution had plunged the country into chaos. Military officials and Party cadres were assigned jobs they were not qualified for. Transportation and communication systems were insufficient. Factories were still functioning on outdated systems imported from the Soviet Union in the 1950s, the equipment were in terrible conditions. Schools and universities had been shut for over a decade. Scholars and educated youth were forced to go to the countryside, yet the cities had no jobs.

The giant task of bringing order in China now rested with Deng Xiaoping. Unlike some who'd blame Mao Zedong for the problems China was facing, Deng believed that even though Mao had made mistakes, the larger fault lay in the system. This

³⁶ 泰戈尔作品集 *Tai Ge'er zuopinji* (*Collected Works of Tagore*), People's Literature Publishing House, 1961

perspective was clearly reflected in the Communiqué of the Third Plenum of the Eleventh Central Committee, to quote: “The plenary session discussed...certain historical questions left over from an early period... the session emphatically points out that the great feats performed by Comrade Mao Zedong... are indelible. [However] it would not be Marxist to demand that a revolutionary leader be free of all shortcomings... As for shortcomings and mistakes... these should be summed up at an appropriate time.”³⁷ Deng Xiaoping had given the ‘problem of China’ a lot of thought during his time away in exile (1969-1973). Even though he didn't have a clear plan of action in 1978, he did have framework for thinking what needed to be done to bring wealth to the people and power to China. He decided to open up China's doors to science, technology, management systems, and new ideas from around the world. He encouraged officials to learn from different parts of the world, bring back best management practices and promising technology so as to be able to chart the future course that would suit the conditions of China. In 1979, China established diplomatic relations with United States, which laid the foundation for an extremely mutually beneficial period in US-China relations during the 1980s.

The most important agenda of the new leadership under Deng Xiaoping was the economic development and modernization of China. Deng had designed long-term goals for China. One of his main targets was to quadruple China's GNP between 1980-2000. Specialists were being hired and trained; old, inefficient or less skilled personnel were replaced by better and younger people. He greatly expanded opportunities for young talents to receive better training, raised the standard of scholars, who were now allowed to come back from their exile in the countryside. The new leadership was aware that if the drive for economic development and modernization was to be successful, the cooperation of the intellectuals was necessary. Deng Xiaoping's speech delivered over 1977 and 1978³⁸ indicated that the leadership was stressing on the importance of knowledge and intellectuals in general. Many of the leaders in the new regime too were genuinely in favour of greater intellectual autonomy, even if it was within a given framework, and so, a series of

³⁷ Communiqué of the Third Plenum of the Eleventh Central Committee dated December 22, 1978, English translation quoted from Richard Baum, *Burying Mao: Chinese Politics in the Age of Deng Xiaoping*, New Jersey: Princeton University Press, 1994, p48

³⁸ The speeches delivered by Deng Xiaoping through 1977 and 1978 can be found in *The Selected Works of Deng Xiaoping Vol. II (1975-1982)*. Accessed at <https://dengxiaopingworks.wordpress.com/selected-works-vol-2-1975-1982/> on June 29, 2017

confidence building measures were implemented to encourage the demoralized intellectuals of China.

In 1981 when Chinese universities began graduating classes again after the Cultural Revolution hiatus, Deng kept the government placement system in place so that university graduates could be directed to take particular jobs that would be helpful for the country. It wasn't until the end of the decade when the strength of educated population increased that he allowed some scope for students to choose their own careers. Gradually a comparatively favourable environment for intellectual activities was set up. And as a result, the Chinese intelligentsia began to display unprecedented vitality. The literature that took shape was made up of elements that had never before been seen in socialist China. Elements so distinct that they became features of a new body of literature; post Mao period literature is therefore, referred to as New Literature (the literature that took shape was not completely free of political control, however the reins were comparatively less restraining). China opened its doors again to foreign literature and impressed upon the importance of learning from foreign wisdom.

Early Reform: The 1980s

Deng Xiaoping was adept in foreign policy and military affairs; though he consulted with experts and read reports to understand the current situation, but he also devised his own strategies on occasion without consultation. In his quest to learn from abroad, Deng had already announced in 1978 that he wanted to increase the number of students going abroad by the thousands. He was aware that in order to modernize quickly, China had to learn about and adopt ideas that were working overseas and try to implement a version of that in China. During the period from 1978 to 2007, more than a million Chinese students went to study abroad, and by the end of those three decades only a quarter of them had returned to their country.³⁹ Deng Xiaoping also invited foreign experts; he set up centers to study foreign development and foreign works, and he encouraged translation of foreign works into Chinese on a large scale.

³⁹ Data cited in Meng Zhen, “出国留学三十年”“Chuguo liuxue 30 nian” (Thirty Years of Foreign Study), Renmin ribao haiwai ban (People's Daily Overseas Edition), June 26, 2008, p6.

As for economic reforms, in August 1982, on China's request the World Bank brought together leading specialists from Europe and elsewhere, who had the theoretical perspective and practical experience to deal with problems in the reforms of socialist countries. After two such consecutive World Bank missions, on the basis of the research made by Chinese collaborators, World Bank staff, and consultants, it was confirmed that quadrupling the economic output in two decades, like Deng had targeted, was indeed possible. The World Bank published a report in 1985 that played a key role in designing the Seventh Five-Year Plan (1986-1990)⁴⁰.

By 1982-83, economy began to grow rapidly and inflation was in control. Not only was there growth in grain production, but the textile industry, which is an important part of the consumer industry, grew so rapidly that the cloth rationing was ended. According to official figures, per capita rural income rose from 134yuan in 1978 to 355yuan in 1984.⁴¹ In May 1984, the state council issued the official document "On Regulations for Further Expanding the Autonomy of State-owned Enterprises". The document included prices and taxes to control economic reform and further expanded the freedom of enterprises to engage in the free markets if their official quotas were met. In June 1984 Deng began to use the term "socialism with Chinese characteristics", which explained perfectly Deng's approach: stretch the acceptable ideological framework to allow the country to pursue policies that worked. Deng used this term to promote his goals in industry, commerce, science and education.⁴²

Taking advantage of the favourable condition, Deng was able to get approval to pass the "Decision on the Reform of the Economic Structure," at the Third Plenum of the 12th Party Congress that took place in late 1984. The declaration broadly explained and outlined the measures that would pave the way for an overall expansion of

⁴⁰ Edwin Lim et al., *China, Long-Term Development Issues and Options: The Report of a Mission Sent to China by the World Bank* (Baltimore: Published for the World Bank by the Johns Hopkins University Press, 1985). The report includes specialized volumes on education, agriculture, energy, transport, economic projections, and the economic structure

⁴¹ Dong Fu (ed.), "中华人民共和国经济史" "Zhonghua renmin gongheguo jingji shi" (An Economic History of the PRC), 2 vols. Beijing: 经济科学出版社 Economy and Science Publishing House, 1999, 2:152-153.

⁴² Deng Xiaoping, *Selected Works of Deng Xiaoping, 1982-1992* (Beijing: Foreign Languages Press, 1994), pp. 72-75.

markets. It was based on Deng's "socialism with Chinese characteristics"⁴³ and stated that the goal of socialism is not egalitarianism but common prosperity.

In his speech to the plenum in support of the document, Deng acknowledged the hard work done by others in preparing the document, and said he approved of the final document. According to him, the most important statement in the document was the phrase "respecting knowledge and talented people." He repeated the basic argument for 'opening up', saying that Chinese history shows that it makes great progress only when the country is open. In a speech at the Third Plenary session of the Central Advisory Commission of the Communist Party of China, on October 22, 1984, he said, "A closed-door policy prevents any country from developing. We suffered from isolation, and so did our forefathers... In the Qing Dynasty, during the reigns of Kang Xi and Qian Long, there was no open policy to speak of. China remained isolated for more than 300 years from the middle of the Ming Dynasty to the Opium War, or for nearly 200 years counting from the reign of Kang Xi. As a consequence, the country declined into poverty and ignorance. After the founding of the People's Republic, during the period of the First Five-Year Plan, we did open our country to the outside world, but only to the Soviet Union and the East European countries. And later we closed our doors. It's true that we achieved certain things, but on the whole we did not make striking progress. Of course, that was due to many domestic and international factors, including the mistakes we made ourselves. But the lessons of the past tell us that if we don't open to the outside we can't make much headway".⁴⁴

Signs of problems, however became evident when Deng started to push for faster growth and market reforms. Through the 1984-86 period, leaders such as Chen Yun and Zhao Ziyang made repeated efforts to tighten controls over spending and put a check on investments. In 1988, Deng made a bold move to remove price controls on more goods. The Politburo, under strong pressure from Deng, endorsed a

⁴³ According to Deng Xiaoping, *Selected Works of Deng Xiaoping, 1982–1992* (Beijing: Foreign Languages Press, 1994), pp. 72–75, In June 1984 Deng began using the term "socialism with Chinese characteristics," a grand yet vague expression that fit Deng's basic approach: stretch the acceptable ideological framework to allow the country to pursue policies that worked. Deng used the term to promote his goal of expanding markets and launching comprehensive reforms in the areas of industry, commerce, science, and education.

⁴⁴ Deng Xiaoping's speech at the Third Plenary Session of the Central Advisory Commission of the Communist Party of China on October 22, 1984 cited from Deng Xiaoping, *Selected Works of Deng Xiaoping, 1982–1992*, at <https://dengxiaopingworks.wordpress.com/2013/03/18/speech-at-the-third-plenary-session-of-the-central-advisory-commission-of-the-communist-party-of-china/> accessed on July 10, 2017

comprehensive plan for price and wage reforms. He was also concerned about the growing corruption in China, and knew that dual price system was one of the main structural causes of the corruption as it allowed some officials to acquire goods at low state prices and sell them at much higher market prices.⁴⁵ Deng decided to remove price control, declaring that price reforms should be completed within three to five years. In a talk with O Jin U, Minister of the Korean People's Armed Forces, on May 19, 1988, Deng said: “As soon as we lifted price controls on non- staple foods, there was a rush of panic buying. Everybody is talking about prices, and there are a lot of complaints. However, I think the masses understand the decision of the Central Committee and the State Council and believe it was correct... we have no choice but to carry out price -reform, and we must do so despite all risks and difficulties. We should make it clear to the Party membership and the people that the reform is a hard task, that, there are no perfect policies or methods, that we are dealing with new problems and that we have to learn from experience. We say that practice is the sole criterion for testing truth. Practice will prove whether it is right for us to lift price controls and accelerate the reform... The Chinese economy will not grow too slowly. Although we are having difficulties, the growth rate for 1988 may still exceed 10 per cent. Every day we have to brave winds and waves, but I am convinced that we can reach the goal of quadrupling the GNP. That is the present situation and those are our plans.”⁴⁶

Deng Xiaoping’s economic advisers however warned that the timing was not right for price reform because many goods, already under inflationary pressures, were in short supply.⁴⁷ Finally, Deng accepted the State Council’s decision to withdraw the plan for price reforms.

Tiananmen Incident of 1989: On April 15th, 1989 Hu Yaobang, Chairman of CPC (1981-1982) and then General Secretary (1982-1987), died of a severe heart attack.

⁴⁵ In a speech on May 19, 1988, titled “We Must Rationalise Prices and Accelerate the Reform” that can be found in Deng Xiaoping, *Selected Works of Deng Xiaoping, 1982–1992*, Beijing: Foreign Languages Press, 1994.

⁴⁶ An excerpt from a talk with O Jin U, Minister of the Korean People's Armed Forces (who visited China in a military delegation from the Democratic People's Republic of Korea), Speech titled “We Must Rationalize Prices and Accelerate the Reform” May 19, 1988 can be found in Deng Xiaoping, *Selected Works of Deng Xiaoping, 1982–1992*, Beijing: Foreign Languages Press, 1994, pp. 257–258

⁴⁷ For a detailed discussion please see, Wu Guoguang, 赵紫阳与政治改革 Zhao Ziyang yu zhengzhi gaige (*Political Reform under Zhao Ziyang*), Hong Kong: Taipingyang shiji yanjiusuo, 1997, pp. 526–531.

He was admired by the Chinese people, for not only his enthusiasm and warm personality but also for his integrity and dedication towards his country. As a longtime General Secretary of Communist Youth League, he had identified with the youth, and often fought for the intellectuals and was their ideal of a good official.

From April 15th to June 4th 1989, hundreds of thousands of young Chinese people took to the streets in Beijing and other cities. Initially when the news broke and the demonstrations began at Tiananmen Square, it consisted of young students wanting to pay their respects to their departed hero. When they had first started gathering, there was no political agenda. As the demonstration grew larger, demands and radical content began to emerge, and tensions between the authorities and the demonstrators erupted.

What began as an unplanned peaceful mourning quickly transformed into parades, political forums, campouts, angry protests, hunger strikes, to protest against corruption and nepotism and demanded more freedom and democracy. Student demonstrators demanded improvements in their living conditions, more economic rewards to match their abilities and hard work. On April 18, several hundred students crossed Tiananmen Square to deliver their list of demands to the Standing Committee of the National People's Congress (NPC) in the Great Hall of the People, which included ending the campaign against bourgeois liberalization, and publicizing the incomes of Party leaders and their children⁴⁸. The authoritative editorial in *People's Daily*⁴⁹ on April 26, urging the students and youth to exercise restraint did not dampen the spirit of the protest.

General Secretary of the Communist Party and First President of the Soviet Union, Mikhail Gorbachev's long awaited visit to China on May 15-18 marked a turning point not only in Sino-Soviet relations, but in the student movement as well. Though warned, the students refused to leave Tiananmen Square during Gorbachev's visit and

⁴⁸ *Seven Demands* of the students for the government were: Affirm as correct Hu Yaobang's views on democracy and freedom; Admit that the campaigns against spiritual pollution and bourgeois liberalization had been wrong; Publish information on the income of state leaders and their family members; End the ban on privately run newspapers and stop press censorship; Increase funding for education and raise intellectuals' pay; End restrictions on demonstrations in Beijing; Provide objective coverage of students in official media. Cited from Zhang Liang (Comp.), Nathan Andrew J. and Link Perry (Ed), *Tiananmen Papers*, Public Affairs, 2001, accessed at <http://www.nytimes.com/books/first/l/liang-tiananmen.html?mcubz=1> on July 15, 2017

⁴⁹ Brook, *Quelling the People: The Military Suppression of the Beijing Democracy Movement*, Stanford, California: Stanford University Press, 1998, pp. 39-40

held their ground. The Chinese leadership felt that they had gone too far and was ready to take action against those who were breaking the law and trying to destabilize the state. The justification of the crackdown was that China needed a peaceful, stable environment in order to continue its reform and opening, and to modernize the country. Though Deng acknowledged that political reform was needed, but he was firm about maintaining the four cardinal principles.⁵⁰ About two hundred defiant demonstrators were still standing their ground when troops and military vehicles moved forward. They were forced out by the troops by 5:40 a.m. to take over Tian'anmen Square in the early hours of June 4, 1989.⁵¹

In the aftermath of the incident, leaders of the demonstrations were rounded up and arrested: some were detained briefly, others placed in jails. The use of force at the Tian'anmen Square resulted into forced public compliance, but it certainly widened the gap between the Party and the people. The support for Deng and the CPC had witnessed a low for various reasons for some time, culminating into a new low in confidence after the use of armed troops at Tiananmen Square.

One week after the incident at Tiananmen Square, Deng announced his retirement from active role in the Party but made sure the basic principle and the course of action remained unchanged. He reiterated, "Only socialism can save China, and only socialism can develop China. Economic development should not slow down. . . . We should do some things to demonstrate that our policies of reform and opening to the outside world will not change but will be further implemented."⁵² Deng also reaffirmed the party's strategic goal of quadrupling the economy between 1980 and 2000 and making China a moderately developed country by the middle of the 21st century.

⁵⁰ Deng Xiaoping stated the Four Cardinal Principles in the year 1979, and they were: upholding the socialist path, supporting the people's democratic dictatorship, maintaining the leadership of the Communist Party, and upholding Marxist-Leninist-Mao Zedong Thought.

⁵¹ Brook, *Quelling the People: The Military Suppression of the Beijing Democracy Movement*, Stanford, California: Stanford University Press, 1998, p. 145

⁵² Deng Xiaoping, *Selected Works of Deng Xiaoping, 1982-1992*, Beijing: Foreign Languages Press, 1994, June 16, 1989, pp. 302-303

Deepening Reform: From 1990s to the New Millennium

The first milestone of this period was the Southern Tour (南行) undertaken by Deng Xiaoping on January 17, 1992. The objective of the tour was to build confidence in all of China and more importantly secure the future of economic reforms in China by ensuring the local leaders of south China also followed the established ‘reform and opening’ policies. By the time Deng stepped aside from important offices such as Vice Premier, Vice Chairman of the CPC, Vice Chairman of the Military Commission and Army Chief of Staff in 1992 after his Southern Tour, the primary objective of reform had been fulfilled that succeeded in bringing prosperity to the people and strengthening the country. In the process, China had witnessed a fundamental transformation of China itself — the nature of its relation with the other countries of world, its governance system, and its society. After he stepped down, China continued to change rapidly, but the basic structural changes developed under Deng’s leadership continued for decades after him. China gradually integrated into the world community, becoming an active part of international organizations and of the global system of trade, finance, and relations among citizens of all walks of life. China became a member of the World Bank and of the International Monetary Fund (IMF). China also began to play an active role in World Health Organization (WHO) activities, as well as the other important international organizations, such as the World Trade Organization (WTO), becoming a member in 2001.

1997 Return of Hong Kong: Ever since he assumed power in 1978, Deng Xiaoping was aware that China could benefit greatly in her drive to modernization with the assistance from Hong Kong in areas of technology, finance, and management. In 1979, during his visit to US, Deng articulated the concept of “One Country Two Systems” to accomplish peaceful national reunifications.

In early 1981 negotiations over the future of Hong Kong began. In March 1981, the Hong Kong and Macao Affairs Office, established in 1978, called a meeting in Beijing to discuss the future of Hong Kong.⁵³ Once a firm decision was taken, the Chinese side began preparing drafts of documents on how the China might govern the colony after 1997. In March 1982 the basic proposal was formally approved. In talks

⁵³ Jiatus Xu, “Selections from Serialized Memoirs,” *Lianhebao* translated and later published as Xu Jiatus, *Xu Jiatus Xianggang huiyilu* (Xu Jiatus's Reminiscences of Hong Kong), 2 vols., Taipei: Lianjing chubanshe, 1993

with British officials, China asserted that political power after 1997 would be in the hands of the people of Hong Kong. However, Beijing would have the right to appoint the chief executive, to station troops, and to decide on issues that affected foreign relations and national defence. Hong Kong on the other hand could to retain its then system of government for at least fifty years to come. It was to remain an open port, maintain its own currency, was permitted to have free speech (even criticism of the Communist Party), and maintain its own court system with local laws and the right to make final decisions—as long as it did not interfere with China’s security or foreign relations⁵⁴. On July 1, 1997, China officially resumed sovereignty on the territory of Hong Kong as a Special Administrative Region of the PRC.

In 2002 Hu Jintao took the office of General Secretary of the Central Committee of the Communist Party of China. With then Premier Wen Jiabao, Hu Jintao led China through a decade of consistent economic growth and development that established China as a major world power. He aimed to build a 和谐社会 ‘Harmonious Society’⁵⁵ that was prosperous and free of social conflict, he sought to scientifically improve socio-economic equality in China and work towards changing the policies of "GDP first and Welfare Second". On foreign policy, He advocated "China's peaceful development", pursuing soft power in international relations and a corporate approach to diplomacy. 和谐社会 ‘hexie shehui’ ‘Harmonious society’, or its foreign policy version 和谐世界 ‘hexie shijie’ ‘Harmonious world’ was the defining discourse of Hu Jintao’s administration in China and also the tone for his national policies during that period. In foreign policy, ‘harmonious world’ marked a shift in the leadership’s understanding of China’s position in the world, and its overall international strategy. At its core, however, ‘Harmonious world’ demonstrated China’s increasing confidence in participating and undertaking greater responsibilities in international affairs. By 2008, when China successfully hosted the Olympics in Beijing, often seen as China’s entry into the league of great power, China’s new image was consolidated. China’s GDP had reached 8.7 per cent by 2009, and she was working hard to maintain her position as the fastest growing major economy in the world.

⁵⁴ Vogel, Ezra F, *Deng Xiaoping and the Transformation of China*, Harvard University Press, 2011, p429

⁵⁵ In September 2004, at the Fourth Plenary Session of the 16th Central Committee of the CPC, “the capability of building a socialist harmonious society” was accepted as one of the governing capabilities that the CPC endeavoured to enhance. The requirements for building a harmonious socialist society were listed as: democracy and law; fairness and justice; integrity and friendship; vigour and vitality; stability and order; and the harmonious coexistence of man and nature.

Response to Foreign Literature

After the policies of Reforms and Opening up was initiated in the Third Plenum of the Eleventh Party Congress in 1978, Chinese intellectuals once again looked outside their borders with an open mind and interest towards new ideas, new technology and new wisdom. Deng Xiaoping's drive towards modernization was based on development in areas including education. More and more Chinese students were encouraged to go abroad for studying in various parts of the world and learning their ways. Between and 1978 and 2010, more than a million Chinese students went abroad for education⁵⁶. So much so that, Chinese scholars who went abroad to study were given incentives to return, and if they didn't want to return, they were still considered patriots and invited to come back and give lectures. Scholars were asked to collect textbooks from abroad to update their teaching materials⁵⁷, and more and more foreign works were being commissioned to be translated into Chinese and made available to the people. Almost three hundred plus publishing houses across the country were now involved in publishing translated works. Foreign Language Press based in Beijing was an especially well known publishing house, which primarily published works of foreign languages in China. Established in 1952, the publishing house was closely associated with the Government of PRC and as of 2008, it had published over 30,000 works in 43 languages.

Not that this reform period was devoid of Party/ State intervention, it was however devoid of the radicalism and mass mobilization that featured in the campaigns earlier. In such a comparatively relaxed environment of 1980s, there was greater diversity and plurality being allowed in the intellectual sphere, and renewed endorsement of contact and interaction with foreign ideas and concepts. Rough statistics on the number of translations of British-American works produced in China during the 1976 to 2008 period estimate that over 4,500 British and more than 5,800 American works were published⁵⁸. Due to such extensive translations, today Chinese translation of any of the important foreign literary works would not be difficult to find, especially those

⁵⁶ According to Vogel, Ezra F, *Deng Xiaoping and the Transformation of China*, Harvard University Press, 2011, p578, till a decade after Deng Xiaoping's death (in 1997), an estimated 1.4 million student had studied abroad, of which approx. 390,000 had already returned

⁵⁷ *ibid*, p173

⁵⁸ Sun, Z. et al, 中國的英美文學翻譯：1949 – 2008 (China's Translations of British and American Literature: 1949-2008), Nanjing: Yilin Press, 2009. p.2

written in the world's major languages. Even the works that were earlier banned for various reasons such as Pearl Buck's *The House of Earth Trilogy*, George Orwell's *Animal Farm* and *1984*, D. H. Lawrence's *Lady Chatterley's Lover* and *Women in Love*, Vladimir Nabokov's *Lolita* etc. found their way into Chinese markets⁵⁹.

After 1976, relations with the Soviet Union had begun to improve; Cao Ying, a well known scholar of Russian literature, completed the translation of *The Complete Works of Tolstoy* 《列夫·托尔斯泰全集》 in 1998 (it had taken 20 years), he was also honored with the Maxim Gorky Literature Prize by the Government of the Russian Federation, in 1987 and China-Russia Friendship Award in 1999 among several others. Owing to increase in interactions and knowledge concerning the outside world, there were more direct translations of foreign literatures like Arabic works that were earlier often translated from Russian. Arabic works by Najib Mahfuz such as his *Trilogy*, *Tragedy of the Nile (The Beginning and The End)*, *Last Will and Testament (Mockery of the Fates)*, *Courtesan and Pharaoh (Rādūbīs)*, and *Children of Gebelawi* etc. were translated and even researched in China in the reform period. Khalīl Jibrān's works were also translated both from English and Arabic. Some Arabic works that were especially popular were *Come Back, My Heart!* (1983), Tayeb Salih's *Season of Migration to the North* (1983), and Yusuf Idris's *The Return of the Spirit* (1985) as they reflected China's then problem of balancing between Western and Eastern cultures.⁶⁰

As translation and research of foreign literature entered a new phase of recovery in China, over 300 hundred Indian literary works were published in China during the 1980s and 90s. As there was more endorsement to learn new languages, the highlight was that a lot of these works were translated from their original versions rather than from English or Russian, as was the case before. With more and more influx of information into China, authors and writers other than Rabindranath Tagore or Premchand were also introduced and appreciated in China; special mention must be made of the Indian-English authors like Mulk Raj Anand, RK Narayan etc. However, Rabindranath Tagore still maintained his position of being the most read and researched Indian literary figure in China.

⁵⁹ Tan Zaixi, "Censorship in Translation: The Case of the People's Republic of China".

⁶⁰ <https://arablit.org/2016/03/03/arabic-literary-translations-in-china-a-brief-history/> accessed on June 12, 2017

II. INDIA-CHINA RELATIONS

The India China relations have its roots in 2000 years of civilizational interaction between them. As the modern era of nation states was ushered in, relations between the two countries continued to be of great importance, not only to themselves but to all of Asia and even the world. In the post- Colonial Asia, newly independent states were systematically different; while China had an authoritarian communist regime firmly aligned with the Soviet Union, Indian was a democracy with independent and nonaligned foreign policy. The interaction between India and China through the 1950s had its basis in the newly emerging post-war world order where the third world countries were keen to cooperate and consolidate as an alternative power block.

India's attitude towards China has always been that of preserving the history of friendship to try to maintain cooperation with government of the time in China. After CPC came to power and PRC was established in 1949, Indian Prime Minister Nehru proposed exchange of diplomatic missions between the two countries. He made New Delhi's position clear by stating in Indian parliament that "It was not a question of approving or disapproving the changes that had taken place. It was a question of recognizing a major event in history and appreciating and dealing with it. The new government was a stable government and there is no force likely to supplant it or push it away."⁶¹ New Delhi's basic foreign policy was to preserve peace and not to be aligned with any power bloc. At the same time, India with 2500 miles of border with China, did not wish to antagonize China. On the other hand, PRC was also quite aware of the advantages to be gained by remaining on good terms with India. For instance, Nehru's stand on issues such as Chinese representation in the United Nations, the Korean War, and the Japanese peace treaty was helpful to China. And so, it seemed prudent to secure Indian cooperation on as many international problems as possible.

⁶¹ *Jawaharlal Nehru: Selected Speeches Vol. II (1949-1953)*, Publications Division Ministry of Information & Broadcasting, accessed at https://books.google.co.in/books?id=QBspDwAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false on July 1, 2017

II.A. Political and Diplomatic Relations: Chronology of Events

After the establishment of the People's Republic of China in 1949, India became the first non-socialist country to form diplomatic relations with the PRC in 1950. It started when the Indian Prime Minister Jawaharlal Nehru received an official letter dated October 2, 1949 from Zhou Enlai, Foreign Minister of the PRC on December 30, 1949, he immediately acknowledged that the Government of India recognized the Government of the People's Republic of China and was willing to establish diplomatic relations. The Indian Government appointed A K Sen as the Charge d'Affaires ad Interim for preliminary negotiations with the Chinese Government and on February 13, 1950, negotiations for the establishment of diplomatic relations began in Beijing. At the end of which, the People's Republic of China assigned Yuan Zhongxian as the ambassador to India while the Indian Government appointed Kavalam Madhava Panikkar as his counterpart in China.

Since the establishment of diplomatic relations between the countries, there have been frequent state visits on both sides. Resulting in deepening of mutual understanding, promotion of bilateral relations and overall strengthening in India-China friendship. However, there were a few initial frictions with regard to the issue of Tibet's sovereignty. After establishing its own government in 1949, the PRC had begun to take steps to reunite China and so the Chinese communists were beginning to discuss about "liberating Tibet", which had once been China's vassal state as early as in the Yuan dynasty period (1271-1368). It was, therefore argued by the Chinese in the modern period that it was a part of the Chinese territory and the Tibetan people was one of their minority nationalities. On the other hand, Dalai Lama, the then young ruler of Tibet received support and assistance from India. Moreover, Tibet's geographical position was/ is of strategic and economic importance to India. Tibet's control over the caravan trade routes across Asia was of vital interest to India. Tibet is also situated on India's northern border; Chinese domination over the area would increase pressure on Indian defense system, which is why India laid stress on Tibet's autonomy. But despite Indian efforts, Beijing dispatched troops into Tibet in October 1950 to 'liberate Tibetan people and defend the frontier of China'.⁶² Initially there were some unpleasant exchanges between the two governments, over the Chinese

⁶² Shao Chuan Leng, "India and China", *Far Eastern Survey*, Vol. 21, No. 8 (May 21, 1952), pp. 73-78, Institute of Pacific Relations, Accessed at <http://www.jstor.org/stable/3023737> on March 25, 2016

army's invasion of Tibet, but eventually both sides decided to turn to finding a diplomatic solution. In spite of warnings from its Ministry of Foreign Affairs (MFA), China's decision to proceed with negotiations with India highlighted the momentary priority of Chinese diplomacy to secure India's friendship; it was felt that it would not only improve bilateral relations between the countries but will also consolidate India's support towards PRC's legitimacy in the international arena.

In December 1953, an Indian delegation arrived in Beijing to discuss the relation between India and China in the Tibetan region. On the first day of negotiations, 31st December 1953, in a speech greeting the Indian delegation, Prime Minister Zhou Enlai proposed a number of principles for the negotiation that would later become the famous "Five Principles of Peaceful Coexistence"⁶³; the Indian government accepted this proposal and treated these 'principles' as guidelines for the negotiations. China accepted the eight items of India's interest in Tibet, the territorial demarcation however was not a part of the discussion. The Chinese side insisted on establishing these principles as the basis of the negotiations on trade and communications but only wanted to deal with situations that were "already mature" for settlement. The negotiations were completed on April 29th, 1954 and both countries signed 'The Agreement of Trade and Intercourse between the Tibet Region of China and India', and friendly relations were maintained.⁶⁴

In June 1954, Zhou Enlai, Premier of the Government Administration Council (now the State Council) of the PRC visited India for the first time, he and Prime Minister Nehru issued a joint statement that elaborated their vision of the 'Five Principles of Peaceful Coexistence' or '*Panchsheel*' as the framework for India-China relations and also for building a peaceful Southeast Asia as well as a world free of war and fear. The two leaders expressed that the adoption of this policy "will also help in creating an area of peace which as circumstances permit can be enlarged thus lessening the

⁶³ Pei Jianzhang et al., 中华人民共和国外交史, 1949-56 *Zhonghua renmin gongheguo waijiaoshi, 1949-56* (Diplomatic history of the People's Republic of China, 1949-56), Beijing: World Knowledge Press, 1994, p108

⁶⁴ A year after the settlement in 1955, India and China collaborated at the Bandung Conference and made the "five principles of coexistence" their joint formulation. Panchsheel was incorporated into the 'Ten Principles of International Peace and Cooperation Relations' in a Declaration issued in April 1955 by the Bandung Conference of 29 Afro-Asian countries.

chances of war and strengthening the cause of peace all over the world.”⁶⁵ The five basic principles as agreed by both sides were: mutual respect for each other’s territorial integrity and sovereignty, mutual nonaggression, mutual non-interference in each other’s internal affairs, equality and mutual benefit and peaceful coexistence. In October, Indian Prime minister Jawaharlal Nehru too visited China and held talks with Mao Zedong on ‘The Five Principles of Peaceful Coexistence’ or the ‘Panchsheel Agreement’ and other issues.

Premier Zhou Enlai visited India a second time in 1956 to discuss the border issues with Nehru. He made a speech at the parliament in front of both Lok Sabha and Rajya Sabha of India to express great expectations of India-China friendship and to state the position and viewpoint of the Chinese Government regarding international situations.

Situation became complex again by March 1959, when the relation between the Dalai Lama and the Chinese government got more complicated and Dalai Lama decided to flee to India. Dalai Lama crossed over the Himalayas on foot and after a journey of 15 days he reached a Assam Rifles outpost near Tawang, to request asylum in India. Indian authorities immediately gave him protection and asylum and welcomed him to India as a spiritual leader. Dalai Lama’s exile was the beginning of a huge movement of Tibetan refugees into India and this created a pressure on India China relations and also became a contributory factor to the 1962 border conflict. Zhou Enlai visited India again a third time in 1960, to continue their previous negotiations on the pressing border issue and it was published that the two countries would solve the issues together. But relations deteriorated after the border clash between India and China in 1962. Following which, exchanges virtually came to a standstill during the ten-year period of domestic unrest in China during the Cultural Revolution.

India China relations picked up again in the late 1970s and early 80s, Indian Prime Minister Rajiv Gandhi’s state visit to China in 1988 and his historic meeting with Deng Xiaoping marked the milestone in India-China relations because it was the beginning of normalization of relations between the countries. Leaders of both countries discussed several important issues and even came to an understanding about

⁶⁵ In a joint statement on June 28, 1954 the two Prime Ministers elaborated on their vision of Panchsheel as the framework for relations not only between India and China but also the world. Accessed at http://www.mea.gov.in/Uploads/PublicationDocs/191_panchsheel.pdf on July 2, 2017

how to resolve the border conflict. The Joint Press Communiqué issued during the visit stated that “The two sides emphasized that the Five Principles of mutual respect for sovereignty and territorial integrity, mutual non-aggression, non-interference in each other’s internal affairs, equality and mutual benefit, and peaceful coexistence, which were jointly initiated by India and China, which have proved full of vitality through the best of history, constitute the basic guiding principles for good relations between states. These principles also constitute the basic guidelines for the establishment of a new international political order and the New International Economic Order. Both sides agreed that their common desire was to restore, improve and develop India-China good-neighbourly and friendly relations on the basis of these principles.”⁶⁶

Following Rajiv Gandhi’s visit, Premier Li Peng was invited to India in 1991. Where he met Indian leaders and exchanged views on India China relations and major regional and international issues. In 1992, Indian President R. Venkataraman was invited for a state visit to China, which was the first state visit to China by any Indian President since the establishment of the diplomatic ties. During the visit, he met with Chinese President Yang Shangkun, General Secretary of CPC central committee Jiang Zemin, and Chinese Premier Li Peng. There were extensive discussions on bilateral and global issues. The leaders agreed to improve and develop India-China traditional friendship and even signed the ‘Agreement on Entry and Exit of Border for Trade’.⁶⁷

‘The Agreement on Maintaining Peace and Tranquility along the Line of Actual Control in the China India Border Areas’⁶⁸ was signed in 1993 during Indian Prime Minister PV Narasimha’s official goodwill visit to China. According to the agreement, the two countries agreed to address border issues through peaceful and friendly negotiations. After the signing of this agreement, the armies of both countries began to exchange visits and thus border trade started.

In 1996, Jiang Zemin, President of the People’s Republic of China, visited India. It was the first time China’s head of State visited India. During the visit, both sides

⁶⁶ Joint Press Communiqué issued on December 23, 1988 during the visit of Prime Minister Rajiv Gandhi to China. Accessed at http://www.mea.gov.in/Uploads/PublicationDocs/191_panchsheel.pdf on July1, 2017

⁶⁷ *Encyclopedia of India-China Cultural Contacts*, vol II, New Delhi: Public Diplomacy Division, Ministry of External affairs, GOI, 2014

⁶⁸ ‘Agreement on the Maintenance of Peace and Tranquillity along the Line of Actual Control in the India-China Border Areas’ signed on September 7, 1993. Accessed at <http://peacemaker.un.org/chinaindia-borderagreement93> on June 30, 2017

expressed their hope in establishing a friendly relationship in future and building a constructive cooperative partnership on the basis of the Five Principles of Peaceful Coexistence. President Jiang Zemin also delivered a speech at the reception held by Indian industrial and commercial circles, expressing his expectations and suggestions on the economic cooperation between India and China.

In 2000, Chinese President Jiang Zemin invited Indian President KR Narayanan to visit China and both side jointly celebrated the 50th anniversary of establishment of Diplomatic ties between the two countries. They compared notes on various regional and international issues of common concern and also reached consensus on issues such as jointly safeguarding the peace and stability of South Asian region and the world at large, representativeness of developing countries in reforming the United Nations Security Council, promoting and strengthening the role of the United Nations, global diversified development, and establishing just and rational international political and economic order. It was agreed to set up a “China-India Eminent Persons’ Group”⁶⁹.

Zhu Rongji, Premier of the State Council of the People’s Republic of China paid an official visit to India in 2002. After meeting the Indian Prime Minister and other leaders in Delhi, Premier Zhu also visited Mumbai and Bangalore to strengthen the India-China trade contacts and improve economic and technical cooperation. Six agreements and memoranda were signed on cooperation in the areas of tourism, water conservation, talent exchange, science and technology etc. This visit enhanced mutual trust and laid the foundation for building cooperative partnership, allowing the two countries to enter a new stage of the economic, cultural, and scientific and technical cooperation.

In 2003, Indian Prime Minister Atal Bihari Vajpayee was invited by Chinese Premier Wen Jiabao. Prime Minister Vajpayee’s visit made historic breakthroughs for the improvement of bilateral relations between India and China and the two countries entered a new era of dialogue and cooperation. During the visit, they signed eleven

⁶⁹ The first meeting of the India-China Eminent Persons Group (EPG) was held in New Delhi on 17-18 September 2001. It was co-chaired by R.L. Bhatia, Member of Parliament and former Minister of State for External Affairs on the Indian side, and Liu Shuqing, former Vice Minister of Foreign Affairs on the Chinese side. EPG was formed following a proposal made by the President of India to the President of the PRC, during the former's State Visit to China in May-June 2000. The two Presidents agreed that suggestions from Indian and Chinese eminent persons from various walks of life, would contribute towards developing the bilateral relationship.

documents including the ‘Declaration on Principles for Relations and Comprehensive Cooperation between the People’s Republic of China and the Republic of India’. Among other important topics covered in the ‘Declaration’, the document essentially said that “the two countries are no threat to each other and will not settle for the use of force and the threat of force,” this was actually “a no war agreement” that was significant for the security and peace of both countries. In the ‘Declaration’, India also recognized “that the Tibet Autonomous Region is part of the territory of the People’s Republic of China and reiterates that it does not allow Tibetans to engage in anti-China political activities in India”⁷⁰. This was the first time the Indian government acknowledged that Tibet was Chinese territory in the form of an official document. The ‘Declaration’ enabled the two countries to establish mutual trust from a legal perspective, and paved the way for carrying out economic and cultural cooperation and development of the overall relationship. It also stated that the two countries would establish fiscal and financial dialogue and cooperation mechanism, and set up cultural centers in each other’s country for bilateral cultural exchanges. Even though these terms had already been discussed and adopted between the two countries before, signing of the ‘Declaration’ demonstrated that India and China would develop a more stable and persistent bilateral relation. According to Prime Minister Vajpayee, in order to develop good relations between the countries, it was also essential to first mend fences; in a speech at Peking University he stated, “One cannot wish away the fact that before good neighbours can truly fraternize with each other, they must first mend their fences. After a hiatus of a few decades, India and China embarked on this important venture a few years ago. We have made good progress. I am convinced that, with steadfast adherence to the Five Principles of Peaceful Coexistence, with mutual sensitivity to the concerns of each other, and with respect for equality, our two countries can further accelerate this process so that we can put this difference firmly behind us.”⁷¹

⁷⁰ ‘Declaration on Principles for Relations and Comprehensive Cooperation Between the Republic of India and the People’s Republic of China’, June 23, 2003. Accessed at <http://www.mea.gov.in/in-focus-article.htm?7679/Declaration+on+Principles+for+Relations+and+Comprehensive+Cooperation+Between+the+Republic+of+India+and+the+Peoples+Republic+of+China> on July 2, 2017.

⁷¹ Speech by the Prime Minister of India Shri Atal Bihari Vajpayee at Peking University on June 23, 2003, China Report Volume: 39 issue: 4, page(s): 583-586, Issue published on November 1, 2003. Accessed at <http://journals.sagepub.com/doi/abs/10.1177/000944550303900414> on June 30, 2017.

In 2004, President K.R. Narayanan visited China again and addressed the “International Symposium on Celebrating the 50th Anniversary of the Five Principles of Peaceful Coexistence” organized by 中国人民外交学会 (Zhongguo renmin waijiao xuehui) or Chinese People’s Institute of Foreign Affairs in Beijing. In 2005 Wen Jiabao, Premier of the State Council of the People’s Republic of China visited India, during which the Premiers of the countries made a joint statement announcing the establishment of a strategic cooperative partnership for peace and prosperity in order to push bilateral relations to a new level. Both sides signed an agreement on the guiding principles towards restoring the border issues, symbolizing a new stage in the India-China border negotiation. Five-year plans for bilateral trade development were also published. Premier Wen made a speech at Institute of Technology, Delhi, titled “Hand-in-Hand, Creating a Better Future’ calling on all young people in India and China to work together to create a peaceful and prosperous future⁷².

Hu Jintao, President of the People’s Republic of China, paid a state visit to India in 2006. During his time in India, he met with several Indian leaders and both sides reached a consensus on the India-China strategic cooperative partnership and stated that both sides would be devoted to safeguarding the interests of the developing countries, democratization of the international relations and promoting the development of the India-China strategic cooperative partnership. President Hu and President A P J Abdul Kalam together attended the celebrations of the “India-China Friendship Year”. President Hu made a speech regarding India-China relations and China’s course of development titled, “To Create a Better Future Together by Expanding the Mutual Cooperation” at the Indian Science Palace in New Delhi⁷³. He also went to Mumbai to attend the Sino-Indian Economic Investment and Cooperation Summit and the Forum of CEOs.

In 2008, Prime Minister Manmohan Singh was invited by Premier Wen Jiabao to make a state visit to China. Both Prime Ministers attended the founding ceremony of China-India Joint Medical Mission. Prime Minister Singh delivered a speech at the Chinese Academy of Social Sciences. During his visit, both sides discussed major

⁷² On April 12, 2005, speech entitled ‘Join Hands to Create a Better Future’ delivered by Chinese Premier Wen Jiabao at Institute of Technology, Delhi. Accessed at http://www.fmprc.gov.cn/mfa_eng/topics_665678/wzlcfly_665842/t191619.shtml on June 30, 2017

⁷³ *Encyclopedia of India-China Cultural Contacts*, vol II, New Delhi: Public Diplomacy Division, Ministry of External affairs, GOI, 2014, p

issues of common concern and signed ‘A Shared Vision for the 21st Century between the People’s Republic of China and the Republic of India’⁷⁴, pointing out that India and China were two large developing countries of the world and that they shouldered the historic responsibility of boosting peace and development of Asia and the world at large.

In May 2010, Indian President Pratibha D. Patil visited China. Along with discussions on how to further the development of India-China strategic partnership. P.D. Patil attended the reception marking the 60th Anniversary of the establishment of Diplomatic Relations between India and China. She also went to Luoyang to attend the inauguration ceremony of Indian Style Buddhist Hall in the White Horse Temple⁷⁵ and to Shanghai to visit the World Expo.

In December 2010, Premier Wen Jiabao visited India again; outside of meeting the Indian leaders he also delivered a speech titled “Working Together for New Glories of the Oriental Civilization”⁷⁶ in the Indian Council of World Affairs to broadly set forth the policies and position of China towards India-China Relations. He even presented awards to the Indian figures that had made significant contributions to the development of the India-China relations. During this visit, both sides published the India-China Joint Communiqué⁷⁷ to announce to establishment of a regular official visits to reiterate the determination of finding fair and reasonable solutions to the border issues that would be satisfactory for both sides and in the process also maintain peace and tranquility in the border areas of both sides. Both sides also decided to build an India-China strategic economic dialogue mechanism and developed a bilateral trade development goal, also planning to further extend the cooperation in

⁷⁴ Indian Prime Minister Manmohan Singh and Chinese Premier Wen Jiabao signed ‘A Shared Vision for the 21st Century between the People’s Republic of China and the Republic of India’ in Beijing on 14 January 2008, which resolves to promote the building of a harmonious world of peace and common prosperity through developing the Strategic and Cooperative Partnership for Peace and Prosperity between the two countries. Accessed at <http://www.idsa.in/resources/documents/India-ChinaSharedVision.14.01.08> on July 1, 2017

⁷⁵ ‘Indian president inaugurates Buddhist hall in Chinese temple’, 中国日报 China Daily, published on May 30, 2010. Accessed at http://www.chinadaily.com.cn/china/2010-05/30/content_9908508.htm on July 2, 2017

⁷⁶ Chinese Premier Wen Jiabao’s speech on ‘Working Together for New Glories of the Oriental Civilization’ was delivered on December 16, 2010, at the India Council of World Affairs, Sapru House, New Delhi. Accessed at http://www.icwa.in/pdfs/Chinapm_Lecture.pdf on July 2, 2017

⁷⁷ Joint Communiqué of the Republic of India and the People's Republic of China, 16 December, 2010, Accessed at <http://mea.gov.in/bilateral-documents.htm?dtl/5158/Joint+Communiqu+of+the+Republic+of+India+and+the+Peoples+Republic+of+China> on July 1, 2017

the areas of investment, high-tech and energy. Both sides declared 2011 would be the “Year of India China Exchange”, during which each countries would invite the youth from the other, to deepen the exchange and cooperation between youth, civil society organizations, scholars, think-tanks, media, artists and cultural personalities etc. China agreed to invite 500 Indian youth from various fields to visit China within the year 2011. Both sides also agreed to compile ‘*Encyclopaedia on India-China Cultural Contacts*’.

II.B Cultural Exchange: Translation and Research, Delegations & Milestones

After establishment of diplomatic relations between India and China on October 1, 1950, India-China relations entered a new era of changing world order. The period from 1950 to 2010 can be divided into four phases: The first phase was the 1950s that witnessed a high tide in the relation between India and China based on anti-imperialist anti-colonial discourse. The second phase from 1960 to the first half of 1970 was a period when the alliance was interrupted by geo-political compulsions of the emerging world. The third was the period of revival started after the Cultural Revolution in the second half of the 1970s (post cultural revolution). The fourth period of stable development started at the end of 1980s and has continued till now.⁷⁸

Translation and Research

The influx of Chinese Communist literature into India became steady during the period after 1950. The Foreign Language Press of Peking served as the vehicle to introduce China to India. China also produced a large number of translations of Indian works during this period for the Chinese readership. Over 100 Indian literary works were translated from 1950 to 1985, and 59 works in total were published in the 1950s, mainly involving literary works in Indian languages such as Sanskrit, English, Indian, Bengali and Urdu. Rabindranath Tagore who had been a focus of interest since his 1924 visit to China, continued to be an important figure in the literary circle. So much so that in 1961, China celebrated the 100th anniversary of Tagore’s birth and People’s Literature Publishing House published 10 volumes of Tagore’s Collected Works.

However, this enriching period of exchanges and interaction between the two countries did not last very long as friendly relations were impacted by political and

⁷⁸ Xue Keqiao, *A History of China India Cultural Exchanges*, Kunlun Press, 2008, p505. Many Indian and Chinese scholars have this perspective on periodization of India-China relations since 1950.

border issues. The 1962 border clash followed by the ten years of Cultural Revolution in China from 1966 to 1976 disrupted the friendly interactions between the two countries.

After Mao Zedong's death, Deng Xiaoping and his associates assumed power. The new leadership decided to launch the new policy and opened China's doors to the outside world, especially encouraging interactions and learning from other countries. Literature had a new face as the domestic scenario and treatment of the intellectual circle improved. In the 1980s and 1990s, over 300 Indian literary works were published in China. The main difference from the work done in the 1950s were: Firstly, not only huge works but also many single chapters were translated and introduced. Secondly, fewer works were indirectly translated from English and Russian, and more were directly translated from Sanskrit, Pali, Hindi, Urdu, Bengali and Tamil. Thirdly, not only poetry, drama and novels, etc., were translated, but works on literary theory and history of literature were also translated. Fourthly, more and more new writers and their works were introduced to China through translation.

Since the end of the 20th century, Indian English literary works, especially those that won international awards were immediately translated into Chinese. For instance, when Arundhati Roy's *The God of Small Things* (1997) won the Man Booker Prize in 1998, its Chinese version, 《微物之神》 *Weiwu zhi shen*, translated by Wu Meizhen was published by People's Literature Publishing House in the same year; *The Inheritance of Loss* (2006) by Kiran Desai won the Man Booker Prize in 2006, its Chinese version 《失去之遗传》 *Shiqu zhi yichuan* translated by Han Lifeng was published by Chongqing Publishing House in 2008; *The White Tiger* (2008) by Aravind Adiga won the Man Booker Prize in 2008, its Chinese version 《白老虎》 *Bai Laohu*, translated by Zhong Wenming and Lu Danjun was in the market in 2010, published by People's Literature Publishing House.

Organizations and Delegations

Through the 1950s, the two countries engaged in intense and vigorous political, economic and cultural exchanges and cooperation. In September 1951 an unofficial Indian good-will mission, composed of a number of professors and writers, went to China on invitation to participate in the celebration of the second anniversary of the

founding of the People's Republic of China. During their short stay in China, the Indians were welcomed warmly and in turn were deeply impressed and after their return they gave extensive public appraisals of the achievements of Communist China by lectures, interviews, and newspaper articles. Immediately after the Indian delegation returned home a Chinese cultural mission arrived in India in the last quarter of 1951. It included some outstanding Chinese, (non-Communist) artists, craftsmen, writers, and philosophers. The Chinese visitors toured India as guests of the government, received honorary degrees, and were welcomed everywhere they went. At all receptions both the Indian leaders and the Chinese visitors urged the strengthening of age-old ties of culture and friendship between the two countries. Undoubtedly the Chinese cultural mission was a great success.

This was also the period when the term “Hindi-Chini Bhai Bhai”⁷⁹ was coined and echoed in both countries and steps were taken to rekindle the friendship of old. The China-India Friendship Association and the India-China Friendship Association were established in 1951 and 1952 respectively; their contribution towards India China cultural exchanges were immense.

China-India Friendship Association (CIFA) was to become a division of the Chinese People's Association for Friendship with Foreign Countries (CPAFFC), when it was established in May 1952. The CPAFFC promoted long term exchanges between the people of two countries, in accordance with the state of diplomatic relations between the two governments; the purpose was to help and promote conventional diplomacy through people to people exchange. Over the years, the CPAFFC has organized several major events, contacts and meetings in the following manner:

First, was to organize exchange visits by delegations. For instance, in December 1953, Ding Xilin, the then Deputy Minister of Culture of People's Republic of China and first president of CPAFFC led a delegation to participate in the first national conference of China-India Friendship Association in India. Exchange visits of delegations have been organized many times, which have covered all walks of life,

⁷⁹ India and China were first described as ‘brothers’ by Li Qichao in 1924, it was around the time China was preparing to welcome Rabindranath Tagore to China for the Lecture Tour. Tagore also referred to India and China as brothers in his lectures during the visit as his main agenda was to revive the brotherhood between the two countries. The term Hindi-Chini Bhai Bhai became popular during the 1950s, it was coined by Jawaharlal Nehru to glorify India- China relation and as an effort to implement the original Tagorean perception.

and promoted understanding between the people of the two countries. The delegations included the cultural delegations led by government officials and celebrities, and national and local friendly organizations from the two countries. Second, was to organize activities of commemoration. For instance, the receptions celebrating the 50th, 55th and 60th anniversary of India-China diplomatic relations were held in 2000, 2005 and 2010 respectively. This CPAFFC has also organized several commemoration meeting for Doctor Kotnis and in 2008, 2010 and 2012; India-China joint medical teams were organized to hold free clinic and to conduct exchange activities in both countries. Third, was to host conferences and forums. Relevant special meetings, forums and seminars hosted for the purpose of development in India-China relations. Among them, the "China-South Asia International Cultural Forum" was held successively in 2008, 2009, 2011 and 2012 in Beijing, New Delhi, Chengdu and Shenzhen respectively. "China- India Forum" was held in 2009, 2010 and 2012, "China-India College Student Forum" was held in 2009 and 2013, these initiatives and activities helped set up an important platform for India-China cultural exchange.

What may be seen as its counterpart in India, is the India-China Friendship Society founded by Pandit Sundarlal⁸⁰ in the year 1956. The main task of the Society was to promote cultural, economic and historical ties between the two countries. This society also has a women specific extension called the Indian Women's Society for India-China Women Friendship (印中友好妇女协会) was established in 1977 with headquarters in Delhi and branches in Uttar Pradesh and West Bengal, to promote friendship between the women of India and China. The India-China Friendship Society has branches all over the country and held various activities to commemorate major landmarks of India-China historical and cultural ties. On July 31, 2004, the Karnataka branch held a Commemoration Meeting in Bangalore to mark the 50th Anniversary of the Proclamation of the Five Principles of Peaceful Coexistence⁸¹. Attended by over 200 dignitaries including the Consul General of China in Mumbai Yuan Nansheng, the Indian Union Minister of State for Planning M V Rajasekharan,

⁸⁰ Pandit Sundarlal was the Vice President of the United Provinces Congress (1931-36) and also the President of the All India Peace Council (1959-63)

⁸¹ India-China Friendship Association Karnataka Chapter held the Commemoration Meeting of the Fiftieth Anniversary of the Proclamation of Panchsheel at Bangalore on July 31, 2004. Accessed at http://www.mfa.gov.cn/ce/cein/eng/embassy_news/2004en/t146472.htm on July 2, 2017

local senior government officials and the Director of UNESCO, New Delhi. The Karnataka branch of the Society also held a celebration to commemorate the 60th anniversary of the establishment of the People's Republic of China. Chinese Consul-General Wang Donghua and other dignitaries attended the celebration. The West Bengal branch of the India China Friendship Society celebrated by holding a meeting on October 9, 2009 at the University of Calcutta.

Many delegations from the Society made friendly visits to China on the invitation of the Chinese government and some at the invitation of the Chinese People's Association of Friendship with Foreign Countries (CPAFFC). For instance, in October, 2012, a six member delegation of ICFA headed by Dr. G H Fernandes, President of the Maharashtra branch of ICFA, visited China. Later the same year the Vice President of CPAFFC, Feng Zuoku, visited the Maharashtra branch of the ICFA. India China Friendship Society published a book entitled 'The Origins of India-China Friendship' 《印中友好起源》⁸² to enable more Indian people to understand China better.

III. SUMMARY

This chapter throws light on the various socio-political conditions, domestic and international factors that had an effect on the literary and artistic scenario in China. The domestic situation in China during the Mao period saw many political campaigns that had an impact on the cultural productions and intellectual freedom. It was a period when the Party-state was not open to ideas that were not in conformity with the given ideological framework; unfortunately, creative freedom necessary for cultural productions, were often regarded to foster ideological deviations. As a result, intellectuals in general and writers in particular were viewed with suspicion and often labeled for imaginary misdemeanor. There were a series of campaigns that tried to guide literary creativity: starting with the Thought Reform Movement and Yan'an Talks of 1942, such campaigns included Hundred Flowers Movement of 1956, Anti-Rightist Movement of 1957, Great Leap Forward in 1958, finally culminating in the Great Proletariat Cultural Revolution of 1966. Therefore, it was evident that there has been a connection between the literature produced and the socio-political situation in

⁸² This book has been mentioned in *Encyclopedia of India-China Cultural Contacts*, vol II, New Delhi: Public Diplomacy Division, Ministry of External affairs, GOI, 2014, p 831

China as the Party's policies determined the overall socio-political scenario and the boundaries of literary creativity and publications. The intellectual environment went through a lot of ups and downs, periods of relaxation and restrictions before being totally closed off during the ten years of Cultural Revolution from 1966 to Mao Zedong's demise in 1976.

Till the 1962 rift between China and Soviet Union, the official policy was to follow the Soviet example and thus a substantial amount of Soviet literature was translated in China, along with a relatively smaller percentage of other foreign literature such as British, American and Indian etc. China's attitude towards India was, for the most part, friendly throughout this period though with slight distancing between the two due to the Tibetan and Soviet issues. India's support for China in the international circle was essential for China at the time to secure its place in the international arena. There were several political and cultural exchanges between the two countries, perhaps the most important political alliance was the introduction of the 'Five Principles of Peaceful Co-existence' in 1954 that guided all future interactions and negotiations between the two and also had a positive effect on world affairs. The border conflict in 1962 and the Cultural Revolution that followed saw a period of minimal contact between India and China. Works on Indian literature were appreciated through the period between 1950-1962, seeing a high point during the 1950s. Several Indian languages such as Sanskrit, Hindi, Bengali and Urdu started being taught and works were translated in China (mostly from English or Russian sources). Translation of Rabindranath Tagore's works was especially popular during this period.

After Mao Zedong's death, the new leadership of Deng Xiaoping took China towards rapid development and modernization. In the early 1980s, Deng introduced the term "socialism with Chinese characteristics" to describe the policies specially designed to suit China's requirements, which would to be implemented. He also insisted on more exchanges between China and the outside world and believed that such interactions were essential for China's development. The post-Mao period and the reform period that followed was a much more peaceful environment as compared to the Mao period; there was more scope for creativity and tolerance for diversity in the intellectual sphere. Not that this reform period was devoid of State intervention, but it did not

witness the radicalism and mass mobilization that highlighted the campaigns earlier. The Tiananmen Square incident of 1989 highlighted the fact that the State led by the CPC was paramount in the country. However, once the Four Cardinal Principles spelled out the scope and laid out the lines of permissibility clearly, cultural creativity and intellectual discourse not only flourished, but paved the way for diverse literary and artistic productions and prolific publications.

By the time Deng Xiaoping relinquished important Party and State positions, the basic objectives of bringing prosperity to China and strengthening of her international status had been achieved.

Deng was succeeded by Jiang Zemin, who followed in his footsteps and continued to consolidate and implement his domestic and international policies after him. Hu Jintao took the office after Jiang and worked towards improving the domestic and international situation through policies aiming at building a 'harmonious society' or 'harmonious world' and in the process, consolidated China's place on the international platform.

China's renewed interest towards foreign ideas and concepts encouraged more interaction with the other countries of the world. That, coupled with thousands of Chinese people going to study abroad, being exposed to non-Chinese concepts and bringing back new information, ideas, technology and new literature, only increased the scope of research in various aspects including India studies. Normalization of relations between India and China began in the late 1970s and picked up pace in the 1980s. Indian Prime Minister Rajiv Gandhi's visit to China in 1988 was a great impetus towards improving relations between the two countries and it also fueled cultural interactions between the two peoples. Indian and Chinese leaders have since then visited each other regularly and carried out negotiations on unsolved issues or issues of common concern. Leaders of both countries expressed interest in improving relations and increasing cultural exchanges between the countries.

The reform period saw regular exchange of students, delegation of officials, delegation of artists and writers etc. between India and China. These friendly relations have definitely spurred the literary exchanges and works done by both countries on each other. Translation and research of Indian literature entered a new phase and new

height in China since the 1980s, when the interest and attitude towards Indian literature deepened and the scope of research expanded. This period saw more direct translation of Indian works from languages like Hindi, Bengali, and Tamil etc. On one hand, there was systematic research on Indian literary works and on the other hand, more and more writers were introduced to the Chinese readers; what is more, internationally acclaimed Indian English works started to become popular during this period.

Chapter IV: Major Areas Of Research On Indian Literature: Individual Scholarship

Since the end of 19th century, India and China had developed a bond based on nationalist and anti-imperialistic feelings that they shared during the western colonization period. After Indian independence in 1947 and establishment of the People's Republic of China in 1949, India and China established diplomatic relations in 1950. Interactions and cultural exchanges between the two newly liberated countries grew rapidly through the 1950s; the environment was very friendly and especially favorable for academic exchanges. Both countries were motivated to rebuild old friendly ties and learn from each other.

As discussed in previous chapters, in modern China literature has been influenced by the changing socio-political scenario of China. Since the establishment of the PRC, the policies of the CPC have shaped the socio-political trajectory and the boundaries of literary creativity and publications. However, the degree of political control has varied through the years, with every phase witnessing a unique kind of literary creativity, translation and research. According to Chinese Academy of Social Sciences researcher Liu Jian, “the research on Indian literature in China in the period between 1950-2010 were deeply influenced by the vicissitudes of the state or political relations between the two countries”¹, and so, the trend or the kind of attention Indian literature has found in China has varied in every period depending on the attitude of China government towards India or the changing India-China relations.

During the 1950s, even though literature in China was closely linked to the political need of the time, relations with India were friendly and developing on friendly footing, cultural and academic exchanges were increasing rapidly leading to widening of interest and deepening of understanding about India. According to Dong Youchen, “通过文学里的形象哪，中国人还是读着泰戈尔的作品、印地语的作品（他们翻译了不少比如 Premchand）、乌尔多作品，通过这些作品学者对印度这个国家有印象。原来读 Jataka 时知道佛教是从印度到中国的但是中国现在读着读过泰戈尔作品的，知道佛教在印度的影响没有印度教那么强也没有伊斯兰教那么厉

¹ As quoted in an interview with the scholar, Bihu Ghosh, on July 2, 2016 at Beijing

害”² “China’s impression or interest in India has always been based on Indian literature that has travelled to China. For e.g. at first all or most of the information about India was centered around Buddhism but when other kinds of literary works came to China like Tagore, people began to realize that even though Buddhism comes from India, it is not as popular in India as Hinduism or even Islam” In this period, scholars were encouraged to study India, and new institutions or departments within institutions aimed at developing that interest were also growing. For instance, Peking University had started courses like Sanskrit and Pali with Ji Xianlin as the Head of the Department of Oriental Languages and Literature in 1946; soon after, Hindi and Urdu courses were also added to the curriculum in 1950. Scholars such as Ji Xianlin and Jin Kemu etc. who had gone abroad for higher studies were coming back to China in the late 1940s or early 1950s. Such scholars not only began teaching courses on India but also began to create substantial body of research on Indian literature, which caused a growth of interest about Indian culture and also served as textbooks to train later generations.

Through the 1950s a large number of Indian works were translated into Chinese. The environment in China was in favour of academic exchanges with India, scholars were responding to the high in India-China relations and a great amount of literary works were being produced as a result. Sanskrit works such as *Sakuntala* (1956), *Meghaduta* (1956), *Nagananda* (1956), *Mricchakatika* (1957), *Panchatantra* (1959) were translated along with well-known works of English, Hindi, Bengali literature that included works of Mulk Raj Anand, Premchand, Sarat Chandra Chatterjee etc. Rabindranath Tagore, who had been continuously translated and had been a subject of academic research in China since he received the Nobel Prize in 1913, continued to be translated in the 1950s. In fact to mark the birth centenary of the Indian poet, a ten-volume set of his translated works was published in China in 1961. According to Chen Ming of Peking University, “泰戈尔的研究一直是印度研究最尊敬的。有政治意义也是因为泰戈尔的作品翻译的最多”³ “Tagore literature has all along been the most respected of Indian research in China. It has political significance also because Tagore works are translated the most.”

² As quoted in an interview with the scholar Bihu Ghosh on July 4, 2016, in Beijing. Translated by Scholar.

³ As quoted in an interview with the scholar Bihu Ghosh on July 1, 2016 at Peking University. Translated by scholar.

However, it was not just famous writers, there were also a lot of works on Buddhist and Indian philosophy, Art, History, and Politics of India etc. Pioneer of the area, Ji Xianlin wrote several books and papers on history and literature of India, and India-China cultural exchanges etc. Jin Kemu too wrote on the history of Sanskrit literature, which later became a textbook for students of India Studies at Peking University⁴. Ji Xianlin and Jin Kemu trained a number of Sanskrit students like Huang Baosheng, Jiang Zhongxin, Zhao Guohua, Guo Liangyun, Wang Bangwei, Ge Weijun and others, who went on to become the second generation of renowned Sanskrit scholars of China. According to Huang Baosheng and Guo Liangyun, during the late 1940s and 50s there was an interest towards Ramayana, Mahabharata, Puranas etc. among the students.⁵ Ancient Indian literature was popular in China due to its rich heritage and appreciation around the world; the two Epics have especially fascinated scholars around the world, including China. China's age old interest in Buddhism also led to an interest in Buddhist literature like *Jataka Tales* in the modern times. Sanskrit literature such as Kalidasa's *Shakuntala*, *Mrichhkatika* etc. and works like *Panchatantra* were popular. Translation of Tagore works continued to flood Chinese markets, however due to lack of resources, works that were originally in Bengali were translated indirectly from English or Russian or other sources. It was only during the 50s that Chinese scholar Shi Zhen went to Santiniketan Visva Bharati for 4 years and studied Bengali becoming the first Bengali translator in China, followed by his student Dong Youchen.⁶ Shi Zhen contributed to the 10 Volume Tagore Collection published on the occasion of Tagore's birth centenary in 1961; he was the only scholar to have contributed works directly translated from Bengali to the collection.

After the friendly period of 1950s, the 1962 border conflict had a negative impact on both India-China relations and academic research of India in China, and stopped altogether during the ten years of Cultural Revolution⁷ that started in 1966. During the Cultural Revolution, all academic activities including research on India, essentially came to a stand still in China. Work on Indian literature suffered a great deal during this period, even celebrated scholars such as Ji Xianlin were targeted and were not

⁴ Jin Kemu, 梵语文学史 *History of Sanskrit Literature*, People's Literature Publishing House, 1964

⁵ As quoted in an interview with scholar, Bihu Ghosh on July 6, 2016 in Beijing. Translated by the scholar.

⁶ As quoted in an interview with scholar, Bihu Ghosh on July 4, 2016 in Beijing. Translated by the scholar.

⁷ Cultural Revolution in China has been discussed in chapter III

allowed to engage in any academic work. China completely shut down academic contact with India along with the rest of the world. Work picked up again at the end of the Cultural Revolution in 1976. In 1978, after the economic reforms and open door policies were initiated, China began to look outside its doors for ideas and inspiration, literary translation and research started again with renewed gusto. As India-China relations began to move towards normalization, it primed for an expanded and extensive period of research on Indian literature in China.

From the end of the Cultural Revolution in 1976 up till 2010, more than 1200 books in the field of Indology and India studies have been published in China. In addition to translations there have been scores of articles/ papers and books on the area, covering contemporary India, Indian politics, economy, social and cultural development etc. According to statistics published in an edition of *South Asian Studies* called 'Bibliography of India Studies with the National Library' by Zhu Xiaolan, in the past decades China has published 425 books on Indian Philosophy and Buddhism, 57 on Indian social sciences, 154 books on Indian politics, 55 on military affairs, 88 on Indian economics, 35 on Indian culture and education, 46 on Indian linguistics, 33 on Indian art, 62 on Indian history, 78 books on Indian science and technology, medicine, environment etc. and (as is natural) maximum number of books on Indian literature, i.e. 350 books.⁸

After the ancient Buddhism connection got severed between India and China, the number of scholars specially working on research of Indian literature had reduced, but gradually with increase in contact and establishment of diplomatic relations, more and more literature researchers and translators started working on and translating Indian literature. The quality of work also improved greatly with time. Earlier, the materials or books used to learn about India were from Russian or Western sources, because there were not many who knew the Indian languages at the time. As soon as a work became popular in the West, it was immediately translated into Chinese, a lot of contemporary Indian English works had been translated into Chinese in this manner. This was because Chinese scholars, especially those engaged in foreign literature studies were always on the lookout for trends or exceptional works around the world. Ancient Indian & Sanskrit literature experts Huang Baosheng and Guo Liangyun in an

⁸ Data cited from Liu Jian, "India studies in China: An Assessment", (unpublished) given by the scholar to Bihu Ghosh

interview said that, “现在解放了以后开放了以后对世界的眼光放宽了。朝西方看的人多了朝东方看的人少，相对而眼这是普遍现象但是对印度总是有好感的没有什么偶感的。。。对印度一直有好感还是有一点神秘”⁹ “Since liberation the view of the Chinese people broadened towards the world. There were more people looking towards the West than those looking East, but relatively speaking that's a common phenomenon. However, there was always a good feeling towards India and never bad... there was always an admiration or a mystical feeling towards India”. The tendency of looking west was another reason why Tagore gained popularity in China, the world or universal character of his works, made them more valuable. Xue Keqiao too was of the opinion that “古典文学，泰戈尔诗歌最吸引学者因为这些是世界性的，是人类文学宝库中的瑰宝” “ancient Indian literature and Tagore songs and poems attract scholars most, because they are of a universal character, they are treasures of the world literary heritage”.¹⁰

As an overview, it was evident that through the 1950s, Sanskrit literature, Tagore's works, Hindi literature, Urdu literature, Indian English literature, Sanskrit poetics were some of the areas of interest among scholars. Chinese researchers turned mostly towards artistically important and internationally acclaimed works and writers of India. After 1978, with the growing interest in various aspects of Indian literature, the number of scholars interested in India Studies also grew rapidly, students and scholars related to India studies were becoming interested in India–China cultural exchange, sorting or archiving of Sanskrit literary documents, the influence of Buddhism on Chinese literature, research of Hindi literature etc. Moreover, scholars related to branches of foreign literature, comparative literature etc. were interested in Tagore research, Indian English literature and Indian literature in various Indian languages.

However, Ji Xianlin, classifies the Chinese scholars that engaged in Indian literature into two groups: those engaged in language and those engaged in foreign literature. The former is equipped with knowledge of the language but not enough theory of literature; the latter has a strong base of literature theory but their proficiency in language is not enough. Both groups supplement each other. Therefore, it seems,

⁹ As quoted in an interview with scholar, Bihu Ghosh on July 6, 2016 at Beijing. Translated by the scholar.

¹⁰ As quoted in an interview with scholar, Bihu Ghosh on July 2, 2016 at Beijing. Translated by the scholar

when Indian literature itself makes its mark in world literature, its research and related works grow in China¹¹.

I. RESEARCH ON DIFFERENT BRANCHES OF INDIAN LITERATURE

1. Tagore Studies: Translation and Reception

After he was awarded the Nobel Prize in 1913, Tagore ignited new hope in the hearts of young Chinese poets and intellectuals, translating into increasing readership on Tagore in China. Many Chinese intellectuals like Guo Moruo, Hu Shi, Xu Zhimo, Wen Yiduo etc. read *Gitanjali*, the award winning work in English and found themselves under the spell of his literary aura. In the next few years there were initiatives to translate his works into Chinese; for instance, Chen Duxiu, editor of *Qingnian Zazhi (Youth Magazine)* (later known as *Xin Qingnian* or *New Youth*) translated four poems from *Gitanjali* and published them in the October 1915 issue of the *Xin Qingnian (New Youth)*, with a brief introduction on Tagore who had become a rage in the world. Over a period of time Tagore's works came to be translated prolifically; not only did he become an inspiration for young and the educated, Tagore's works, aesthetic style, and philosophy became an ever-expanding area of academic research. Starting with Chen Duxiu in 1915, scholars and poets such as Xu Dishan, Bai Xiang, Zheng Zhenduo, Zhao Jingshen, Wang Duqing, Qu Shiyong, Mao Dun etc. extensively translated Tagore's works. Moreover, Guo Moruo and Xie Bingxin admitted that they were highly influenced by Tagore. According to Guo Moruo, whenever he went through Tagore's works such as *Gitanjali*, or the *Gardener*, etc. he enjoyed the 'happiness of Nirvana'. Tagore was one of the reasons why Guo Moruo abandoned his studies in medicine and took up literature. He did not hesitate to call his poetic style 'Tagore Style'. Xie Bingxin had also admittedly turned to poetry only after going through Tagore's *Flying Bird* collection. She said that the free poetic style in her first collection of poetry titled 繁星 *Fan Xing (Cluster of Stars)* and later in 春水 *Chunshui (Spring Waters)* was influenced by Tagore. Xu Zhimo is another prominent Chinese writer who confessed to have been influenced by Tagore. He

¹¹ As cited in Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, 2015

admitted that his famous work *Sayonara*, written during the time he accompanied Tagore to Japan, was influenced by Tagore's poetic style.¹²

The journey from Chinese intellectuals' interest in Tagore's works to the translations of his most famous works, from reviews and criticism of his works to biographical works and research projects, and even inclusion of Tagore into the school and college curricula, is an extremely significant one. It provides a trajectory of the growing influence and stature of Tagore in the Chinese consciousness; what is more, in the present context, it is indicative of the status of cultural interactions between India and China since the establishment of diplomatic relations in 1950.

Tagore's works were introduced into China during the period around the award of Nobel Prize to Tagore and then his visit to China in 1924. This was the *first 'Tagore Wave'* that formed the foundation on which the future interest in Tagore was built. After the establishment of the People's Republic of China in 1949, India became one of the first countries outside the socialist camp to establish diplomatic relations with China on April 1, 1950. Through much of the 1950s, regular educational and cultural exchanges between India and China continued and China witnessed a *second Tagore wave* during the 1950s and 60s. During this period there were a lot of translations of Tagore's works as well as reviews of his works and reactions to his ideas. A better understanding of Tagore and his thoughts helped dispel much of the misconceptions and doubts that surrounded the 1924 China visit. The first premier of the People's Republic of China, Zhou Enlai visited Visva Bharati, Santiniketan in 1956 where he said "Tagore is not only a genius poet who has made extraordinary contributions towards world literature, he is also an outstanding representative of the great Indian people who detest the darkness & strive for the light. The Chinese people can never forget Tagore's affection towards them. Chinese people can also not forget the support Tagore gave them during their struggle for national independence. Even today the Chinese people cherish the memory of Tagore's 1924 visit to China"¹³. Zhou

¹² A detailed account of Tagore's influence on Chinese scholars, many of whom proudly acknowledge having been influenced by him, can be found in Tan Chung and Geng Yinzeng. *India and China: Twenty centuries of Civilizational Interaction and Vibrations*. New Delhi: Paul's Press, 2004, p13. Dutta Kamal. 'The Tagore Wave in China'. PA George. Ed. *East Asian Literatures: An interface with India*. New Delhi: Northern Book Center, 2006, Pp. 243.

¹³ Yu Longyu. "印度现代文学的汉译与研究：泰戈尔与中国现代新文学" "Translation and Research of Indian Modern Literature: Tagore and New Chinese Modern Literature" translated by

Enlai's words expressed the high regard of the Chinese people for Tagore, as it symbolized an official appreciation and approval of the Chinese Party-State.

On the occasion of Tagore's birth centenary in 1961, the People's Literature Publishing House released ten volumes of 《泰戈尔作品全集》 (*Tai Ge'er Zuopin ji*) *Selected Works of Tagore*. It was a great achievement though only a small part of it was translated directly from original Bengali text by Shi Zhen, one of the first scholars of Bengali in China. The rest of the works were translated from either English or Russian. During the last ten years of Cultural Revolution (1966-76), all aspects of literary and artistic creations were affected due to domestic political situation of China. Scholars, writers and artists were labeled for their imagined ideological non-conformity and were forced to put forward self-criticism. Along with other aspects of literature and art, translations and studies related to Tagore also stopped altogether.

As creative work picked up again at the end of the Cultural Revolution and an Open door policy was adopted in the Third Plenum of the Eleventh Party Congress in 1978, a *third Tagore Wave* became apparent in the 1980s. With translation as one of the methods of reaffirming cultural freedom, Tagore's works became a natural choice. There was a strong trend to undertake direct translations of Tagore's original works and biographical works on Tagore. For instance, Zhang Guanglin compiled a book called 《中国名家论泰戈尔》 (*Zhongguo Mingjia lun Tai Ge'er*) *Chinese Famous Writers on Tagore*¹⁴ in 1994, which is a collection of 17 essays on Tagore's works and ideas written in the last 20 years by famous Chinese writers, critics, artists etc.. These articles constitute a cross section of the representative research work done on Tagore by Chinese scholars.

In the 20 years between 1980-1999, there were about 140-150 articles on Tagore published in a wide range of academic periodicals. In 1981, the Chinese Foreign Literature Research Symposium convened the first academic conference on Tagore in Beijing, where a number of papers were presented, indicating considerable increase in

scholar. Yu Longyu and Liu Zhaohua, *中外文学交流史：中国—印度卷 History of Foreign Literary Exchanges: China India Edition*, Shandong: Shandong Education Publishing House, 2015, p 187.

¹⁴ Zhuang Guanglin, *中国名家论泰戈尔 (Zhongguo Mingjia lun Tai Ge'er) Chinese Famous Writers on Tagore*, Chinese Overseas Publication House, 1994

the number of people studying and doing research on Tagore. There were many master's dissertation and doctoral thesis submitted in Chinese universities exploring various aspects of Tagore's literary creations and philosophy. The *fourth wave* that followed, came in with the turn of 21st century when 24 volumes of 《泰戈尔全集》 (*Tai Ge'er QuANJI*) *Complete Works of Tagore*, translated from English into Chinese was published by Hebei Education Press in the year 2000. The timing of the fourth overlapped to an extent with the third wave but it was different in content and unique in character. In the fourth wave, the trend gradually changed from regular translation to academic research. Several research projects were undertaken using academic methods like comparative literature, culture studies, translation studies etc. and were published.

Since the research on Tagore has found its place in the area of academic discipline in general and literary studies in particular, the scale and standard of the projects have improved as compared to earlier ones. For instance, “泰戈尔于中国” (*Tai Ge'er yu Zhongguo*) “Tagore and China” by Meng Zhaoyi in the book 《中外文著学交流史》 (*Zhongwai Wenzhuxue Jiaoliushi*) *History of Foreign Literary Exchange*¹⁵; “泰戈尔的译介” (*Tai Ge'er de Yijie*) “Introduction to Tagore” by Wang Xiangyuan in 《东方各国文学在中国》 (*Dongfang geguo wenxue zai Zhongguo*) *Literature of Eastern countries in China*¹⁶(2001); “泰戈尔于中国现代诗学” (*Tai Ge'er yu Zhongguo Xiandai Shixue*) “Tagore and Chinese Modern Poetics”, “我国五四时期对泰戈尔的接受” (*Wo Guo Wusi Shiqi Dui Tai Ge'er de Jieshou*) “Reception of Tagore during Our country's May 4th period”, and “孔父在文学之外- 泰戈尔现象” *Gongfu zai Wenxue zhiwai – Tai Ge'er Xianxiang* (“Kongfu Outside Literature—Tagore phenomenon”) in Hou Chuanwen's 《多元文化语境中的东方现代文学》 (*Duoyuan Wenhua Yujing zhong de Dongfang Xiandai Wenxue*) *Eastern Modern Literature in Multi Cultural Context*¹⁷(2007), 《泰戈尔文学作品研究》 (*Tai Ge'er*

¹⁵ This work has been mentioned in Yu Longyu and Liu Zhaohua, *中外文学交流史：中国—印度卷 History of Foreign Literary Exchanges: China India Edition*, Shandong: Shandong Education Publishing House, 2015, p 198; although details of the publication were not available.

¹⁶ Wang Xiangyuan, *东方各国文学在中国 (Dongfang geguo wenxue zai Zhongguo) Literature of Eastern countries in China*, JiangXi Education Press, 2001

¹⁷ Hou Chuanwen, *多元文化语境中的东方文学 (Duoyuan Wenhua Yujing zhong de Dongfang Xiandai Wenxue) Eastern Modern Literature in Multi Cultural Context*, Social Sciences Academic Press, 2007

Wenxue Zuopin Yanjiu) *Research of Tagore's Literary Works*¹⁸ (2003) by Tang Renhu et al, clearly show the excellent standard of contemporary Chinese scholarship on Tagore. This was a result of the efforts of many scholars over several years and yet there was a serious drawback, because none of these scholars understood Bengali, the language of Tagore's original works.

The trend continued in the new millennium as the fourth Tagore wave produced a rich harvest. 《印度文学研究集刊》 (*Yindu Wenxue Yanjiu Jikan*) *Collection of Research Papers on Indian Literature*¹⁹ compiled by Jiang Jingkui in 2001 is a collection of 25 research papers done by various scholars like Liu Anwu, Meng Zhaoyi, Zhang Siqi, Bai Kaiyuan, Zhao Hua etc. Of these 11 papers are on Rabindranath Tagore and his works. Another book called 《中国学者论泰戈尔》 *Zhongguo Xuezhe lun Tai Ge'er* (*Chinese Scholars Discuss Tagore*) (2011) also compiled by Jiang Jingkui, consists of articles by 100 prominent scholars such as Ji Xianlin, Qian Zhixu, Hu Yuzhi etc. This book is a valuable addition in understanding the overall perception and evaluation of Tagore and Tagore research in China. Sun Yixue's 《诗人的精神- 泰戈尔在中国》 (*Shiren de Jingshen- Tai Ge'er zai Zhongguo*) *Spirit of the Poet: Tagore in China*²⁰ (2009) is a volume that tries to recapitulate the historical scenario and evaluate Tagore's visit to China, and analyses the differing perceptions of modern Chinese intellectuals towards Tagore and their reasons. On one hand, it discusses Tagore's understanding of Chinese culture, his relation with Chinese scholars and highlights Tagore as an internationalist, and on the other, it emphasizes the necessity and importance of reassessing the cultural significance of Tagore's China visit from a fresh perspective.

It is difficult to account for all the Tagore's works published in China because there have been so many. Apart from a large number of edited books, there is also a large number of selected works and collected works published. The important selected works published over the years were: - 《泰戈尔剧作集》 *Tai Ge'er Juzuoji* (*Collection of Tagore's Plays*) (four volumes) by China Theatre Publishing House,

¹⁸ Tang Renhu et al, 泰戈尔文学作品研究 (*Tai Ge'er Wenxue Zuopin Yanjiu*) *Research of Tagore's Literary Works*, Kunlun Press, 2003

¹⁹ Jiang Jingkui, 印度文学研究集刊 (*Yindu Wenxue Yanjiu Jikan*) *Collection of Research Papers on Indian Literature*, Shanghai Translations Press, 2001

²⁰ Sun Yixue, 诗人的精神- 泰戈尔在中国 (*Shiren de Jingshen- Tai Ge'er zai Zhongguo*) *Spirit of the Poet: Tagore in China*, 江西高校出版社出版 Jiangxi Higher Education Press, 2009

1958-59; 《泰戈尔作品集》 *Tai Ge'er Zuopinji (Collection of Tagore's Works)* (ten volumes) published by People's Literature Publishing House, 1961; 《泰戈尔小说全集》 *Tai Ge'er Xiaoshuo Quanji (Complete Collection of Tagore's Novels)* (three volumes) published by Sichuan Literature and Art Publishing House, 1995; 《泰戈尔文集》 *Tai Ge'er Wenji (Collected Works of Tagore)* (four volumes) by Anhui Literature and Art Publishing House, 1996; 《泰戈尔小说全集》 *Tai Ge'er Xiaoshuo Quanyi (Complete Translation of Tagore's Novels)* (seven volumes) by Sino Culture Press, 2005; 《泰戈尔诗歌精选》 *Tai Ge'er Shige Jingxuan (Selection of Tagore's Songs and Poems)* (six volumes) by Foreign Language Education and Research Publishing House, 2007-08.

On the occasion of Tagore's 150th birth anniversary in 2011, translation and publication of a more complete 33 volume collection 《泰戈尔作品全集》 *Tai Ge'er Zuopin Quanji (Complete Works of Tagore)* was undertaken. Entirely translated from the original Bengali texts, with Dong Youchen as the chief Editor, this series was published by People's Publishing House and was released in 2016. It was not only a major cultural project, but was a milestone in the contemporary history of India-China cultural interaction. Another important work published on the same occasion was Dong Youchen's 《天竺诗人泰戈尔》 (*Tianzhu Shiren Tai Ge'er*) *Indian Poet Tagore* by People's Publishing House. This volume, based on Dong Youchen's own experiences and findings during his visit to Santiniketan in 2008, dispels many misconceptions about Tagore, prevalent in China. With a very high proficiency in Bengali, Dong Youchen has not only contributed immensely through translations, but has also written several articles on his experience and difficulties in translating from Bengali into Chinese. One of his articles “关于泰戈尔研究翻译的体会” *Guanyu Tai Ge'er Yanjiu Fanyi de Tihui* (“My Experience of Translations and Research on Tagore”)²¹, elaborates on how mistakes are easily made while translating names of the Bengali works into Chinese and the how to avoid such mistakes. He states one of his own mistakes as an example; he once translated the name of Tagore's novel *Karunaa*, according to the word's literal Bengali meaning (pity or compassion), as ‘*Lian min*’ meaning pity in Chinese. However after he read the novel, he got to know that

²¹ Dong Youchen, “关于泰戈尔研究翻译的体会”(Guanyu Tai Ge'er Yanjiu Fanyi de Tihui) “My Experience of Translations and Research on Tagore”), article given by scholar to Bihu Ghosh

Karuna was in fact the name of a princess in the story, so it must be transliterated as ‘*Ke Luna*’ instead.²² This article is full of examples and suggestions for scholars who are engaged in studying or translating Bengali works into Chinese, especially Tagore’s works.

In the past 90 years, the interest in Tagore studies has broadened to include more themes and specializations. China has published hundreds of articles on Tagore and his works, which have helped the Chinese people to understand Tagore better. Already most of his works have been translated into Chinese, some more than once, and many directly from the original Bengali. Academic interest in Tagore went beyond translation and expanded into critical appraisal of his work and ideas from an interdisciplinary perspective. The numerous papers, reviews, critiques and research projects that grew into a substantive body of research resulted in more and more people reading Tagore works in China to the extent that they were introduced in school and college curricula over the years. This helped the new generation of China appreciate Tagore’s literary genius, thus contributing to the growth and consolidation of Tagore Studies in China.

2. Sanskrit Literature

After Tagore works found popularity and Indian literature was reintroduced into China in the early 20th century, gradually other branches of India Studies began to find their way into China. China’s familiarity and interest towards Sanskrit language had its roots in China’s history with Buddhism as Buddhist literature was written in Sanskrit or Pali. In 1930, Xu Dishan’s 印度文学 (*Indian Literature*)²³ introduced Sanskrit poetics to China. This was the time Ji Xianlin was studying Sanskrit and Pali in Germany; when he returned to China in 1946, he took charge of the new Department of Oriental Languages and Literature at Peking University and began to teach courses on Sanskrit language and history of India-China relations etc. Jin Kemu too returned from his training in India in 1946; he first taught Sanskrit language and ancient Indian philosophy at Wuhan University before joining Ji Xianlin at Peking University in 1948. This was the beginning of systematic Sanskrit Studies in China.

²² Dong Youchen, “关于泰戈尔研究翻译的体会”(Guanyu Tai Ge'er Yanjiu Fanyi de Tihui) “My Experience of Translations and Research on Tagore”, translated by Bihu Ghosh

²³ Xu Dishan, 印度文学 *Indian Literature*, Commercial Press, 1930

Although there were a lot of ups and downs in the domestic condition of China through the period of 1950-2010 that had an impact on the state of academics in general, on the whole there was an evident growth in interest towards Sanskrit language and Sanskrit literature during this period in China. The pioneers in the area, Ji Xianlin and Jin Kemu, not only produced wide range of works related to Sanskrit literature but also trained a large number of students that resulted in consolidation of Sanskrit studies and India studies in China. Their students such as Huang Baosheng, Liang Guoyun, Wang Bangwei etc. carried on in their footsteps and trained the next generation of scholars as they continued to do their own research in the area, thereby further strengthening the foundation of India Studies in China.

Through the 1950s, several Sanskrit literary works were translated into Chinese, such as Kalidasa's *Sakuntala* as 《沙恭达罗》²⁴ by Ji Xianlin in 1956, Kalidasa's *Meghaduta* as 《云使》²⁵ by Jin Kemu in 1956, King Harshavardhan's *Nagananda* as 《龙喜记》²⁶ by Wu Xiaoling in 1956, Sudraka's *Mricchakatika* as 《小泥车》²⁷ by Wu Xiaoling in 1957, *Panchatantra* as 《五卷书》²⁸ by Ji Xianlin in 1959 etc.

Jin Kemu introduced Sanskrit poetics in China; he was the pioneer of translation of Sanskrit poetics and made historic contributions in inculcating an interest in research of Sanskrit literature in China. In spite of a low in India-China relations after the 1962 border conflict, 《梵语文学史》 (*History of Sanskrit Literature*)²⁹ by Jin Kemu was published in 1964. It was the first work on history of Sanskrit literature written by a Chinese Sanskrit scholar in modern times and therefore served well as both teaching material and research material; this book also introduced Sanskrit drama and theory of Sanskrit poetics. In 1965, People's Literature Publishing House published 《古典文艺理论译丛》 (*Collection of Translation of Ancient Classical Literature and Art Theory*) which included the translation of three famous Sanskrit poetic works by Jin Kemu, namely 舞论 *Natyasastra*, 诗镜 *Kavyadarsa*, and 文镜 *Sahityadarpan*. This

²⁴ Ji Xianlin (Tr) Kalidasa, 沙恭达罗 *Sakuntala*, People's Literature Publishing House, 1956

²⁵ Jin Kemu (Tr) Kalidasa, 云使 *Meghaduta*, People's Literature Publication House, 1956

²⁶ Wu Xiaoling (Tr) King Harshavardhan, 龙喜记 *Nagananda*, People's Literature Publication House, 1956

²⁷ Wu Xiaoling (Tr) Sudraka, 小泥车 *Mricchakatika*, People's Literature Publication House, 1957

²⁸ Ji Xianlin, 五卷书 *Panchatantra*, People's Literature Publishing House, 1959

²⁹ Jin Kemu, 梵语文学史 *History of Sanskrit Literature*, People's Literature Publishing House, 1964

was the first time any selection of famous Sanskrit poetics works was translated into Chinese. After the Cultural Revolution, in 1980, the People's Literature Publishing House came out with Jin Kemu's translation work 《古代印度文艺理论文选》 (*Selected Texts of Ancient Indian Literature and Art Theory*). This work that introduced the main aspects of Sanskrit poetics and its development, paved the way for later scholars like Huang Baosheng etc. in their future endeavors in the field of translation of Sanskrit poetics. This work was a milestone in Sanskrit research because Jin Kemu's knowledge of Sanskrit language and Indian religion and philosophy made it appropriately organized and rich in research elements.

As students followed the teachers into the area of Sanskrit literature, there have been instances of difference in translation of certain theories between teachers and students. For instance, in the case of the word *Vyaktiviveka*, Jin Kemu translated it as 辨明论 *bianminglun* i.e. Theory of Elucidation and Huang Baosheng as 韵辩 *yunbian* i.e. Distinction in rhyme. While both were correct in their perspective, but Jin Kemu's translation had tried to explain the word in some detail to make it easier for the readers. Also, in *Natyasastra*, terms such as 'vibhava' and 'anubhava' were translated as 别情 *bieqing* and 随情 *suiqing* respectively by Jin Kemu; Huang Baosheng on the other hand translated them later as 情由 *qingyou* and 情态 *qingtai* respectively³⁰. The difference in their translation went a long way in explaining the finer nuances of the terms.

As late as in the 1980s, teaching material on Eastern literature in institutions of higher education in China, such as 《外国文学简编》（亚洲部分） or *Brief Introduction of Foreign Literature (Asia Edition)*, did not mention Sanskrit poetics. With time however, things started to change. In 1991, Ji Xianlin's 《印度古代文学史》 (*History of Ancient Indian Literature*)³¹ was published; it had a piece on the theory of Sanskrit literature written by Huang Baosheng, which simply outlined the development of Sanskrit poetics including Sanskrit dramatics. Yu Longyu and Meng

³⁰ A detailed discussion can be found in Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, 2015

³¹ Ji Xianlin, 印度古代文学史 (*History of Ancient Indian Literature*), Peking University Press, 1991

Zhaoyi's 《东方文学史》 (*History of Eastern Literature*)³² published in 1994 and revised in 2001³³, provided an elaborate introduction of Sanskrit Poetics.

By the 1980s and 90s, the introduction and research of Sanskrit poetics became a growing area in the Chinese academic circle. This mainly refers to systematic introduction and research of Sanskrit poetics, and specialized research and comparative study of poetics in the context of development of Sanskrit poetics. In the early 90s, some intellectuals of the Chinese academic circle realized that there was no work in China or in the world that showed a complete picture of Eastern literature, and that it was necessary to fill that gap. Hence, the book titled 《东方文论选》 (*Selection of Eastern Literary Theories*)³⁴ was published in 1996; it was a translation of famous Eastern literary theories with special emphasis on Indian Sanskrit poetics. The Sanskrit portion not only incorporated all of Jin Kemu's translated works but also a lot of Huang Baosheng's translations like his translations of Bhamaha's³⁵ *Kāvyaḷankāra* (*A Treatise on Rhetoric*) as 诗庄严论, Acharya Mammata Bhatt's *Kavyaprakasa* (*Treatise of Sanskrit Rhetoric*) as 诗光 and Abhinava Gupta's *Abhinavabhāratī* (*A commentary of Nāṭyaśāstra*) as 舞论注. Jin Kemu's paper on 略论印度美学思想 (*Brief Account of Indian Aesthetics*) discussing the basic category of Sanskrit poetics, was also included along with Jin Kemu and Zhao Kang's translation of *Kavyadarsa* and other translations of significant works of Sanskrit poetics..

However, there are many other famous and important Sanskrit works that have not been translated into Chinese yet. Sanskrit works are considerably difficult to translate; it not only needs a good grasp on the language but also familiarity with ancient Indian literature and philosophy; the Sanskrit research in China is still developing and this makes it difficult to deal with the rich and profound works of Sanskrit literature. Huang Baosheng's first work of research on Sanskrit poetics 《印度古典诗学》 (*Ancient Indian Poetics*)³⁶ published in 1993, mentioned and discussed about such

³² Yu Longyu and Meng Zhaoyi, 东方文学史 *History of Eastern Literature*, Shaanxi People's Press, 1994

³³ Yu Longyu and Meng Zhaoyi, 东方文学史 *History of Eastern Literature*, reprinted by Peking University Press, 2001

³⁴ Cao Shunqing, 东方文论选 (*Selection of Eastern Literary Theories*), Sichuan People's Publishing House, 1996

³⁵ Bhamaha was a 7th Century sanskrit poet of India (Kashmir)

³⁶ Huang Baosheng, 印度古典诗学 (*Ancient Indian Poetics*), Peking University Press, 1993

works that have not yet been translated in China but are of great importance. It was a milestone in China's Sanskrit research and foreign literature research. This book is a product of over ten years of research and hardwork. The first part of the book discussed about Sanskrit dramatics and the second part explained the various theories of Sanskrit studies. In effect it is an overall descriptions and analysis of Sanskrit poetics as it brings together the major Sanskrit poetic works.

Over a period of time Huang Baosheng too contributed greatly in underlining the importance of creating an interest in Sanskrit studies in the Chinese academic circle. During this period, some scholars while analyzing Eastern Aesthetics, regarded the basic theories of Sanskrit poetics as an essential element of Indian aesthetics; others mentioned the historical development of Sanskrit poetics while discussing Chinese and foreign literary theories. In the specialized area of Sanskrit poetics, Ni Peigeng's 《印度味论诗学》 (*Indian Flavor of Poetics*) published in 1997 by Lijiang Publishing House is an important work. There is also 《世界诗学大辞典》 (*Big Dictionary of World Poetics*) by the same scholar, published by Chunfeng Literature and Art Publishing House in 1993, which played a vital role in propagating Indian literature theory.

Only a few Chinese scholars engaged in specialized research on Sanskrit literature; however, owing to the great interest towards comparative research in Chinese academic circle, Sanskrit poetics has been studied in the context of comparative poetics. As Sanskrit literature became popular in China by the 1980s-90s, Chinese scholars began comparative research of Chinese-Indian and also Indian-Western poetics, with the former being more popular. Some also engaged in Chinese- Indian-Western comparative research. In 1989, Ji Xianlin wrote 关于神韵 (*About Romantic charm*)³⁷, which made a comparison of the tonal or rhythmic quality of Chinese and Indian languages. Huang Baosheng too wrote 禅和韵——中印诗学比较之一 (“Chen/Zen and Rhyme - A Comparative Study of Chinese and Indian Poetics”) in 1993, which is a study of the same area. This area of research attracted the attention of many scholars of later generations, such as Yang Xiaoxia, Ji Siqu, Gong Gang, Liu Jiuzhou etc. who also worked with similar topics.

³⁷ Published in 《文艺研究》 Literature and Art Studies, 1993 (5) :134-142

In the area of comparative study of China- Indian poetics, Yu Longyu's work is also very remarkable. The specialty of his research is that it is especially systematic and stresses upon the analysis of the cultural background of the poetic theory. Therefore, making the research touch upon the depths of Chinese and Indian philosophical traditions for comparison, in effect increasing the quality of the work greatly. 《中国印度诗学比较》 (*Comparative Study of Chinese and Indian Poetics*)³⁸ compiled by Yu Longyu and others is the only systematic research done as a comparative study of Chinese and Indian poetics, till date.

In the area of comparative study of Sanskrit poetics and Western poetics, Huang Baosheng is the pioneer. He published the first Chinese paper related to this topic “印度古典诗学和西方现代文论” (“Indian Classical Poetics and Modern Western Literary Theories”)³⁹ in 1991. This paper is a valuable work that looked at Sanskrit poetics in comparison with modern Western poetics. It's a new angle outside of the regular Chinese- Western and Chinese- Indian comparative studies, and offers many new profound ideas.

One can see from the research done by scholars such as Ji Xianlin, Huang Baosheng, Yu Longyu, Hou Zhuanwen etc. that most scholars who engage in comparative study of Chinese and Indian poetics had a background of research of Indian literature; which was often reflected in their theoretical discourse of Chinese and Indian poetics. However, owing to the lack of speed in translations, a large number of important Sanskrit works, could not be used as materials for comparative study of Chinese and Indian poetics. As a result, research in this particular area was restricted by the existing scope of research on Indian Literature.

3. Hindi Literature

Development of academic work on Hindi literature began after 1949 in China. Scholars like Peng Zhengdu and Yin Hongyuan were the first teachers in the field. After Jin Kemu started working at the Department of Oriental Languages and Literature of Peking University, he went on to become the Head of the Hindi teaching

³⁸ Yu Longyu, 中国印度诗学比较 *Comparative Study of Chinese and Indian Poetics*, Kunlun Press, 2006

³⁹ Huang Baosheng, 印度古典诗学和西方现代文论” “Indian Classical Poetics and Modern Western Literary Theories”, 外国文学评论 *Foreign Literature Review*, 1991.1

and research section.⁴⁰ Along with Peng Zhengdu and Yin Hongyuan, Ji Kemu began the Hindi major course for graduate students; the department often also hosted visiting Indian faculties. Gradually there was a lot of development in the research of Hindi literature, as the existing scholars were producing numerous translations, publications etc. causing an increase in interest towards Hindi literature and therefore a rise in the number of students enrolling for the program at Peking University.

The Hindi Major course at Peking University was growing in leaps and bounds and by 1965, Peking University's teaching and research section had already recruited Jin Kemu, Peng Zhengdu, Yin Hongyuan, who were first generation; Jin Dinghan, Ma Menggang, Liu Anwu, Xu Xiaoyang, Liu Guonan, etc. in the second generation; followed by Zhang Defu, Liu Baochen, Wang Shuying, etc. All of them made great contributions to the development of Hindi Studies and were instrumental in the increase in interest and academic research on Indian literature in China since Hindi literature holds a very important position in the area of Indian literature.⁴¹

Peng Zhengdu is a senior in the field of Hindi studies, his efforts led to the compilation of 《印地语---汉语辞典》 (*Hindi-Chinese dictionary*)⁴². As early as in 1972, this dictionary had to be reprinted because of its demand in the market. At the time because of shortage of time, the dictionary could not be revised. Later, based on this very dictionary, another bigger, more accurate edition of 《印地语---汉语大词典》 (*Hindi-Chinese Big Dictionary*) was published by Peking University Press in the year 2000, which was a joint effort of more than 20 scholars, including Pang Zhengdu, Ma Menggang, Liu Anwu, Ren Kaisheng, Zhang Defu, Jin Dinghan, and Yin Hongyuan.

Peng Zhengdu also participated in the translation of many other Hindi literary works like Premchand's 喂奶的代价 (*Doodh ka daam*), 两妹妹 (*Do Behene*)⁴³ etc. He also

⁴⁰ For more details please see Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, 2015

⁴¹ As cited in Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, p347

⁴² Peng Zhengdu, 印地语---汉语辞典 *Hindi-Chinese dictionary*, Commercial Press, 1958

⁴³ Liu Anwu (comp), 普列姆昌德短篇小说选 *Selection of Premchand's Short Stories*, People's Literature Publishing House, 1984, p.422, 427

participated in the translation of 《现代印度文学研究》 (*Modern Indian Literature Research*) published by China Social Sciences Press in 1980 along with Liu Anwu, Liu Baochen, and Tang Renhu.

Yin Hongyuan is another renowned first generation scholar of Hindi literature in China; he was a part of both the 《印地语---汉语辞典》 (*Hindi-Chinese Dictionary*) and 《印地语汉语大词典》 (*Hindi-Chinese Big Dictionary*) project with Peng Zhengdu. In 1983, he collaborated with Xu Xiaoyang to compile 《印地语课本》 (*Hindi Textbook*) which was published by Commercial Publishing House. Another important contribution by Yin Hongyuan was his publication of 《印地语语法》 (*Hindi Grammar*) by Peking University Press in 1993. In 1998 he started compiling the first Chinese to Hindi dictionary 《汉语---印地语词典》, which took 6 years to complete and was published by Peking University Press.⁴⁴ Along with the above mentioned education related works that helped future Chinese scholars learn Hindi, Yin Hongyuan also did many translations of Hindi works such as Premchand's *Ramleela* 《罗摩的故事》⁴⁵ published by International Culture Press; he collaborated with Ma Menggang under the pen name 庄严 *Zhuang yan* to translate *Jhansi ki Rani* 《章西女王》 published by Shanghai Translation Press in 1987. Yin Hongyuan also participated in the translation project of 《泰戈尔全集》 *Complete Collection of Tagore's Works* by Liu Anwu, Ni Peigeng and Bai Kaiyuan published by Hebei Education Press in the year 2000.

Like Peng Zhengdu and Yin Hongyuan, Hindi researchers in China have worked simultaneously on language and literature, education and research; as a result there has been a variety of good work produced in the area of Hindi Literature. The pioneers paved the way for the future generations by providing tools like dictionaries, grammar books, textbooks, and popular literature and generated an interest for further research in the area of Hindi literature. Moreover, they nurtured and mentored scholars like Liu Anwu, Jin Dinghan, Xu Xiaoyang, Liu Guonan etc. who in their time made great achievements in bringing Hindi works to China.

⁴⁴ As cited in Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, p342

⁴⁵ Yin Hongyuan (Tr) Premchand, 罗摩的故事 *Ramleela*, International Culture Press, 1987

Liu Anwu is one such scholar of the second generation who has made exceptional contributions to the research of Hindi literature in China. Liu Anwu, who is now retired, is engaged in research of Hindi literature and also medieval and modern Indian culture. Liu Anwu is considered to have done the maximum number of translations in this area and is often recognized as one of the most important Chinese scholars of Indian literature. After graduating from Department of Oriental Languages, Peking University in 1954, he spent 4 years in Banaras University, India studying Hindi.

An important area of Liu Anwu's translations and research on Indian Hindi literature is Premchand. But even though he is credited with numerous translations and research on Hindi Studies, his most important contribution to the development of Indian literature in China is his book on 《印度印地语文学史》 (*History of Indian Hindi Literature*)⁴⁶ which was instrumental in filling a gap in China's research on India. The publication of this book however was stalled for a long time due to China's domestic circumstances. This book, which was initially teaching material for a course designed by Liu Anwu to teach the history of Hindi literature to graduate students at Peking University, was later sorted and edited for publication by the year 1964. However, due to the Cultural Revolution in 1966, many of the manuscripts were lost and its publication was indefinitely postponed. After the Cultural Revolution came to an end, and running of the institutes of higher education returned to normalcy, the course on history on Hindi literature was reinstated. Liu Anwu had to work on the old manuscripts and once again organize the materials for publication in 1983. Ji Xianlin highly praised the book and even considered it at par with Jin Kemu's 《梵语文学史》 (*History of Sanskrit Literature*), to quote him: “多少年前，金克木教授写了《梵语文学史》，他利用了比较丰富的材料，表达了自己独立的见解，受到读者好评。这在研究外国文学史的学者中是比较少见的。刘安武同志现在有些成了《印度印地语文学史》，他也是占有了大量的原始资料，形成了自己独到的看法，并经过多年的研究，几易其稿，才得以成熟”⁴⁷ “Many years ago, Prof. Jin

⁴⁶ Liu Anwu, *印度印地语文学史 History of Indian Hindi Literature*, People's Literature Publishing House, 1987

⁴⁷ Yu Longyu and Liu Zhaohua (Ed), *中外文学交流史：中国印度卷 Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, p349. Translated by Scholar

Kemu wrote 《梵语文学史》 (*History of Sanskrit Literature*), he used rich material, and expressed his own personal/ individual understanding. It received a good response from its readers. This is rarely seen among scholars researching history of foreign literature. Now Liu Anwu too has written 《印度印地语文学史》 (*History of Indian Hindi Literature*), he too has mostly used original material and written his own unique opinions. After going through several years of research and several modifications, finally the book is ready.” This book opened avenues for Hindi scholars and translations in 20th century China due to the variety of topics, works and writers spoken about in it. It was not only an important work for India Studies in China, moreover it still is one of the most comprehensive and profound works on history of Indian literature in the world. According to the writer, “从印地语文学中，可以部分地了解到印度人民的前天、昨天和今天的生活，了解他们的传统思想和斗争，从而有助于增强我们的国际主义意识，同时也可以促进中印两国的文化交流，使我们能吸收他们的精华来丰富我们的文化，而我们的祖先两千年来一直是这么做的”⁴⁸ “From Indian literature, we can partially understand the past and present life of Indian people, understand their traditional thinking and struggles. It helps us strengthen our international awareness and at the same time helps promote cultural interactions between our two countries. It allows us to imbibe their essence and enriching our culture. Moreover that is what our ancestors did two thousand years ago.” Liu Anwu, according to 《刘安武著译目录》 *Catalogue of Liu Anwu's Translations Works*⁴⁹, has also published at least 65 papers in the area of Hindi literature. In 2001, he was given the title of “资深老师” (Senior Professor) by Peking University. He is the second person after Ji Xianlin to receive the title. This is not only recognition of his academic contributions, but also of the contributions made by the academic circle represented by him⁵⁰.

⁴⁸ Liu Anwu, 印度印地语文学史 *History of Indian Hindi Literature*, Beijing: People's Literature Publishing House, 1987, p15

⁴⁹ This *Catalogue* has been discussed in Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, p352

⁵⁰ As Cited in Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, p348

Another renowned Hindi scholars of Liu Anwu's generation is Jin Dinghan, who is regarded as the 独行侠 or 'the loner' in the Chinese academic circle. Of Jin Dinghan's many achievements, compilation of 《印地语汉语成语词典》 (*Dictionary of Hindi-Chinese Idioms*) published by Commercial Press in 1988 and translation of Tulsidas' Rāmcaritmānas 《罗摩功行之湖》 published by People's Literature Publishing House in 1988 were most important. Of other important works, he also translated Premchand's *Nirmala* 《妮慕拉》 published by People's Literature Publishing House in 1959 and collaborated with Shen Jiazou to translate both volumes of Yashpal's *Jhutha Sach* 《虚假的事实》 published by Shanghai Literature and Art Publishing House in 2000. Jin Dinghan was awarded the World Hindi Honorary Award by President of India Shankar Dayal Sharma, for his contributions towards introducing Hindi Literature to Foreign readers in 1993. In 2001 he was awarded the George Grierson Award by the Indian President K.R. Narayanan. In August 2015, he was felicitated with Indian Sahitya Academi Honorary Fellowship.

Xu Xiaoyang was also a talented scholar of the same generation, she was once assistant to Jin Kemu and assistant head of Hindi Teaching and Research Department at Peking University. Even though she died young, she has some important works to her credit; she participated in the compilation of 《印地语-汉语辞典》 (Hindi-Chinese dictionary), collaborated with Yin Hongyuan to compile the 《印地语课本》 (*Hindi Textbook*), and even participated in the translation of *Selection of Premchand's Short Stories* 《普列姆昌德短篇小说选》⁵¹ and Premchand's novel *Rangbhoomi* 《舞台》 etc.

Yu Longyu, an expert in Hindi language is a renowned scholar of Indian literature and culture trained by scholars like Ji Xianlin, Liu Anwu, Jin Dinghan etc. He is now the director of the India Studies Center at Shenzhen University, which is fast being recognized as the southern branch of Peking's Center for India Studies. Yu Longyu too has made great contributions to the promotion of India studies in China. His works include 《中印文学关系源流》 *Origin of China-India Literary Relations*⁵²,

⁵¹ Liu Anwu (comp), 普列姆昌德短篇小说选 *Selection of Premchand's Short Stories*, People's Literature Publishing House, 1984

⁵² Yu Longyu, 中印文学关系源流 *Origin of China-India Literary Relations*, Hunan Literature and Art Publishing, 1987

《中国印度文学比较论文选》 *Selection of Papers on Comparative Study of Chinese and Indian Literature*⁵³, 《中国印度文学比较》 *Comparative Study of Chinese and Indian Literature*⁵⁴, 《东方文学史》 *History of Oriental Literature*⁵⁵ etc.

The era of Liu Anwu and his contemporaries is considered by many scholars as the golden period for research on Hindi literature in China. Research scholars trained under Liu Anwu including Jiang Jingkui, Li Chun, Liu Shuxiong, Ran Bin, Wei Liming, Guo Tong etc. and scholars researching under the guidance of Tang Renhu such as Jiang Yonghong, Liao Bo etc. have also gone on to research in the area of Indian literature. For instance, Jiang Jingkui's Ph.D. research was on “印度独立前的印地语戏剧文学” (Hindi Drama Literature before Independence of India), this was published as a book called 《印地语戏剧文学》 (*Hindi Drama Literature*) in 2002, Li Chun's research was on “耶谢巴尔文学作品中的女性” (Female Characters in Yashpal's Literary Works), Jiang Yonghong's thesis was titled “现代印地语作家雷努小说创作研究” (Research on Modern Hindi Writer Renu's Novels), Liao Bo's 印度印地语作家格莫勒希沃尔小说创作研究 (Research on Indian Hindi Writer Kamaleshwar's Novels); such works of research have helped raise the standard of Indian research in China⁵⁶.

4. Indian English Literature

The British had colonized India for two hundred years and in the process introduced the English language to India. After independence English became one of the official languages of India and a lot of literature started being produced in English. China on the other hand, had also been encouraging its people to learn English; especially since Deng Xiaoping's 1978 Open Door Policy, there has been a Westward trend in China. The large number of students and scholars learning English in China has led to a lot of

⁵³ Yu Longyu, 中国印度文学比较论文选 *Selection of Papers on Comparative Study of Chinese and Indian Literature*, China Academy of Arts' Press, 2002

⁵⁴ Yu Longyu, 中国印度文学比较 *Comparative Study of Chinese and Indian Literature*, China Social Sciences Press, 2001

⁵⁵ Yu Longyu, 东方文学史 *History of Oriental Literature*, Peking University Press, 2001

⁵⁶ A detailed account of the Ph.D. research of mentioned scholars can be found in Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, pp 364-369

Indian English works especially those that have been internationally acclaimed to be translated and researched on in China. The growth in research of Indian English literature has been exponential. However, the term Indian-English literature in China is very defined, it is specific to Indian authors who write only in English. For instance, even though Rabindranath Tagore wrote a lot in English, but since a substantially larger number of his works are in Bengali, he is regarded as an Indian Bengali writer and not as Indian-English writer. Therefore, his English works cannot be included in the genre of Indian-English literary works.⁵⁷ According to the Chinese, his world famous English works like *Gitanjali: The Song Offering*, which in reality is a collection of his Bengali poems translated by himself into English, only demonstrate his exceptional talent.

The three giants of Indian English literature popular in China are Mulk Raj Anand, R.K Narayanan, and Raja Rao. M.R. Anand's works were very well received in China, because a lot of emotions reflected in his works can be related to China and her conditions during the 50s. Wang Huaiting in an article titled 与安纳德在一起 "Together with Anand" published in the first issue of *南亚东南亚研究 Research of South Asia and South-East Asia* in the year 1988, wrote that Anand "has several books that have been translated into Chinese, the number of books is second only to Tagore or Premchand"⁵⁸. Some of these works include: *Untouchable* 《不可接触的贱民》⁵⁹ translated by Wang Keyi, published in the year 1954; 《理发师工会》 translated by Gu Huawu and Zhou Jinnan, published by Shanghai Culture Publication House in the year 1954; *Selection of Anand's Short Stories* 《安纳德短篇小说选》 translated by Hou Junji, published by Shanghai Literature and Art Publishing House in the year 1954; *Two Leaves and a Bud* 《两叶一芽》 translated by Huang Xingqi, Cao Yong and Shi Song, published by New Literature and Art Publishing House in the year 1955; *Collection of Indian Children's Stories* 《印度童话集》 translated by Xie Bingxin, published by Chinese Youth Publishing House in the year 1955; *Coolie* 《苦力》 translated by Shi Zhuyun and Yan Shaoduan, published by China Youth

⁵⁷ Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, p212

⁵⁸ *ibid*, p213

⁵⁹ Wang Keyi (Tr) Anand M.R, *Untouchable* 不可接触的贱民, Pingming Publishing House, 1954

Publishing House in the year 1955; *The Village* 《村庄》 translated by Wang Huaiting, published by Shanghai Translation Publishing House in the year 1983; *Across the Black Waters* 《黑水洋彼岸》 translated by Wang Huaiting, published by Shanghai Translation Publishing House in the year 1985; and *Sword and the Sickle* 《剑与镰》 translated by Wang Huaiting, published by Society Literature Publishing House in the year 2011.

R.K Narayan is an internationally famous Indian-English writer who has received awards both in and outside India. He has produced popular works like *Swami and Friends* (1935), *Malgudi Days* (1942) etc. and several of his works have been translated into Chinese. To name a few of his works appreciated in China, there were: *The Guide* 《男向导的奇遇记》 *Nan Xiangdao de qiyuji* (previously translated as 《向导》 *Xiangdao*)⁶⁰, *The Vendor of Sweets* 《卖甜点的人》⁶¹, *A Horse and Two Goats* 《一匹马和两头山羊》⁶², *An Astrologer's Day* 《星相家的一天》 etc.

Similarly, Raja Rao too is an internationally renowned Indian author popular in China. Other than these “Three Greats of the Indian-English literature”, there are many other talented Indian English authors who are gradually gaining popularity in China like Khushwant Singh, Arun Joshi, Arundahti Roy, Vikram Seth, (Salman Rushdie)⁶³ etc.

Since interest in Indian English literature grew due to the general influx of English literature into China, the translations of the Indian English literary works were initially not done by a particular set of people who were specializing in the field. Systematic research of Indian-English literature in China began with the translation of K. R. Srinivasa Iyengar's *Indian Writing in English* (1983) into 《印度英语文学》⁶⁴, it was an important piece of literature and a representative work of his time,

⁶⁰Li Nan(Tr) Narayan R.K., *The Guide* 《男向导的奇遇记》 *Nan Xiangdao de qiyuji*, Shanghai Translations Press, 1993

⁶¹ Li Nan(Tr) Narayan R.K., *The Vendor of Sweets* 《卖甜点的人》, Taiwan New Rain Publishing House (Xinyu Chubanshe), 1999

⁶² World Literature (世界文学) (Comp.) Narayan R.K., *A Horse and Two Goats* 《一匹马和两头山羊》, Guangming Daily Press, 1985

⁶³ The Chinese academic circle has categorized English literature of the world and defined clearly what counts as Indian English literature. It has also made a separate section for the Refugee writers of Indian descent like Naipaul, Rushdie etc. into a category of “流散文学” or Drifting Literature.

⁶⁴ A discussion on Iyengar's *Indian Writing in English* or 《印度英语文学》 can be seen Huang Baosheng, Zhou Zhikuan, Ni Peigeng, 《印度现代文学》 *Modern Literature of India*, Foreign Literature Publishing House, 1981, p55

describing and classifying Indian English literature in the period before Indian independence. After this, several other research papers and theses on Indian-English literature appeared in China, such as Tian Li's "印度作家 RK 纳拉扬" ("Indian Author R.K Narayan"), published in *外国文学研究* (第二期) (*Foreign Literature Research*, Issue No.2) in 1987; Cheng Huiqin's "与印度作家安纳德的对话" ("A Conversation with Anand"), published in *外国文学动态* (*World Literature: Recent Developments*) in July 1993.

In 1993, there were also a few articles introducing and commenting on Vikram Seth's *A Suitable Boy* (translated as 如意郎君 or 合适的男孩); they were: "轰动世界文坛的《如意郎君》" ("Suitable Boy, Causing a Sensation on World Literary Platform")⁶⁵ by Ying Guang, published in *Guangming Daily* in 1993; "印度文坛新人维克拉姆·赛恩" ("New Comer on the Indian Literature Platform: Vikram Seth")⁶⁶ by Zou Hailun published in *World Literature: Recent Developments* in the year 1993 etc.

In the late 1990s and early 2000s there were a number of papers and articles in China discussing Indian English Literature, for instance, "诗意现实主义"和现代主义: 安纳德早期三部曲解读 ("Poetic Realism and Modernism: (Mis)Interpretation of Anand's three earlier writings")⁶⁷ by Wei Liming published in the second issue of *World Literature* in 1996; 印度英语诗探讨 ("Discussing Indian English Poems") by Tan Shaoqing, published in *Sichuan Foreign Language Institute Academic Journal* in the year 1996; "后殖民印度英语小说的现代性与印度性" ("Modernity and Indian-ness in Postcolonial Indian Novels")⁶⁸ by Si Kongcao, published in *Foreign Literature Review* in the year 1996; "九十年代印度英语小说掠影" ("A Glimpse of Indian English Novels of the 90s")⁶⁹ by Shi Haijun, published in *World Literature: Recent Developments* in the year 1997; 民族寓言: 安纳德三十年代小说创作论

⁶⁵ Ying Guang, "轰动世界文坛的《如意郎君》" "Suitable Boy, Causing a Sensation on World Literary Platform", *Guangming Daily*, May 15, 1993

⁶⁶ Zou Hailun, "印度文坛新人维克拉姆·赛恩" "New Comer on the Indian Literature Platform: Vikram Seth", *World Literature: Recent Developments*, Issue V, 1993

⁶⁷ Wei Liming, "诗意现实主义"和现代主义: 安纳德早期三部曲解读 "Poetic Realism and Modernism: (Mis)Interpretation of Anand's three earlier writings", *World Literature*, issue II, 1996

⁶⁸ Si Kongcao, "后殖民印度英语小说的现代性与印度性" "Modernity and Indian-ness in Postcolonial Indian Novels", *Foreign Literature Review*, Issue IV, 1996

⁶⁹ Shi Haijun, "九十年代印度英语小说掠影" "A Glimpse of Indian English Novels of the 90s", *World Literature: Recent Developments*, issue V, 1997

(“Ethnic Fables: Theory of Creativity of Anand’s Novels of 1930s-40s”)⁷⁰ by Li Yuejin, published in *South Asian Studies* in the year 1998; 一部印度女作家的长篇：吉兰·德赛和她的长篇小说新作《番石榴园中的喧哗》(“A Novel by Indian woman author: Kiran Desai and her new Novel *Hullabaloo in the Guava Orchard*”)⁷¹ by Zou Hailun, published in the fourth issue of *World Literature: Recent Developments* in the year 1998⁷²; “‘杂交’的后殖民印度英语小说”(“The ‘hybrid’ postcolonial Indian English novels”)⁷³ by Shi Haijun, published in *World Literature: Recent Developments* in the year 1999; “奈都夫人和她的诗”(“Lady Naidu and her poems”)⁷⁴ by Qu Guanghui, published in *Books and People* in the year 2000; 甘地浦尔还是尼赫鲁浦尔? --- 从小说《根特浦尔》看拉贾·拉奥的政治取向(“Gandhism or Nehruism? Looking at Raja Rao’s political tendencies through his novel *Kanthapura*”)⁷⁵ by Liu Zhaohua, published in *South Asian Studies* in the year 2005; 印度作家维克拉姆·赛特笔下的中国题材(“Chinese themes in writings of Indian author Vikram Seth”)⁷⁶ by Yin Xinan, published in *A Multidimensional Study of Orientalism* in the year 2009.

Shi Haijun emerged as one of the major contributors to the research of Indian English literature in China. 《二十世纪印度文学史》(History of 20th century Indian Literature)⁷⁷ by Shi Haijun is an important Chinese work on Indian literature, a portion in this book deals specifically with Indian-English literature. It has introduced

⁷⁰Li Yuejin, “民族寓言：安纳德三十年代小说创作论” “Ethnic Fables: Theory of Creativity of Anand’s Novels of 1930s-40s”, *South Asian Studies*, issue II, 1998

⁷¹Zou Hailun, “一部印度女作家的长篇：吉兰·德赛和她的长篇小说新作《番石榴园中的喧哗》” “A Novel by Indian woman author: Kiran Desai and her new Novel *Hullabaloo in the Guava Orchard*”, *World Literature: Recent Developments*, issue IV, 1998

⁷²Kiran Desai’s *Hullabaloo in the Guava Orchard* (1998) was her first work, she won the Betty Trask Award for it, it was translated into Chinese as 《番石榴园中的喧哗》; Her second book, *The Inheritance of Loss*, (2006) was widely praised by critics around the world too. It won the 2006 Man Booker Prize, as well as the 2006 National Book Critics Circle Fiction Award. This book too was translated immediately into Chinese as 《继承失落的人》

⁷³Shi Haijun, “‘杂交’的后殖民印度英语小说” “The ‘hybrid’ postcolonial Indian English novels”, *World Literature: Recent Developments*, issue VI, 1999

⁷⁴Qu Guanghui, “奈都夫人和她的诗” “Lady Naidu and her poems”, issue I, *Books and People*, 2000

⁷⁵Liu Zhaohua, “甘地浦尔还是尼赫鲁浦尔? --- 从小说《根特浦尔》看拉贾·拉奥的政治取向” “Gandhism or Nehruism? Looking at Raja Rao’s political tendencies through his novel *Kanthapura*”, *South Asian Studies*, issue II, 2005

⁷⁶Yin Xinan, “印度作家维克拉姆·赛特笔下的中国题材” “Chinese themes in writings of Indian author Vikram Seth”, *A Multidimensional Study of Orientalism*, issue II, 2009

⁷⁷Shi Haijun, 《二十世纪印度文学史》(History of 20th century Indian Literature), Qingdao Publishing House, 1999

important English writers in India such as Raja Rao, R.K. Narayan etc. and the overall situation of Indian English literature and has also discussed various novels of this genre. Another important research work in the area of Indian-English literature is 《后殖民：印英文学之间》 (*Literature between India and Britain: A Post Colonial Perspective*)⁷⁸ by Shi Haijun, this book has discussed in details the various theories and aspects of Indian-English literature. For instance, a portion of the book compared the works of V.S. Naipaul and R.K. Narayan; another discussed Salman Rushdie and other writers of Indian drifting literature or “流散文学”⁷⁹; etc.

By the 21st century, there was a growing interest and further development in the study of Indian English literature in China. An important sign of this development was that a number of research students under the supervision of scholars like Tang Renhu, and Liu Shuxiong at Peking University started producing Ph.D. theses on topics related to Indian-English works. It started with Yang Xiaoxia who submitted a thesis on 《独立前的印度英语小说》 (*Indian English Novels before Independence*). It was followed by Wang Chunjing's thesis on 《RK 纳拉扬长篇小说研究》 (*Research on RK Narayan's Novels*) in 2006. In 2007, Liu Zhaohua submitted a thesis on 《拉贾.拉奥小说研究》 (*Research on Raja Rao's Novels*); Zhang Wei submitted 《MR 安纳德长篇小说研究》 (*Research of M.R Anand's Novels*) in 2008; in 2009 Li Meimin submitted 《安尼塔.德赛的女性小说研究》 (*A Research of Anita Desai's woman centric novels*).⁸⁰

These research papers and theses by Peking University students opened up a new vista and set the foundation for further research in the area of Indian-English literature.

5. Other Areas of Interest

China's interest and curiosity towards India has developed over many years; with more and more information, several misconceptions about India are also getting dispelled gradually. A major problem in studying and translating Indian literature is

⁷⁸ Shi Haijun, 《后殖民：印英文学之间》 (*Literature between India and Britain: A Post Colonial Perspective*), Peking University Press, 2008

⁷⁹ Please refer to the footnote no. 61 of this chapter.

⁸⁰ As mentioned in Yu Longyu and Liu Zhaohua (Ed), 中外文学交流史：中国印度卷 *Zhongwai Wenxue Jiaoliushi: Zhongguo-Yindu juan History of Foreign Literary Exchanges: China India Edition*, Shandong Education Press, p217

that there is a lot of work produced in languages other than Sanskrit, Hindi, or English; India, being a country of many languages, produces literature in many different languages often referred to as regional languages. With time other Indian languages such as Tamil, Bengali, Urdu, Marathi etc. also started being taught in China and research on literature of such languages began to grow gradually.

Works on Indian folk literature, Indian customs etc. have also increased. Especially scholars such as Wang Shuying have contributed in this area to help China's understanding of Indian traditions and to help increase awareness about Indian customs. An important work in the area of research on Indian religion and its literature is a collaborated work 《印度中世纪宗教文学》 (*Middle Age Indian Religious Literature*)⁸¹ co-authored by Xue Keqiao, Tang Mengsheng, Jiang Jingkui and Indian scholar Rakesh Vats'. This book brings Indian religion and literature together as it looks at the features of Indian literature in the middle-ages from a religious perspective and also determines the trajectory of development of Indian religion in the same period, from a literary perspective. It discusses Indian religion from various regional literatures sources. This book uses the research done by earlier scholars of China as a base and adds a large amount of original work to further the research on Indian religious literature. Many Chinese scholars feel that 《印度中世纪宗教文学》 (*Middle Age Indian Religious Literature*) is at par with Jin Kemu's 《梵语文学史》 (*History of Sanskrit Literature*) and Liu Anwu's 《印度印地语文学史》 (*History of Indian Hindi Literature*). These three works along with others like the series 《东方文化集成》 (*Integrated Oriental Culture*) compiled by Ji Xianlin, 《印度近现代文学史》 (*History of Modern and Contemporary Indian Literature*) by Tang Renhu et al, 《乌尔都语文学史》 (*History of Urdu Literature*) by Li Zonghua and Tang Mengsheng are important works on History of Indian Literature in China.

RESEARCH OF INDIVIDUAL SCHOLARS

1. Contribution of the Pioneers: Laying the Foundation

⁸¹ Xue Keqiao, Tang Mengsheng, Jiang Jingkui, Rakesh Vats, 《印度中世纪宗教文学》 *Middle Age Indian Religious Literature*, Kunlun Press, 2011

At the turn of the 20th Century, China was in the throes of monumental transformation. As she was redefining her engagement with the world, historical bonds with India and similarity of experience in their interaction with the colonial powers triggered a renewed interest in all aspects of India. This was, as it were, the dawn of sustained and systematic study of India in modern China. To that end academic interest in India and her culture was in need of training for which Chinese scholars began to opt for institutions in the West. Scholars who went abroad for training in the 1930s and 40s were coming back and joining the field in the late 1940s and 1950s, such as Ji Xianlin, Jin Kemu, Liu Anwu, and Jin Dinghan. These scholars were the pioneers who laid the foundation for research in the area of Indian literature and art, philosophy and aesthetics; they not only started the process of systematic learning, but also began to groom students who would carry on the task of developing and strengthening the research on Indian culture in China. In a long term collective effort of these pioneers and their students, there have been more than 100 translation works introducing Indian literature in China between 1950-1985. During this period, China witnessed two major waves of translations: the first, during the 1950s and another during the 1980s. During the 1950s there were about 59 publications and more than 50 in the first half of the 1980s itself. Second half of the 1980s and the 1990s together saw publications of over 200 works of translation or compilations of selected works related to India. The most iconic of these pioneers and their academic achievements are listed below:

JI XIANLIN (1911–2009) is the first name in the field of India Studies in China, his knowledge of the ancient Indian languages and his familiarity with the history and culture of India and China, makes his contribution to the establishment and development of India studies in China unparalleled yet. He went to Germany for higher studies, where he also trained in Sanskrit and Pali. After returning to China he was immediately invited to join Peking University as the Head of the Department of Oriental Languages and Literature in 1946. Ji Xianlin also visited India a few times, the first time in 1951 with a Chinese cultural delegation, then he attended the Conference of Asian Countries in New Delhi in 1955, and again in 1978, when he also wrote a book about his travels in India called 《天竺心影》 *Tianzhu Xinxing* or *Impressions of India*.

Ji Xianlin produced a wide range of important works that have facilitated further research in the area of India Studies and laid the groundwork for building a research cell on India in China. Ji Xianlin's works ranged from the origin of the Chinese term for the Buddha to the influence of Rabindranath Tagore on Chinese literature. Being among the forerunners of the field, he was also among the first teachers to groom a number of students in this discipline, students who later went on to become great scholars in their own rights. Ji Xianlin's contribution has not only been in producing great works and training future scholars but he has been instrumental in establishing and strengthening various institutes and societies, leading to the expansion of India Studies in China. For instance in 1946, he became the Head of the Department of Oriental Languages and Literature, in 1978 he was appointed Head of the South Asia institute established in collaboration with Peking University and Chinese Academy of Social Sciences (CASS).

Major Research Works: - Of Ji Xianlin's many works related to India, his translation of *Ramayana* is considered his most representative work. He started the translation during the literary shut down of Cultural Revolution in China, away from public eye, and published it in 1977, soon after Cultural Revolution ended. In 1979, he wrote an essay about *Ramayana*, which talked about the difficulty he faced in both translating Sanskrit poetry to Chinese and also understanding the cultural and social context in which it was written. This essay was titled “罗摩衍那初探” “A Preliminary Investigation of Ramayana”.

Before translating *Ramayana*, in the late 1950s Ji Xianlin had also translated works like Kalidasa's *Shakuntala* (Abhijñanasakuntalam) and the collection of Indian fables *Panchatantra*. Moreover in 1959, his translation of *Shakuntala* was performed on stage in Beijing⁸². These translation works helped the Chinese people gain a deeper perspective of Indian culture and society.

Among other important works, Ji Xianlin's most important contribution towards India-China relations was the annotation of Xuanzang's 《大唐西域记》 *Records of the Western Regions during the Tang Period*. It was a large project initially started by Xiang Da, who couldn't complete it owing to his ill health. The project was revived

⁸² Sen Tansen, Introduction: Ji Xianlin and Sino-Indology, China Report 2012 48:1, p5

and accepted by Ji Xianlin in 1978, who with a group of specialized scholars completed the task in the following 5 years. The annotated book 《大唐西域记校注》 *Annotation of the Records of the Western Regions during the Tang Period* was published in 1985⁸³.

JIN KEMU (1912-2000) was a contemporary to Ji Xianlin and he too was an expert in Sanskrit and Pali. It was together with Jin Kemu that Ji Xianlin managed the Department of Oriental Languages and Literature at Peking University for many years. In 1943, Jin Kemu went to Banaras, India to study Sanskrit and Pali under the guidance of Dharmananda Damodar Kosambi, and the *Upanishad* from Master Jagdish Narayanan Kashyap. After returning to China in 1946, he first taught Sanskrit and history of Indian philosophy at Wuhan University before moving to the Peking University in 1948. Jin Kemu adopted the ancient Indian oral method of teaching, he often recited or sang while teaching the Sanskrit poems, much like the Indian teachers, in effect improving the language sense of his students. He also used the simplest language to explain theories and was very popular among his pupils.

Major Research Works: - In 1945, he completed the compilation of *Summary of Panini's Aphorisms on Sanskrit Grammar*. He wrote several articles following this publication on concepts and grammatical theories in Sanskrit.

18th century onwards, India China relations had developed on the common anti-imperialist feelings, many Chinese scholars during this period wrote articles to show their support towards the Indian National Movement. Soon after his return from India, Jin Kemu too produced important works on Indian philosophy and Mahatma Gandhi. For instance, in 1947 he wrote “Comments on Vedantasara” followed by “Conception in the History of Indian Philosophical Thoughts”, these works helped introducing the main ideas of Indian philosophy to China and opened up avenues where more answers were required. He also wrote a few articles on Gandhi, one was a monograph “Gandhism” published in 1943, and two other articles published in 1983 were “Brief Discussion about the Political Thoughts of Gandhi in South Africa in Early Stage” and “Brief Discussion about Death of Gandhi”.

⁸³ ibid, p6

Among his major works is his translation of Sanskrit work *Meghaduta* in 1956. He also translated popular Sanskrit works like *Bharṭṛhari Śatakātṛaya* in 1982 and *Collection of Ancient Indian Poems* in 1984 etc. Apart from ancient Indian works he translated theoretical works like *Natyasastra*, *Kavya Darpan*, *Dhvani Aloka*, *Kavya Prakash* and *Sahitya Darpan* etc. and compiled them in a book called 《印度古代文艺理论文选》 *Selected Works of Ancient Indian Aesthetics*, which was published in 1980. These texts contributed in improving the understanding of ancient Indian art and literature theories in China. Jin Kemu continued to write many research papers on and about ancient Indian literature like Rigveda, Upanishad, Epic sagas and even Buddhism. In the mid 1980s, he launched a translation project on 《摩诃婆罗多插话选》 *Selected Annotations on Mahabharata*, published in 1987. He also participated in the translation of 《摩诃婆罗多：初篇》 *Mahabharata: Adi Parva* translating the first four chapters of the book, which laid the foundation for translation of the complete Epic in 2005.

LIU ANWU (1930-) is perhaps the most senior Hindi expert in China today, and his contribution to the growth of Hindi Studies in China is unparalleled. In 1951, he was a student of the very first batch of Hindi Studies at the Oriental Department of Languages and Literature, Peking University. During 1954 and 1958, he went to India and studied at Delhi University and Banaras Hindu University. After returning from India in 1958, he started teaching Hindi and History of Hindi literature at Peking University. He started recruiting graduates after himself becoming a professor at the university in 1985 and started teaching advance courses like History of Indian literature, Research on Premchand, and Research on the two great Epics of India.

As one of the first scholars to research on Hindi literature in China, the Translation Association of China awarded Liu Anwu the title of Senior Translator in 2004. He was also President and later Honorary President of China Indian Literature Institute.

Major Research Works: - As a doyen of Hindi literature, Liu Anwu's range of works varies from famous Hindi writers of India such as Surdas, Tulsidas, Premchand etc., the Indian Epic Sagas, Indian Hindi mythology to Rabindranath Tagore and even comparative studies of Chinese and Indian literatures.

His important works include 《现代印度文学研究》 *Research on the Modern Indian Literature (Hindi Literature)* (1980); 《印度印地语文学史》 *Indian Hindi Literature History* (1987); 《普列姆昌德短篇小说选》 *Premchand's Short Stories: 《新婚》 Newly married* (1982), 《如意树》 *All-well Tree* (1983), 《割草的女人》 *The Woman Mowing* (1985); 《印度民间故事》 *Indian Folks Tales* (1984); 《东方文学作品选》 *Selected Works of the Oriental Literature* (1986); 《印度古代诗选》 *Selected Ancient Poetries of India* (1987); 《东方短篇小说选》 *Selected Oriental Short Stories* (1988); 《普列姆昌德短篇小说选》 *Selected Stories of Premchand* (1996); 《普列姆昌德评传》 *Critical Biography of Premchand* (1999), 《印度两大史诗研究》 *Research on the Two Great Epics of India* (2001); 《印度文学和中国文学比较研究》 *Comparative Study of Chinese and Indian literatures* (2005).

JIN DINGHAN (1930-) is a Hindi expert and contemporary of Liu Anwu; he graduated from Peking University's Department of Oriental Languages and Literature in 1955. Jin Dinghan too belongs to the first batch of Hindi students that graduated from the Department of Oriental Languages and Literature. In an interview, Jin Dinghan talks about the early days of India Studies at Peking University, he says: “我们刚开始的时候什么都不知道，只看了一本书：印度走游记，谭云山写的。后来季羨林教我们中印关系史然后有一位印度老师教我们印地语。。那个时候我们有兴趣，觉得印度很有意思，文学很有意思”⁸⁴ “We did not have a lot of information on India, we studied Tan Yunshan's 《印度走游记》. Later, Prof. Ji Xianlin taught us the history of China-India relations, and then an Indian teacher taught us Hindi... those days we had interest, we thought India was interesting, were keen about learning literature”.

After his graduation Jin Dinghan remained at the Department to teach and at the same time he was accepted as a researcher at Chinese Academy of Social Sciences where he also taught Hindi. Even though he never went to India to study, he has visited India many times for delivering lectures at esteemed Indian universities such as Delhi University, Jawaharlal Nehru University, Banaras Hindu University etc. Among his many accolades is the Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship

⁸⁴ As quoted in an interview with the scholar Bihu Ghosh on July 7, 2016 in Beijing. Translated by the scholar.

Award presented to him in 1993. The same year, President of India Shankar Dayal Sharma conferred him the 'World Hindi Honorary Award'. In 2001, the then President of

India, Kocheril Raman Narayanan awarded him the Dr. George Grierson Award for his contributions in teaching and research of Hindi and his contributions towards India-China cultural exchanges.

Major Research Works: - Jin Dinghan has not only produced a lot of Hindi translations, moreover he has produced education and research material for the next generations to use in order to continue the task of literary production. He himself compiled the 《印地语汉语成语词典》 *Hindi Dictionary of Chinese Idioms* in 1988, and participated in the compilation of the 《印地语汉语词典》 *Hindi-Chinese Dictionary* in 2000. He also wrote the book for the 《印地语基础教程》 *Basic Course in Hindi* in the year 1992.

Among his most important works of translations are 《妮摩拉》 *Nirmala* published in 1959 and Premchand's 《罗摩功行之潮》 *Rāmacaritamānas* in 1988, which introduced the Hindu belief in *Rama* to China. He also wrote several papers that helped China understand Hindi literature, for instance his papers titled "Tulasidas, Ramayana and China" and "Tulsidas and Confucius".

2. Contribution of the Second Generation: The Core Group

Interest and Training

The second-generation scholars in China engaging in studies of Indian Culture were all students of the pioneers; they not only established the strong base for research on Indian literature but also introduced many Indian works into the Chinese society and re-created the interest on Indian literature and culture in China. Especially Ji Xianlin and Liu Anwu, personally trained a large number of students, who followed in their footsteps. Many of the students remained at their Alma Mater to continue their specific research or teach subjects that were related to India; some others went to different parts of China to continue their task of spreading and strengthening interest in India in general and in Indian Culture in particular. Few scholars of the second

generation who have made a name for themselves in various fields include Dong Youchen, Wang Shuying, Huang Baosheng, Xue Keqiao, Liu Jian, Wang Bangwei and Yu Longyu etc., most of whom have been trained at Peking University. These scholars have and are continuing to do extraordinary work in developing and consolidating the research of India Studies in China.

DONG YOUCHEN (1937-) is one of the biggest names in the research of Bengali literature of China today. Dong Youchen went to Russia for higher studies where he was introduced to Indian literature and specifically works of Rabindranath Tagore. He initially read Tagore from Russian translations and it was the interest in Tagore's works that forced Dong Youchen to learn the original language of the works. He was a student of China's first Bengali language and Tagore Studies expert, Shi Zhen⁸⁵. Dong Youchen was a Professor at the Party School of the Central Committee of CPC, and he also taught at Peking University and at Shenzhen University. At present he is chiefly engaged with research and translation work, recently he was the main editor of the translation of the *Complete Works of Tagore* published in 2016.

Dong Youchen's focus of research has all along been Rabindranath Tagore but he has also translated other Bengali authors like Manik Bandopadhyay, Sarat Chandra Chatterjee, and Bankim Chandra Chatterjee etc. and also certain other works of Bengali literature.

Major Research works⁸⁶: - Even though Tagore has been a subject of interest in China since early 1900s, most of his works then were translated from their English, Russian or German versions. After Shi Zhen, Dong Youchen was the first to translate Tagore's works from their original Bengali versions. His most important works include 《泰戈尔小说全译》 *Complete translation of Tagore Novels* (7 Vol), 《泰戈尔短篇小说精选》 *Selection of Tagore's Short Stories*, 《泰戈尔诗歌精选》 *Selection of Tagore's Poems and Songs* (6 Vol), Tagore's medium and short novel collection: 《四个人》 *4 People*, 《泰戈尔作品全集》 *Complete Works of Tagore* (18 Vol, 33)(Chief Ed.) 《印度神话传说》 *Legends of Indian Mythology*, he also participated

⁸⁵ Even though Shi Zhen was the first Bengali language and Tagore studies expert in China, her works are very few. She had a difficult personal life especially because her daughter committed suicide during the Cultural Revolution period in China

⁸⁶ List of Works provided by the scholar to Bihu Ghosh

in projects like: 《东方文学史》 *History of Oriental Literature*, 《东方文学词典》 *Eastern Literature Dictionary*, 《外国文学家大词典》 *Foreign Literati Dictionary*, 《印度近现代文学：孟加拉语部分》 *Modern Contemporary Indian Literature: Bengali Section*.

WANG SHUYING (1938-) is a Hindi language expert and renowned scholar of India Studies in China. He is a product of the Department of Oriental Languages and Literature, Peking University and a student of scholars such as Ji Xianlin and Liu Anwu. His main area of research is Indian History, Hindi literature and he also engaged in comparative studies of Chinese and Hindi literature. After graduation he remained at Peking University to teach and at the same time continued his own research on Hindi literature. He completed his first book on Indian mythology while he was also teaching at Peking University. Soon after, in 1978, he decided to leave teaching and engaged in full time research of India Studies at Chinese Academy of Social Sciences (CASS). When cultural exchanges started again between India and China in the reform period (post 1978), Wang Shuying was one of the people selected to go to study in India in the year 1983. He studied at Jawaharlal Nehru University during 1983 to 1985. He joined CASS as a research scholar again after going back to China in 1985.

Major Research Works⁸⁷: - As an expert of Hindi language and Indian History, Wang Shuying has produced numerous important works (above 50) that have been instrumental in introducing India to China and also China to India, as he has also produced several works in Hindi. His works are a remarkable effort towards increasing the understanding about India and also reducing the misconceptions about India in China; his contributions have also been honoured with the 'China-India Friendship Award.

Among his most important works are 《印度各邦历史文化》 *Historical Culture of Indian States*(1982), 《印度民间故事》 *Indian Folktales*(1984), 《印度文化与民俗》 *Indian Culture and Customs*(1989), 《宗教与印度社会》 *Religion and Indian Society*(1995), 《中印文化交流与比较》 *Comparison and Exchanges of China-India Culture*(1995), 《印度》 *India*(1998), 《南亚印度教与文化》 *South Asian*

⁸⁷ List of Works provided by the scholar to Bihu Ghosh

Hinduism and Culture(1999), 《古代中印文化交流》 *China- India Cultural Interaction in the Ancient Period*(2003), 《季羨林论中印文化交流》 *Ji Xianlin on Cultural Exchanges Between China and India* (in collaboration with Ji Xianlin) (2006), 《印度民间故事》 *Indian Folktales*(2006), 《世界文化史故事大系·印度卷》 *World Culture Series: India Volume*(2003), 《走进印度》 *Enter India*(2010). He was also the main editor of works like: 《中印文化交流丛书》 *China India Cultural Exchange Series* (1995).

HUANG BAOSHENG (1942-) is a Sanskrit and Ancient Indian Literature expert. He graduated from Peking University in 1965 as a Sanskrit Major. Today he is a renowned scholar of Ancient Indian Sanskrit literature in China. He retired from Peking University and is at present a researcher at the Institute of Foreign Literature of the Chinese Academy at Social Sciences (CASS), President of the China Foreign Literature Society, and the President of the Indian Literature Research Institute. He received the President's Certificate of Honour Rashtriya Sanskrit Sansthan presented by the President of India in 2011 and also the Padma Shri, one of India's highest civilian honors in 2015.

Major Research Works: - His most important research works include 《印度古代文学》 *Ancient Indian Literature*(1988), 《印度古典诗学》 *Ancient Indian Classical Poetry*(1993), 《摩诃婆罗多:导读》 *A Guide to Mahabharata*(2005), and 《梵语文学读本》 *Sanskrit Literature Textbook*(2010); his important translation works are 《佛本生故事选》 *Selected Buddhist Jataka Tales*(1985), 《摩诃婆罗多》 *Mahabharata*(2005), 《梵语诗学论著汇编》 *Compilation of Sanskrit Poetic Theories*(2008), 《奥义书》 *Upanishad*(2010), 《薄伽梵歌》 *Bhagawat Geeta*(2010).

XUE KEQIAO (1945-) also a student of Peking University's Department of Oriental Languages and Literature. After his graduation he became a researcher at CASS and his main area of research are Indian Literature, Comparative Study of Indian and Chinese literature, and India China Cultural Exchange. Xue Keqiao is also a member of China South Asian Society and Vice Secretary of Xuanzang Research Center.

Major Research Works⁸⁸: - Xue Keqiao is well known scholar of India studies in China today. His most important works include 《剪灯新话及其他》 *New Stories told while Trimming the Wick and other*(1992), 《佛教与中国文化》 *Buddhism and Chinese Culture*(1995), 《中国与南亚文化交流志》 *Records of China and South Asian Cultural Exchanges*(1998), 《西洋记》 *Records of the West*(1999), 《印度教育与科技发展》 *Development of Indian Education and Science & Technology*(2003), 《中印文学比较研究》 *Comparative Studies of China India Literature*(2003). His important translation works include 檀香树 *Sandalwood Tree*(1986), 《普列姆昌德传》 *Biography of Premchand*(1989), 《肮脏的裙裾》 *The Dirty Skirt*(1994), 《古印度吠陀时代和列国时代史料选辑》 *Selection of Historical Works of Ancient India Vedas Period and Kingdom Period*(1998). Other works: 《东方趣事佳话集》 *Collection of Interesting Tales of the East*(Chief Ed) (1992), 《中印文化交流史话》 *Stories of China India Cultural Exchanges*(1998), 《东方神话传说》 *Mythological Stories of the East* (Ed) (1999). He also participated in works such as 《印度》 *India* (1988), 《简明难呀中呀百科全书》 *Concise Encyclopaedia of South & Central Asia* (2004).

YU LONGYU (1946-) was a Hindi Major student at Peking University's Department of Oriental Languages and Literature through 1965 to 1970. However during those years, China was going through the Cultural Revolution (1966-1976) and so classes were irregular and often interrupted. After his graduation Yu Longyu remained at Peking University to teach at the Department of Oriental Languages and Literature, he taught there till 1984. During this period of nineteen years (five years of studying and then fourteen years of teaching) at the university, during this period of nineteen years, Yu Longyu studied under the guidance of several senior teachers including Ji Xianlin, Jin Kemu, Yin Hongyuan, Liu Anwu, and Jin Dinghan.⁸⁹ His main areas of research are Indian Literature, Indian Culture, China India Cultural Exchange, China India Comparative Literature, and China India Relations.

In 1984, due to personal reasons, Yu Longyu had to move to Shenzhen University. While in Shenzhen University, he taught Hindi literature in an Eastern literature

⁸⁸ List of Works provided by the scholar to Bihu Ghosh

⁸⁹ According to interview with scholar, Bihu Ghosh on July 23, 2016 at Shenzhen University.

course, he also taught India related courses like “Analyzing *Manusmriti*”, “History of Indian Culture”, “Comparative Study of Indian and Chinese literature” etc. in various different departments, before the specialized department called Center for India Studies (CIS) was established in 2005 with Yu Longyu as the Head.

Since the establishment of Center for India Studies, he has produced a lot of work himself and at the same time, trained a large number of scholars. These efforts are systematically strengthening the future generation of India Studies scholars in China and producing extraordinary results in development of India studies in China.

Major Research Works: - Yu Longyu has produced a wide range of works related to India, some of the important ones are: 《中印文学关系源流》 *Origin and Development of Sino-Indian Literary Relations* (1987), 《中国印度文学比较》 *Sino-Indian Comparative Literature* (2001), 《东方文学史》 *History of Oriental Literature* (Chief Ed) (2001), 《梵典与华章：印度作家与中国文化》 *Indian Classic Works and Chinese Classics-- Indian Writers and Chinese Culture* (2004), 《中国印度诗学比较》 *Comparative Studies on Sino-Indian Poetics* (2006), 《印度文化论》 *The Theory of Indian Culture* (2008), *Appreciation Dictionary of Foreign Dramas: Ancient Volume*, 《泰戈尔作品鉴赏辞典》 *Appreciation Dictionary of Rabindranath Tagore's Works*(Chief Ed) (2011), etc.

LIU JIAN (1949-) is a professor at the National Institute of International Strategy, the Chinese Academy of Social Sciences (CASS) and adjudicator of the Chinese National Social Science Funds. He graduated from the English Section, the Department of Foreign Languages and Literature, Shanxi University at Taiyuan in 1977. He did his M. A. in the area of Indian literature at Peking University in 1981. He was a Ford Foundation fellow with the Department of South Asian Studies, the University of Wisconsin at Madison from 1988 to 1991. His special fields of expertise are Indian and South Asian Studies. His research on India is mostly focused on Indian literature and culture. In an interview with the scholar he mentioned that his interest in Indian literature developed through readings of Rabindranath Tagore and so a lot of his works are focused on Tagore. He was vice editor-in-chief of *South Asian Studies*, a journal sponsored by both the Chinese Association for South Asian Studies and

National Institute of International Strategy, CASS for nearly 20 years. He is now one of the Chinese Editors-in-chief of the China-India Classics Translation Program.

Major Research Works: - Liu Jian's area of expertise are Indian and South Asian Studies. His main publications include 《印度文明》 *Indian Civilization* (co-authored) (2004, 2008); 《孟加拉国》 *Bangladesh* (2010); *On Gitanjali: Writings on Indian Culture and Literature* (2016). He has also published a number of research papers in both Chinese and English, including "Rabindranath Tagore in China", "Rabindranath Tagore's Visit to China in 1924 Reconsidered", "On Gitanjali", "Rabindranath Tagore's Engagement with the Soviet Union", "Indian Studies in China". He was recently vice editor-in-chief of and contributor to the *Encyclopedia of China-India Cultural Contacts* (2016). He has also translated books such as *Glimpses of Bengal*, *The Religion of Man*, *The Argumentative Indian*, *Muna-Madan*, *Chemmeen*, etc.

WANG BANGWEI () a student of Ji Xianlin, Wang Bangwei is a renowned scholar and an expert on India and Buddhist studies. In 1982, he finished his masters from South Asia Institute of Chinese Academy of Social Sciences and Ph.D in Sanskrit from Peking University in 1987. During 1982 and 87 he was a research assistant at CASS and after his Ph.D. he joined Peking University to teach. Since 1992, he is a Professor at the Department of Oriental Languages and Literature and Head of the India Studies Center at Peking University. His area of research is Sanskrit literature, Chinese Buddhism and related literature, history of Indian and Chinese Buddhism, history of India-China cultural relations etc. He is also a member of the Nalanda Mentor Group working on a project to re-establish a new Nalanda institute in India.

Major Research Works: - His works are mainly on the history of Chinese Buddhist pilgrimage, especially the accounts of Xuanzang and Yijing, and Sino-Indian cultural relations. Since 1985, he has published a large number of books and articles, in and outside China, at places like India, Germany, France, Sweden, Japan and Estonia. One of Wang Bangwei's most important contributions is the *Dictionary of Oriental Culture*. His other works include 《佛经故事选》 *Selection of Buddhist Tales* (1985), 《大唐西域求法高僧传校注》 *Notes of the Monk that went to the Western Region seeking Dharma in the Great Tang Dynasty* (1988), 《佛教史话》 *History of*

Buddhism (1991), 《南海寄归内法传校注》 *Notes on 'Dharma in Buddhist Countries- Sent from the South Sea'* (1995), 《唐高僧义净生平及其著作论考》 *Life of Tang Dynasty Monk Yijing and his works* (1996), 《东方文学研究集刊》 *Research of Oriental Literature* Vol. I to Vol. VIII (2003-2016), 《南海寄归内法传研究》 *Research on 'Dharma in Buddhist Countries- Sent from the South Sea'* (2003), 《佛经故事选》 *Selection of Buddhist Tales* (2007), 《泰戈尔与中国》 *Tagore and China* (2010), 《季羨林先生与北京大学东方学》 *Ji Xianlin and Oriental Study in Peking University* (2011), etc.

3. Contribution of the Third Generation: Continuing Momentum

The third generation of scholars, are those born during the late 1960s and trained during the 1990s. Although this period saw more favourable conditions as compared to the earlier times with respect to resources and opportunities available but given the speed of China's economic progress, the attitude of the students in general was less inclined towards research and more towards making money. Jiang Jingkui confirmed that China "is progressing at such a rate, but there are drawbacks, like emphasis on research is less... most of my contemporaries are about making money."⁹⁰ However, during this period, consolidation of a lot of work on Indian society and culture took place because scholars from the two earlier generations continued to do research and produce extraordinary work and at the same time trained the students. Therefore, three generations of scholars were working together to produce numerous published works on Indian culture and literature. It is in this very productive phase that the scholars of the third generation came to maturity and started to make their mark: Most prominent scholars of the third generation are listed below:

JIANG JINGKUI (1966-) a graduate from Peking University batch of 1996. His main area of research is Hindi literature, Indian culture and religion. Jiang Jingkui holds the first Ph.D. in Hindi in China and is the only professor in his Department. He is one the few people of his generation of India Studies students who has devoted his life to research. Initially a student of Liu Anwu, Jiang Jingkui has received guidance from scholars of both the first and the second generation of scholars, he says "that way I have been very lucky. I used to often visit Prof. Ji Xianlin or Prof. Jin Kemu, we used

⁹⁰ As quoted in an interview with scholar, Bihu Ghosh on July 7, 2016 at Beijing

to talk for two hours at a time or more. I was very young then. All these people of the first and second generation were my teachers”⁹¹.

After three years of Hindi learning at Peking University, he went to India for two years, first to Santiniketan, Visva Bharati and then to Jawaharlal Nehru University. Later he also studied China-India relations and developed an interest in the area, thereby continuing his research in this field. In 2007, he was awarded for his contributions to Hindi research.

Major Research Works: - Jiang Jingkui began to produce works since the late 20th century or beginning of 21st century. His most important works include 《印地语戏剧文学》 *Literature of Hindi Drama* (2002), 《泰戈尔文学作品研究》 *Research of Tagore's Literary Works* (2003); he also edited works like 《印度文学文化论》 *Theory of Indian Literature and Culture* (2000), 《印度文学研究集刊》 *Research of Indian Literature Periodical* Vol. 5 (2002), 《印度文学研究集刊》 *Research of Indian Literature Periodical* Vol.6 (2003).

WEI LIMING (1965-) completed her graduation from Peking Normal University, and did her masters and Ph.D. from Peking University. She is also trained by both first and second-generation scholars like Liu Anwu, Dong Youchen etc. Her area of research is mainly Tagore, Indian contemporary literature and Research of Oriental literature. She is the editor-in-chief of *Journal of Eastern Literature Studies*. She has been awarded for educational technique innovation in Beijing city, for character education, and first-grade achievement in teaching from Peking University.

Major Research Works: - her representative work is 《“万世的旅人”泰戈尔》 *Traveller around the World—Tagore*, she has also co-written books like 《泰戈尔文学作品研究》 *Research of Tagore Literary Works*, 《中印文学比较研究》 *Comparative Study of Indian and Chinese Literature*, etc. and has participated in works like 《泰戈尔于中国》 *Tagore and China*.

CHEN MING (1968-) is also a product of Peking University, he was trained by Liu Anwu and later also started working with Wang Bangwei. Chen Ming's main area of

⁹¹ As quoted in an interview with scholar, Bihu Ghosh on July 7, 2016 at Beijing

research is history of cultural communication between China and Central & South Asia in the Medieval Period, he has also done a research on Indian medical text *Siddhasara*. Now a Professor at Peking University, he continues to teach and research on Buddhist literature, the influence of ancient Indian literature on China, literature related to the Silk Route, and manuscripts from Dunhuang and Turfan etc.

Major Research works: - Chen Ming's main works include 《印度梵文医典〈医理精华〉》 *On the Sanskrit Medical Book Siddhasara*(2002), *Medical Manuscripts Discovered in Dunhuang and Western Regions: Foreign Medicine in Medieval China*(2005), 《敦煌出土胡语医典〈耆婆书〉研究》 *A Study on Sanskrit Text of Jivaka-pustaka from Dunhuang*(2005), 《中古医疗与外来文化》 *Foreign Medicine and Culture in Medieval China* (2013), 《文本与语言：出土文献与早期佛经比较研究》 *Texts and Languages: A Comparative Study on Some Manuscripts Unearthed from the Silk Road and Early Chinese Buddhist Canon* (2013).

SUMMARY

The shaping of Indian literature in China during the period of 1950-2010 has seen a relatively uneven growth conditioned by China's various domestic, international and India-China bilateral factors. Literature in China was on the whole affected by factors such as literary and other domestic movements along with changes in international relations (with Tibet or the Soviet, or America, etc.), which guided the literary production and criticism along the ideals of Mao Zedong thought and sentiments of nationalism. Literature considered unsuitable for readers or the kind that would affect China's progress were often banned or highly criticized and writers were criticized and even made into examples. India- China bilateral relations also saw ups and downs during this period, from being very friendly and supportive during the 1950s to unfriendly and difficult after the 1962 border clash to friendly again from the late 1970s onwards. Owing to a combination of all such factors, every period in China has produced, translated and done research on the kind of literature that was acceptable at a given point of time; therefore China's experience of and encounter with literature, both Chinese and foreign, has been unique in every phase within the period of 1950-2010. Study and research of Indian literature has not been an exception as it has also

been affected by all these factors, and the effect has been reflected in the research and translations of Indian literature in each period.

During the period of 1950 to 2010, Indian literature in China was nurtured and strengthened by scholars over several generations. The giants of Indian literature in China such as Ji Xianlin and Jin Kemu laid the foundation for research in various aspects of Indian Culture by producing several important works that served as tools for research; they also groomed a large number of scholars like Huang Baosheng, Jin Dinghan, Xue Keqiao, Liu Anwu, Wang Shuying, Yu Longyu etc., who continued to consolidate their works and contributed towards developing interest in Indian literature in China.

In the course of these 60 years chosen for this study, although there is an overall development in India related studies, particular areas have received more interest and produced more work as compared to other areas. Tagore has been an area of interest in China since he first attracted the international attention in the aftermath of award of Nobel Prize for literature in 1913. He has since then been a major area of interest and perhaps the most researched area of Indian literature in China. Major contributors in Tagore Studies have been Shi Zhen, Bai Kaiyuan, Dong Youchen, Liu Jian, Wei Liming etc.

Ji Xianlin, Jin Kemu, Huang Baosheng etc. have built a strong Sanskrit research in China. Owing to China's history with Buddhism, research on ancient Indian literature, mostly in Sanskrit and Pali has gradually attracted a lot of interest among scholars and a substantial amount of work has been produced in the area. The scholarship on Sanskrit literature not only included translations but also research on various aspects of Sanskrit literature, especially Sanskrit poetics.

Hindi research in China is another branch of Indian literature that has gained popularity since the establishment of the People's Republic of China. Initiated by Jin Kemu, the section of Hindi studies within Department of Oriental Languages and Literature has produced several scholars who have translated many Hindi literary works into Chinese. One of the biggest names, Liu Anwu has produced a remarkable number of translations of literary works, especially works of Premchand. Liu Anwu

has also trained a large number of scholars such as Jiang Jingkui, Wei Liming etc. who too have made a name for themselves in the field.

An area of Indian literature that has grown rapidly in the last decades to match any of the above mentioned research areas, is the Indian English literature. Owing to the general growth in interest towards learning English in China, a large number of renowned Indian English authors such as M.R Anand, R.K Narayan, Raja Rao etc. and their works became very popular. By the 21st century there was a considerable growth in the interest and development of Indian English literature and hence a rise in scholars taking up research in this area.

The significant factor about the development of Indian literature and culture in China, however, is that it was initiated by the efforts of a few scholars and developed through these years as a collective effort. Scholars who established the programs in and around the 1950s not only taught their subjects but also carried on research to develop interest and awareness about Indian society and culture in China. Soon enough, there were two and thereafter three generations of scholars working simultaneously on translation projects and undertaking research on various aspects of Indian literature. The most distinct example is that of Ji Xianlin, Wang Bangwei, and Chen Ming, three generations of scholars of ancient Indian literature and more specifically Buddhist literature in China. It is a joint effort of scholars of three generations and their relentless hard work that has erected a strong research base of Indian literature in China today. Currently, not just the above-mentioned major areas of research, but even research on other areas such as smaller Indian language groups, religion and customs, folk literature etc. are gradually being introduced and gaining popularity in China's academic circle.

Chapter V: Research on Indian Literature:

Institution Building

Interactions between India and China have gone on for thousands of years. Indian monks went to China as early as the 1st century CE with Buddhist teachings, in their quest to spread Buddhism; Chinese monks too came to India in search of Buddhist scriptures and went on to translate them into Chinese.¹ In the 3rd century CE, Chinese monks began to travel west to learn more about Buddhism and *dharma*. In 260, Zhu Shixing reached Khotan which being near India had a lot of Indian population; he found a Sanskrit sutra there and sent it to China while he himself remained in Khotan. Twenty years later, Dharmaraksa² went to the Western Regions in search of sutras, he took 165 of them back to China; translated and taught them in places like Chang'an, Dunhuang etc. Kumarajiva³ went to India with his mother to study *dharma* in the 4th century CE. When he returned four years later, Yao Xing (366–416), Emperor of Later Qin invited him to Chang'an and gave him the title of 'Teacher of the State'⁴. Kumarajiva set up a translation workshop in Chang'an, where he translated over 300 volumes of sutras, accepted disciples and had more than 3000 followers and he preached Buddhist teachings. These monks were the pioneers who laid the foundation of research and translation on Indian texts in China. Over the centuries, this effort at understanding and studying Indian culture became enriched by individual as well as institutional initiatives.

It is well documented that many monasteries in China undertook systematic and sustained projects of translation and interpretation of Buddhist and some Indian philosophical and literary texts. For instance, according to records, the renowned 白马寺 *Baimasi* or The White Horse Temple was established in Luoyang by Emperor Han Mingdi of the later Han to house the Indian Buddhist monks Kasyapa Matanga⁵ and

¹ Details on India China interactions based on Buddhism can be found in Chapter I

² Dharmaraksa (231-308 or 239-316 CE) also known as Dunhuang Bodhisattva, was a monk-translator in Western Jin Dynasty . He was born in Dunhuang and became a monk at the age of eight. It is believed that he took the name of his Indian Master.

³ Kumārajīva (343-413 CE) was born in Xinjiang but he was an Indian by origin as his ancestors were Indian Brahmins, his father, Kumārāyana had moved to China and was appointed the royal priest in the court of the King of Qiuci (now Kuqa, Xinjiang).

⁴ Encyclopedia of India-China Cultural Contacts, vol II, New Delhi: Public Diplomacy Division, Ministry of External affairs, GOI, 2014, p4

⁵ Kāśyapamātanga (1st century CE) or Kasyapa Matanga, also known as Shemoteng in Chinese, was believed to be one of the first Indian Buddhist monks to translate Sutras and introduce Buddhism in

Dharmaratna⁶ whom he invited from India in 68 CE; they lived and translated Buddhist scriptures at the temple. 草堂寺 Caotang Temple is the earliest Translation Institute of Buddhist Scriptures in the history of Chinese Buddhism. Situated in Shaanxi province, this temple was originally known as Da Temple. In the later Qin Dynasty (401 CE), Emperor Yao Xing invited Kumarajiva, an eminent Indian monk to Chang'an and arranged for him to live in the temple to translate Buddhist scriptures. From then on, the temple was named Caotang Temple. 大兴善寺 Daxingshan Temple established in Xi'an during the Jin Dynasty was one of the three greatest translation institutes for Buddhist scriptures in Chang'an and also the birthplace of Chinese Buddhist Tantrism. Many famous translators of Buddhist scriptures from India such as Dharmagupta⁷, Jnanagupta⁸ etc. came and worked there.

As Buddhism began to receive imperial patronage by 68 CE, several emperors, including Emperor Yao Xing mentioned above, gave active encouragement and allocated resources to carry out massive workshops of translation involving hundreds of monks. There are records that show that the processes involved not only became more and more perfect thus transforming translation into a discipline, but also gave rise to further theories of translation. For instance by the 4th century CE, eminent scholar Dao An⁹ had developed the 五失本, 三不易 *Wu Shi Ben, San Bu Yi* theory of translation; *Wu Shi Ben* implied that the translator could delete the repeated trivial words in the original Buddhist texts to make it fit into the Chinese linguistic pattern and taste; the *San Bu Yi* indicated the three different types of situations usually encountered by the translators. As has been argued by scholars, “this theory deeply influenced the later generations of translators as well as new theories that used this

China. According to the Biographies of Eminent Monks, Kāśyapamātanga was originally from Majjhimdesa (central India) and later travelled to various places, teaching and explaining the Mahayana and Theravada classics that he was an expert in.

⁶ According to legends, Dharmaratna (1st century CE) or Dharamarakṣa also known as Zhufalan in Chinese, was one of the first Indian Buddhist monks to translate the Sutra and introduce Buddhism in China. According to the Biographies of Eminent Monks, Dharmaratna was originally from Majjhimdesa (central India), he travelled and taught with Kāśyapamātanga at Greater Yuezhi.

⁷ Dharmagupta (unknown-619 CE) also known as Damojiduo in Chinese was originally a kshatriya from South India. He was an Indian Buddhist monk who travelled to many places in various countries and later went to China in Sui Dynasty to translate sutras and spread Buddhism.

⁸ Jñānagupta(523-600 CE or 527-604 CE) also known as Shenajueduo in Chinese was an Indian monk and translator who went to China in the late Northern and Southern Dynasty. He was originally from Gandhara (in present-day Peshawar and Rawalpindi area of Pakistan) in North India and belonged to Kshatriya caste.

⁹ Dao An (312-385 CE), was born in a family of Confucian scholars in Eastern Jin Dynasty. He became a monk at the age of twelve. He critically examined the earlier Chinese translations of Buddhist texts and compiled commentaries to elaborate on the inner meanings of the Buddhist doctrines

theory as a foundation to build upon. For instance, the famous essay named *Bianzhenglun* (Theory of Syndrome Differentiation), written by Yan Cong in early seventh century AD, first approved the theory of *Wu Shi Ben, San Bu Yi* put forward by Dao An; Yan Cong¹⁰ then developed the theory of Ba-bei (The Theory of Eight Requirements) for Buddhist translators to follow which included comprehensive requirements of both psychological quality, such as aim, manner and style, and, professional quality such as knowledge, scope and the nature of writing”.¹¹

It can, therefore, be argued that the history of institution building in the research on Indian literature has its roots in the India China cultural interaction of the ancient period. Through greater part of the first millennium and well into the second millennium this institution building exercise continued and became strengthened through consolidation of and preservation of translation methodology, documents. However, as the Buddhist interactions became weaker by the 11th century i.e. towards the end of Song Dynasty, the institutions undertaking research and translation of Indian literary and philosophical texts dissipated. In fact, after the Ming period the records seem to find no mention of such projects as the dust of time gathered on the interactions between these two civilizations.

INDIA STUDIES IN MODERN CHINA: INTEREST, RESEARCH AND INSTITUTIONS

Towards the end of the 19th century, there was a new kind of interest towards India due to which ‘India studies’ began to grow again; both the countries were facing similar western domination, Chinese intellectuals like Liang Qichao, Sun Yatsen, Kang Youwei etc. began to pay attention towards Indian politics, society, and economy in order to learn from India’s experience. Gradually this need grew into an interest in various other areas like culture, history, politics etc. and eventually the scope of research increased, shaping a relatively complete discipline.

¹⁰ Yan Cong’s (557-610 CE) common surname was Li and he was from Zhao County. He came to Beijing on the emperor’s command to compile Catalogue of Scriptures. In 606 CE he was in charge of the royal translation organization and translated over 100 fascicles and 23 books.

¹¹ Mitra Sabaree, “Difference in Similarity OR Similarity in Difference: Translating to/ from Chinese interculturally”, Singh Shailendra Kumar and Dasgupta Aparupa (Ed.), Translation: Try Thy Metaphor (A Festschrift in Honour of Prof. Udaya Narayana Singh), New Delhi: Lakshmi Publishers & Distributors, 2017, p240

It is only in the 20th century that initiatives towards systematic study of Indian culture began in China. Prominent centers devoted to the study of Indian culture and philosophy began to be established. For instance, the Department of Oriental Languages and Literature was established in Peking University, the South Asia Institute in CASS, this could certainly be considered the beginning of modern Indian studies in China. Gradually, institutes and research centers for Indian studies began to crop up and develop in other educational institutions too. Xu Jishang¹² started a course on Indian philosophy at Peking University in the year 1916. Liang Shuming also taught Indian philosophy there during the period from 1917 to 1924. In 1922, after returning from abroad, Tang Yongtong started teaching the history of Chinese Buddhism and Indian Buddhism among other courses¹³. Chen Yinque returned to China after studying Sanskrit and Pali abroad and began teaching too¹⁴.

A number of Chinese scholars came to India during the early 20th century to learn in Indian seats of education, these scholars included Xu Jishan who came to India in 1919, Xu Dishan in 1926 and again in 1934, Jin Kemu in 1941, Wu Xiaoling in 1942, Xu Fancheng in 1942, Chen Hansheng in 1944, Chang Renxia 1945, Chen Hongjin in 1945 etc. Such scholars got absorbed into teaching when they returned back to China, thus leading to the growth and development of India studies in China. In 1946, the Department of Oriental Languages was established at Peking University, which started courses on Indian languages.

Rabindranath Tagore's visit in 1924, among other things had prompted the establishment of Sino-Indian Cultural Society in 1930s. Due to efforts made by Tan Yunshan, Cai Yuanpei, Tai Chitao and Tagore etc. Sino- Indian Cultural Society was founded in 1934 in India with Tagore as the chairman and at Nanjing in 1935 with Cai Yuanpei as the chairman. Establishment of this society meant more exchanges, scholarships and library for both sides. Under the influence of the Sino-Indian Cultural Society, China institute was founded in Visva Bharati in 1937, which became

¹² Xu Jishang (1891-1953) became a lecturer at Peking University in 1913, he taught Indian Buddhism, Indian Philosophy etc. However due to health issues he had to leave teaching in 1917.

¹³ Wang Bangwei, “北京大学的印度学研究—八十年回顾” “*Beijing Daxue de Yinduxue Yanjiu: 80 nian huigu*”, Journal of Peking University (Humanities and Social Sciences), No.2, 1998, General No. 186, Vol.35. p 100

¹⁴ Encyclopedia of India-China Cultural Contacts, vol II, New Delhi: Public Diplomacy Division, Ministry of External affairs, GOI, 2014, p 14

a major institute for accepting and training Chinese students in India. For instance, scholars like Wu Baihui,¹⁵ Fafang,¹⁶ Bazhou, Yang Yunyuan¹⁷ etc.

During the 1940s, there were also scholars like Jin Kemu, Xu Fancheng, Wu Xiaoling, Chen Hongjin, Chang Renxia, etc. who visited India for academic purposes; many of them later went on to become important scholars of India studies in China, who in turn trained others in their specific subjects leading to a growing number of students and researchers in the field of India studies in China. Ji Xianlin studied Sanskrit and Pali in Germany during 1935 to 1941 and continued to research there through 1943-1945.¹⁸ When he returned to China, he was appointed as the Head of the Department of Oriental Languages and Literature established at Peking University in 1946.

The National Specialized College of Oriental Languages (NSCOL) was established in 1942 in Yunnan. There, Hindi was introduced for the first time as a course in China. This was also the first time an Indian language was introduced into the curriculum of an institute in China. In the year 1949, NSCOL was incorporated into the Department of Oriental languages at Peking University.

INSTITUTION BUILDING AFTER THE ESTABLISHMENT OF DIPLOMATIC RELATIONS IN 1950: AN OVERVIEW

After the establishment of People's Republic of China in 1949 and the establishment of diplomatic relations between India and China in 1950, both countries entered a phase of independent development. The 1950s is often referred to as the 'honeymoon period' for India studies in China. In this period, modern Indian studies witnessed

¹⁵ Wu Baihui came to India in 1941 and studied in Visva Bharati till 1948 majoring in Indian philosophy, Indian Buddhism, Indian history, Sanskrit etc. including classical philosophies of religions such as Buddhism and Hinduism. Wu Baihui returned to China in 1952 and began to teach Hindi at Peking University.

¹⁶ Fa Fang arrived in India in 1942. He studied Pali, Sanskrit and English while teaching at Cheena Bhavan, Visva- Bharti and Mahabodhi Society. He left India for Ceylon(present day Sri Lanka) in 1943, to further study Pali and Southern Buddhism classics. He returned to India in 1946 at the invitation of Tan Yunshan, the Dean of Cheena Bhavan, Visva-Bharati University to teach Buddhism in 1946. He returned to China in 1947.

¹⁷ In 1946, with the help of Tan Yunshan, Yang Yunyuan became a visiting scholar of the Cheena Bhavan, Visva-Bharati University. During this stay, he studied Indian culture, religion and language under the guidance of scholars like Prabodh Chandra Bagchi etc.

¹⁸Ji Xianlin studied in Germany from the year 1935 to 1941. He studied Sanskrit, Pali and Tocharian at Georg-August-University of Goettingen, Germany.

unprecedented development in China, the scholars of the two countries made frequent exchange visits.

The establishment of diplomatic relations between the two countries in 1950 provided a favorable environment for academic research. There was exceptional growth in works produced and new opportunities for research during this period. Chinese students like Liu Anwu, Liu Guonan etc. were accepted in Delhi University and Banaras Hindu University to study during this period. Scholar who went to India or other places like Russia or Germany etc. in the 1930s or 40s began to return to China, these scholars played a major role in research of Indian languages, literature, philosophy, history, art etc. Scores of Indian texts were translated and published in China during this period. 《印度短篇小说集》 (*Collection of Indian Short Stories*)¹⁹, 《我的童年》 (*My Boyhood Days*)²⁰, 《安纳德短篇小说选》 (*Selected Short Story of MR Anand*)²¹, 《吉檀迦利》 (*Gitanjali*)²², 《印度民间故事》 (*Indian Folktales*)²³, 《沙恭达罗》 (*Shakuntala*)²⁴, 《云使》 (*Meghaduta*)²⁵, 《龙喜记》 (*Nagananda*)²⁶, 《孟加拉民间故事》 (*Folktales of Bengal*)²⁷, 《嫁不出去的女儿》 (*Arakshaniya*)²⁸ etc.

With the promotion of India's international status and the development of India-China relationship, the Chinese government had been increasingly aware of the importance of research on India. In 1955, the Department of Philosophy and Social Sciences of CAS (China Academy of Sciences)²⁹ was established, it also engaged in Indian history and culture research. Beijing Broadcasting Institute (today the Communication

¹⁹ Yuan Ruo (Tr) Krishan Chandar, 印度短篇小说集 *Collection of Indian Short Stories*, 上海潮峰出版社 Shanghai Chaofeng Publishing House, 1953

²⁰ Jin Kemu (Tr) Tagore Rabindranath, 我的童年 *My Boyhood Days*, People's Literature Publication, 1954

²¹ Hou Junji (Tr) Mulk Raj Anand, 安纳德短篇小说选 *Selected Short Story of MK Anand*, Shanghai Literature and Art Publishing House, 1955

²² Xie Bingxin (Tr) Tagore Rabindranath, 吉檀迦利 *Gitanjali*, People's Literature Publication, 1955

²³ Xie Bingxin (Tr) Anand Mulk Raj, 印度民间故事 *Indian Folktales*, Young Children's Publishing House, 1955

²⁴ Ji Xianlin(Tr) Kalidasa, 沙恭达罗 *Shakuntala*, 1956

²⁵ Jin Kemu (Tr) Kalidasa, 云使 *Meghaduta*, People's Literature Publication, 1956

²⁶ Wu Xiaoling (Tr) King Harshavardhan, 龙喜记 *Nagananda*, People's Literature Publication, 1956

²⁷ Xu Dishan (Tr), 孟加拉民间故事 *Folktales of Bengal*, Shanghai Commercial Publishing House, 1956

²⁸ Shi Zhen (Tr) Chatterjee Sarat Chandra, 嫁不出去的女儿 *Arakshaniya*, 1956

²⁹ The department of Philosophy and Social Sciences was eventually separated from China Academy of Sciences and made into Chinese Academy of Social Sciences in the year 1977

University of China) was established in 1959³⁰. It offered Majors in Indian languages like Bengali, Urdu, Tamil, Hindi, etc.

Interaction or exchange ceased altogether when the 1962 border clash broke out between India and China. Political relations became severely strained and cultural exchanges between the two countries also suffered. China's domestic situation deteriorated since 1966 after the Cultural Revolution was launched by Mao Zedong in China; it was a sociopolitical movement that wanted to get rid of all capitalist remnants from the Chinese society and re-impose the ideology of Mao Zedong thought, establish domestic order in China. During this period China was cut off from the rest of the world and all things literature was brought to a standstill³¹.

INSTITUTION BUILDING DURING THE REFORM PERIOD

India China cultural interaction began to pick up after 1978 and gained momentum in the 1980s after the normalization of India-China relations.

The South Asia Institute (SA Institute) established in 1978 was jointly operated by Peking University and CASS. This institute headed by Ji Xianlin mainly engaged in research in areas of politics, economy, history, culture, religion, philosophy, language and literature of South Asia.³² In 1979, it produced the first academic journal for studying South Asia issues entitled 'South Asia Studies'. Following which, Sichuan University established the quarterly periodical called 'South Asia Studies' and the Yunnan Academy of Social Sciences produced 'Southeast Asia and South Asia Studies'. The publication of these academic journals was also instrumental in strengthening the study of Indian philosophy and culture in China.

In the mid 1980s, SA Institute gave birth to two institutions; CASS independently established the Institute of South Asia and Southeast Asia and the original members

³⁰ The Communication University of China (CUC) i.e. 中国传媒大学 Zhongguo Chuanmei Daxue is a university in Beijing, China. It was formerly known as the Beijing Broadcasting Institute (BBI) or 北京广播学院 Beijing Guangchuan Xueyuan, it was established in 1954.

³¹ Cultural Revolution and its effects on literature has been discussed in Chapter III

³² Encyclopedia of India-China Cultural Contacts, vol II, New Delhi: Public Diplomacy Division, Ministry of External affairs, GOI, 2014, p886

of SA Institute in Peking University were incorporated into the Department of Afro-Asian Studies and Department of Oriental Languages³³.

Chinese Academy of Social Sciences (CASS) also signed an exchange and cooperation agreement³⁴ with the Indian Council of Social Science Research (ICSSR) to hold regular academic conferences in both countries. In May 1988, a cultural cooperation agreement was signed to initiate the implementation of cultural exchange programme covering a range of academic fields like arts and archeology. It has been argued extensively that Prime Minister Rajiv Gandhi's visit in December 1988 was a milestone in ushering in a new era of India-China academic cooperation since the number of academic conferences increased and visits of scholars between the two countries became more frequent, strengthening the research and study on one another. Owing to the cultural agreement signed in 1988, among other things, cooperation between the two countries in the fields of culture and art, education, etc. became more frequent and exhaustive. It encouraged exchange visits of writers, artists, scholars, and specialists, and of official and cultural delegations. The two countries agreed to grant scholarships and facilities to students of the other country to study and research, exchange visits of professors and specialists for delivering lectures, carry out study tours and conduct special courses, exchange books, materials and other publications in the field of education etc. The countries agreed to translate and publish outstanding works of literature and art of each other's country, and exchange books, periodicals and other materials on culture, literature and art.³⁵

The 21st century brought further development in the field of India Studies in China. In 2003, Prime Minister Atal Bihari Vajpayee visited China and the two countries signed a bilateral educational exchange programme agreement³⁶, which included exchange of scholars, teachers training, exchange of Hindi and Chinese teachers, mutual recognition of degrees, exchanges between institutions etc. Indian Council for Cultural Relations initiated and implemented cooperation with Chinese Academy of

³³ Encyclopedia of India-China Cultural Contacts, vol II, New Delhi Public Diplomacy Division, Ministry of External affairs, GOI, 2014, p886

³⁴ *ibid*

³⁵ Encyclopedia of India-China Cultural Contacts, vol II, New Delhi Public Diplomacy Division, Ministry of External affairs, GOI, 2014, p 971

³⁶ The documents signed between India and China during Prime Minister Atal Bihari Vajpayee's visit to China can be accessed at <http://www.mea.gov.in/bilateral-documents.htm?dtl/7692/Documents+signed+between+India+and+China+during+Prime+Minister+Vajpayees+visit+to+China> (on July 4, 2017)

Social Sciences, Peking University, Fudan University, Peking University, Jinan University, Yunan University, Guangdong University of Foreign Studies and other institutions of higher studies in China. Several central universities of India like Jawaharlal Nehru University, Delhi University, Visva Bharati, Jamia Millia Islamia signed Memorandum of Understanding (MOU) with Chinese universities such as Peking University, Fudan University, Shenzhen University, Jinan University, and Yunan University. The objective of these agreements and MOUs was to conduct joint researches, participate in one another's academic meetings and seminars, exchange information and academic material, organize academic programmes, exchange faculty members, administrative managers and coordinators and conduct joint cultural activities. In other words, these bilateral mechanisms went a long way in facilitating and consolidating institution building in both the countries.

In 2004, Peking University started a Bengali course. Beijing Foreign Studies University set up the majors in Hindi and Urdu successively in the year 2006 and 2007. Xi'an International Studies University opened the Hindi major in 2006. Yunnan University of Nationalities, Guangdong University of Foreign Studies and Shanghai International Studies University opened Hindi major in the year 2011. In the aspect of research institutions, Center for Indian Studies was established at Peking University in 2003, South Asia Institute set up in 2009 and Center for South Asian Studies founded in 2012, gathering a research team with multilingual and interdisciplinary capability. In January 2013, the Peking University South & South-East Asian Studies was created. Moreover, some South Asia Institutes founded earlier such as the Asia-Pacific Institute of CASS, Institute of Foreign Literature as well as the South Asia Institute of Sichuan University continued to play an important role, while newly built Indian research institutions like Indian Research Center of Shenzhen University, Sanskrit Research Center of CASS, etc. had been established successively. Regional research institutions too continued to develop, such as, Institute of International Studies, China Institute of Contemporary International Relations, South Asia Institute at Yunnan Academy of Social Sciences, Research Centre of Indian Ocean region at Yunnan University of Finance and Economics, South Asia Studies Center of Shanghai Institute for International Studies. With time a relatively complete system of teaching

and research has been set up for India studies in China, it has grown as a discipline, where traditional Indian studies advanced side by side with modern Indian research.³⁷

CASE STUDIES

In order to trace the trajectory of development of India Studies in China two case studies have been undertaken; first is the India Studies Centre at Peking University that was one of the earliest centres established which engaged in India related research over several decades; the other is Centre for Indian Studies at Shenzhen University, a relatively new institution that has come up recently and is doing extensive and significant work on literature, culture and philosophy of Indian as well as India-China cultural interaction. The history of Indian Studies in contemporary China can be seen through published research works, reminiscences and biographies. Apart from these sources, the current research has conducted and recorded interviews with senior living Indologists of China such as Liu Anwu, Jin Dinghan, Huang Baosheng, Liang Guoyun, Dong Youchen, Wang Shuying, Yu Longyu, Xue Keqiao, Liu Jian, Jiang Jingkui, Wei Liming; these interviews, as a documentation of oral history are significant and unique source material, providing rich information and insight for the case studies.

1) Peking University

Peking University is the first institution in China to engage in India related studies. It formed the foundation of Indian Studies and nurtured most of the forerunners of the field. All the major names in the field like Ji Xianlin, Jin Kemu, Jin Dinghan, Liu Anwu, Huang Baosheng, Xue Keqiao, Dong Youchen, Yu Longyu, Wang Bangwei, and others have been associated with and/or trained at Peking University.

Peking University is one of the oldest and prestigious comprehensive universities of China, and studies on India are one of its oldest curriculums. The path breaker in this respect was Cai Yuanpei who was appointed President of the University in the year 1917 immediately after his return from Europe. He brought about many changes to the old education structure at Peking University in accordance with the changing requirements of the times; one such initiative was the introduction of a course on

³⁷ Encyclopedia of India-China Cultural Contacts, vol II, New Delhi Public Diplomacy Division, Ministry of External affairs, GOI, 2014, p 887

Indian philosophy called 印度哲学概论 or “Introduction to Indian Philosophy”, for which he invited Liang Shuming³⁸ to Peking University.

During the 20th century, many scholars who were studying Chinese culture were also looking at India in the context of research areas such as comparative studies of eastern and western cultures, history of borders, Buddhist thought, *Yogacara* school of Buddhism, the classics etc. For instance, Liang Qichao, who was an influential, well known figure in the Chinese political platform, had also undertaken research and one of his research interests was history of China-India cultural exchange including history of Buddhism and Buddhist classics³⁹. Scholars like Zhou Shujia, Xiong Shili etc. were interested in the research of *Yogacara* school of Buddhism and certain aspects of Indian Culture, these scholars have all been teachers at Peking University. Hu Shi, an influential literary figure of the May Fourth Movement period, also taught in Peking University and had a wide range of interest areas including Chinese Buddhism and his studies often included aspects of India. For instance he was the first to imply that Sun Wukong, a character of Chinese classic 西游记 *Xi Youji* was originally inspired from the Indian *Hanuman* of *Ramayana*⁴⁰. Before Rabindranath Tagore came to China for his Lecture Tour in 1924, it was Chen Duxiu of Peking University who was one of the first scholars to translate Tagore’s work, and introduced Tagore’s works to Chinese readers. Four of Tagore’s poems from *Gitanjali* were translated and published by him in the *New Youth Magazine* in 1915⁴¹.

Around the 1920s, Peking University invited A. von. Stal- Holstein, a Sanskrit scholar from Russia to teach courses like Sanskrit, History of Indian Religion & Philosophy, and Ancient Indian History etc.

In 1930, Head of Peking University Hu Shi invited Tang Yongtong to teach at the university. Tang had graduated from Qinghua University and had been to Harvard

³⁸ Owing to Liang Shuming’s involvement in government activities at the time, he only started taking classes at Peking University from the second year of conception of the course. The course was initially taken by Xu(dan) Jishang.

³⁹ Details on Liang Qichao’s interest towards India can be found in articles such as Yu Kuizhan, “梁启超与印度文化、印度文学” “Liang Qichao and Indian Culture, Indian Literature”, *South Asia Studies*, 2003, No.1. Accessed at <https://wenku.baidu.com/view/19a7474579563c1ec5da7169.html> on July 3, 2017

⁴⁰ Wang Bangwei, “北京大学的印度学研究—八十年回顾” “*Beijing Daxue de Yinduxue Yanjiu: 80 nian huigu*”, *Journal of Peking University (Humanities and Social Sciences)*, No.2, 1998, General No. 186, Vol.35, p.99. Translated by Scholar.

⁴¹ Dutta Kamal, “*The Tagore Wave in China*”, in George PA, *East Asian Literatures: An interface with India*, New Delhi: Northern Book Center, 2006, p243

University, America. In Peking University he taught History of Indian Buddhism and Indian philosophy, his lectures were also compiled into a book after his death titled 《汉文佛经中的印度哲学史料》 *Historical material on Indian Philosophy in Chinese translation of Buddhist Scripture*⁴². Tang Yongtong held several important posts during his time at Peking University such as Director of the Department of Philosophy, Head of the Faculty of Literature, Director of the Institute Committee as well as Vice-Chancellor. In the 1950s however, owing to bad health and other factors, his direct involvement in research reduced. During the 20s and 30s, another important name associated with India studies at Peking University was Xu Dishan. Xu Dishan's work was primarily on Indian classical Buddhist texts but he has also translated many Indian literary works, especially Tagore⁴³.

In 1937, China was invaded by Japanese imperialist forces; when North China was occupied, Beijing's Peking University, Qinghua University and Tianjin's Nankai University were forced to move to South China and form a joint Institute in Kunming of Yunnan Province; students and teachers had to go through a lot of hardship during this time. In 1938, Xiang Da was employed at Peking University's Institute of Liberal Arts to teach a course on 'History of Communication between China and the West'. He remained at Peking University for a long time and also taught a course at the History Department on 'History of India' etc. However, he was attacked during the 1950s Anti Rightist Movement and later again during the Cultural Revolution, which caused his death⁴⁴.

After China finally won the war against Japanese aggression after eight years of struggle, Peking University moved back to Beijing and with the support of scholars like Fu Sinian, Chen Yinke, Hu Shi and Tang Yongtong. In the year 1946, the 东方语言文学系 or Department of Oriental Languages and Literature was established; it

⁴² Tang Yongtong, 《汉文佛经中的印度哲学史料》 *Historical material on Indian Philosophy in Chinese translation of Buddhist Scripture*, Commercial Printing House, 1994

⁴³ In 1920, Xu Dishan published his translation of Tagore's philosophical article "True Feelings of Beauty" in 晨报 (Morning Paper) and his novel *On the Way to Calcutta* in 小说月报 (Novel Monthly) in 1921. The Commercial Press published his translation of *Folk Tales of Bengal* in 1929. In 1930, his book *Indian Literature* was published by Commercial Press. In 1930, he also wrote "Dinnaga's Hetuvidya of Madhyamaka and Yoga" and "Humble Opinion on Stone Inscription Era", published by Yenching Journal of Chinese Studies.

⁴⁴ Wang Bangwei, "北京大学的印度学研究—八十年回顾" "*Beijing Daxue de Yinduxue Yanjiu: 80 nian huigu*", Journal of Peking University (Humanities and Social Sciences), No.2, 1998, General No. 186, Vol.35. p.100. Translated by Scholar

was also known as 东语系 or Department of Oriental Languages⁴⁵. This Department was a milestone in the area of Oriental Studies in China. During this period Ji Xianlin returned from Germany and he was immediately appointed Head of this Department. Having studied the ancient languages of India and South Asia in Germany, Ji Xianlin started teaching Sanskrit and Pali at the Department of Oriental Languages, these were two of the earliest Major courses at the Department. This department is now known as 东方学系 or Department of Oriental Studies.

In 1948, Jin Kemu joined the Department of Oriental Languages; he was an expert in Sanskrit and Sanskrit Classics, Indian literature and philosophy. Up until mid 1960s, Ji Xianlin and Jin Kemu were the only two teachers who taught at the Department. After independence of India, Indian and Chinese governments began to exchange visits of scholars to each other's country. At this time, Indian scholar PC Bagchi⁴⁶ went to Peking University as a Professor to teach at the Department of Oriental Languages. In 1949, after the establishment of the PRC, as arranged by the central government of China, a section of students and teachers from the Nanjing National Oriental Language College, the former National Frontier Institute, the former National Frontier Normal College, and the former Central University Department of Border Politics were all merged into the Department of Oriental Languages at Peking University.⁴⁷ This substantially increased the size of the Department and also added courses like Hindi and Urdu.

During the 1950s till the turn of 1960s, India-China relations were very friendly and cultural interactions were on a high swing, the Department of Oriental Languages always had an Indian faculty and other departments like that of Chinese Language and History had a number of Indian scholars⁴⁸. All this helped promote research and work

⁴⁵ *ibid.* p.101

⁴⁶ Among Indian scholars of China studies in the 20th Century, the most prominent was Prabodh Chandra Bagchi. After receiving a masters degree from Calcutta University, he went to France in 1923 to study Chinese under the guidance of the French sinologist, Sylvain Levy. From 1945 to 1956, he taught and continued his research at Visva-Bharati. He produced many important works on various aspects of India and China cultural interaction through history. He went to Peking University, China in 1947 and taught there briefly and visited again in 1952.

⁴⁷ Wang Bangwei, “北京大学的印度学研究—八十年回顾” “*Beijing Daxue de Yinduxue Yanjiu: 80 nian huigu*”, *Journal of Peking University (Humanities and Social Sciences)*, No.2, 1998, General No. 186, Vol.35. p.101. Translated by Scholar

⁴⁸ Rakesh Saran was invited by India China Friendship Association to teach Hindi in the Oriental Language Department of Peking University, he returned to India in 1961. Vidya Prakash Dutt on the other hand, was among the earliest Indian students who studied in China in the 1950s. He studied in the

on Indian languages, culture and other related areas of India Studies; many important dictionaries, such as 《印地语汉语词典》 *Hindi- Chinese Dictionary* published by Commercial Printing House in 1962, 《印地语汉语成语词典》 *Dictionary of Hindi-Chinese Phrases* published by Commercial Printing House in 1988; some grammar books and elementary teaching textbooks were also published.

Scholars of the Department including Ji Xianlin, Jin Kemu, Jin Dinghan, and Huang Baosheng etc. produced a lot of work on India⁴⁹, which helped consolidate the foundation of India studies in China.

Not only scholars from the Department of Oriental Languages but also scholars from other departments were producing substantial work on India. For instance, Zhou Yiliang of the History Department; his main focus was on the three Indian *Vajrayana/Tantric* Buddhist monks who had come to China in the Tang period; this was his Ph.D thesis topic at Harvard University and its Chinese version (translated by Qian Wenzhong) was published in China as 《唐代密宗》 *Tang Dynasty Vajrayana/Tantric Buddhism* published by Shanghai Yuandong Publishing House in 1996. He also published a lot of other works on China's Sanskrit research, classical Sanskrit texts etc. Another well known scholar of the History Department, Lin Chengjie also engaged in research of Indian history and produced works like 《中印人民友好关系史 1851- 1949》 *History of China- India Friendly Relations* published by Peking University Press in 1993, and 《印度近现代史》 *Contemporary and Modern History of India* also published by Peking University Press in 1995 etc.

Research of all kinds came to a standstill during the Cultural Revolution in China, however during the reform period, work picked up again in full gusto. In 1978, Peking University and CASS collaborated to establish the 南亚研究所 South Asia Institute at Peking University. Ji Xianlin was the Head of the Department and it immediately enrolled a number of researchers, many of whom engaged in India related studies. This first batch of scholars graduated in the early 1980s, after which most of them remained in Peking University for further research and have now gone on to becoming the backbone of India Research in China. The two main publications

Department of History at Peking University. He remained in China during the period from 1956 to 1958.

⁴⁹ Their works have been mentioned in detail in Chapter II Intellectual Legacies

by this Department titled 南亚研究 *South Asian Research* and later 南亚东南亚评论 *Review of South & South East Asia*, have all along been the most important publications on India Studies.⁵⁰ The South Asia Institute was later renamed Department of South and South East Asian Studies. In 1991, this Department was merged into Peking University's 亚非研究所 Department of Afro-Asian Studies and 东方学系 Department of Oriental Studies.

Department of Afro-Asian Studies had scholars like Shang Huipeng and Geng Yinzeng etc. who made important contributions to the area of India Studies in China. For instance Geng Yinzeng produced two very important works in the aspect of India studies, namely 《汉文南亚史料学》 *Historical Data of South Asia from Chinese Sources* published by Peking University Press in 1990 and 《中国载籍中南亚史料汇编》 *Compilation of the South Asian Historical Material from Chinese Sources* published by Shanghai Ancient Classics Publishing House in 1994. These books showcased in-depth research and collated information on ancient Indian history found in Chinese texts and also collected materials on the history on China-India cultural interactions.

The School of Foreign Languages was set up at Peking University in 1999, combining the departments of English Language and Literature, **Oriental Languages and Literature**, Western Languages and Literature, and Russian Language and Literature.⁵¹ The Department of Oriental Languages & Literature at the School of Foreign Languages, was appointed by the Ministry of Education as the humanities and social sciences research base, the national training base for undergraduates of less widely used foreign languages, and four of them also featured majors, including Department of South Asian Languages and Cultures. It offered major courses in Hindi, Sanskrit and Pali, Urdu, and also introduced a Bengali language course.

The Department Oriental Languages belonged to the sub-category studies announced by the Ministry of Education; it was one of the first National Key Majors and one of the earliest majors that can offer master and PhD degrees in this field. It was assessed

⁵⁰Wang Bangwei, “北京大学的印度学研究—八十年回顾” “*Beijing Daxue de Yinduxue Yanjiu: 80 nian huigu*”, Journal of Peking University (Humanities and Social Sciences), No.2, 1998, General No. 186, Vol.35. p.104. Translated by Scholar

⁵¹ Peking University official website <http://english.pku.edu.cn/schoolsdepartments/index.htm> accessed on 17th April 2017

as one of the National Key Majors in 2002 and 2006, and is the only one that can grant PhD degrees in this field in China. Meanwhile, the Department became part of the National Undergraduate Student Training Base for Non-generic Language at Peking University and part of the Key Social Sciences Base for Oriental Literature Research of Ministry of Education. In 2008, the Department was evaluated as the Specialized Major of Ministry of Education and in 2009 it was evaluated as Beijing Municipal Specialized Major.

‘The India Studies Centre’ is however, one of the 28 virtual institutes and academic groups of the school now⁵². The Center does not have training programmes, but is a research cell on India; scholars from various departments work on various different aspects of India Studies in order to finally contribute towards the strengthening of research on India. Even though the India Studies Centre is only a virtual institute, it’s still an umbrella/ alias under which all works and research related to India undertaken in Peking University are consolidated. Not only research by students, teachers, and scholars of the university, but also several India related conferences, seminars take place all around the year under the aegis of India Studies Centre. The Department has a large collection of materials and works done on India over the many years since its conception.

2) Shenzhen University: Center for Indian Studies

Shenzhen University, one of the newer universities of China was established in Shenzhen in 1983. It is regarded as the fastest developing university in China, and is already one of the Top 100 Universities of China. Since 1984, Shenzhen University has supported India studies in China, however the Center for Indian Studies (CIS), was established in Shenzhen University only in July 2005. The university offers various courses on Indian Literature, Comparative Studies of Chinese and Indian Literature, Comparative Studies of Chinese and Indian Poetics, History of Indian Culture, Present Analysis of Manusmriti, Appreciation of Indian Movies, An Introduction to Indian Culture etc. Two of the most important publications by the faculty at Center for Indian Studies are 《梵典与华章：印度作家与中国文化》 (*Fandian yu Huazhang: Yindu zuojia yu Zhongguo wenhua*) *Indian Classic Works*

⁵² ibid

*and Chinese Classics: Indian Writers & Chinese Culture*⁵³ and 《中国印度诗学比较》 (*Zhongguo Yindu shixue bijiao*) *Chinese and Indian Poetics: A Comparative Study*⁵⁴; these works were also awarded at ministerial and provincial levels.

Shenzhen University has successfully hosted various India related seminars and conferences. As early as in April 1996, Shenzhen University hosted “The 13th International Conference on Ramayana” and in March 2002, Shenzhen University hosted “The 9th Seminar on the Indian Literature”. Since its establishment in 2005, CIS has hosted many academic activities, including “Year of Sino-Indian Friendship, 2006 · Festival of India, Shenzhen University” in Oct 2006; “International Seminar on Sino-Indian Relations” in April 2007 and “Inauguration of Tan Yunshan Sino-Indian Friendship Museum” in Nov 2008; it jointly hosted “The First China-South Asia Forum and International Academic Seminar on the 100th Birth Anniversary of Prof. Tan Yunshan and Prof. P. C. Bagchi” in Beijing in Dec 2008 and “The 2nd China-South Asia Cultural Forum” in New Delhi in Dec 2009. Shenzhen University also collaborated with Chinese People’s Association for Friendship with Foreign Countries (CPAFFC) to organize an exhibition of Tagore’s paintings- ‘Tagore: Romance of Travel’ in Nov 2011 and held ‘The 4th China-South Asia Cultural Forum’ in Nov. 2012 in Shenzhen.

CIS has received many public figures and scholars of Indian studies, including Prof. G. K. Chadha (the Economic Adviser of the Prime Minister of India and the former Vice-chancellor of Jawaharlal Nehru University), three Indian Ambassadors to China, namely, Mr. Shiv Shankar Menon, Ms. Nirupama Rao and Dr. S. Jaishankar, Mr. Karan Singh (Chairman of the Indian Council for Cultural Relations “ICCR”), Mr. Suresh K. Goel (Director of ICCR), Prof. Satya Vrat Shastri (Indian distinguished Sanskrit-ist), Prof. Tan Chung, Mr. Michel Postel and Dr. Zhu Xintian.

On July 15, 2010, the Indian President, Ms. Pratibha Patil wrote a Message of Congratulation to Prof. Yu Longyu (director of CIS) to praise and encourage his contribution to organize the publications of 《泰戈尔作品鉴赏辞典》 (*Taige'er Zuopin jianshang cidian*) *Appreciation Dictionary of Gurudev Rabindranath*

⁵³Yu Longyu, 梵典与华章：印度作家与中国文化 *Indian Classic Works and Chinese Classics: Indian Writers & Chinese Culture*, Ningxia People’s Publishing House, 2004

⁵⁴Yu Longyu, 中国印度诗学比较 *A Comparative Study of Chinese and Indian Poetics*, Kunlun Press, 2006

Tagore's Works and *The Complete Works of Gurudev Rabindranath Tagore*⁵⁵. In December 2016, Prof. Yu Longyu has been honoured with Second Distinguished Indologist Award by the President of India, Sri Pranab Mukherjee.

Establishment of Tan Yunshan Sino Indian Friendship Museum

Prof. Tan Yun-shan, a close academic associate of Rabindranath Tagore and Founder-Director of Visva-Bharati Cheena-Bhavana at Santiniketan, India, was the great cultural emissary between China and India. He dedicated his life to Sino-Indian friendship, for which he was often referred to as the “Modern Xuan Zang”. In his life’s mission towards strengthening Sino-Indian friendship, he had the support of many great Indian intellectuals and leaders like Rabindranath Tagore, Mahatma Gandhi, Jawaharlal Nehru and many others. He also had the mighty support of famous Chinese personalities, namely, Cai Yuanpei, Dai Jitao(Tai Chi-t’ao), Mao Zedong, Zhou Enlai, Xu Beihong etc. During his stay in India for more than half a century (1928-1983), he was witness to many important historical events and his correspondence with eminent personalities of China and India has been extremely valuable for the study of cultural interaction between the two countries in modern times.

In March 2006, Prof. Tan Chung, the eldest son of Tan Yun-shan, donated his father’s collection of books and documents to Shenzhen University.⁵⁶ These materials had great research value and as such was acknowledged and appreciated by the authorities of Shenzhen University; thus arrangements were soon made to preserve and display said documents, for which Tan Yunshan Sino-Indian Friendship Museum was finally set up and inaugurated on November 21, 2008. Appropriately housed inside the University Library, the Tan Yunshan Sino-Indian Friendship Museum plays two important roles: First, it is a memorial hall commemorating the life and times of Tan Yunshan and all those who have contributed to India-China friendship; in other words it is a repository of rare handwritten manuscripts, writings and mementoes. As of now, only Tan Yunshan’s documents are housed in the Museum. However, the descendants of Dr. P.C. Bagchi have also expressed willingness to donate Dr.

⁵⁵ Yu Longyu, 泰戈尔作品鉴赏辞典 *Appreciation Dictionary of Gurudev Rabindranath Tagore's Works and The Complete Works of Gurudev Rabindranath Tagore*, Shanghai Lexicographical Publishing House, 2011

⁵⁶ The Tan Yunshan Sino-Indian Friendship Museum Shenzhen University Brochure, Center for India Studies, Shenzhen University.

Bagchi's manuscripts and belongings to Shenzhen University.⁵⁷ The University also plans to contact the relatives of Xu Beihong and Dr. Kotnis to obtain their support. The second role of the Tan Yunshan Museum is that it is a special reading room open to the faculty and students of Shenzhen University and all visiting scholars from China and abroad as a facility for studying Indian culture, India-China cultural contacts, economic interactions between India and China, India-China friendship and cooperation and other related topics. The establishment of the Tan Yunshan Sino-Indian Friendship Museum is a milestone in the modern phase of the history India-China cultural exchange and it showcases the narrative of India-China friendship.

Board and Faculty at Center for Indian Studies

The board and faculty at CIS has many distinguished scholars who have made their mark and contributed greatly in laying the foundation of India studies in China. For instance Ji Xianlin, the internationally famous Chinese Indologist had been an Advisor at CIS since it was established in 2005. Eminent scholars such as, Huang Baosheng, Liu Anwu, and Sun Peijun (1925-2010) have been Honorary Directors of CIS since 2005⁵⁸.

Huang Baosheng, was awarded the title of Honorary Director of CIS in July 2005. He is a researcher at Institute of Foreign Literature of the Chinese Academy of Social Sciences (CASS) and President of the China Foreign Literature Society and of the Indian Literature Research Institute. He is a Sanskrit and Pali expert. Among others, his work on *Mahabharata* is of particular importance today. He was awarded the 'President's Certificate of Honour Rashtriya Sanskrit Sansthan' by the President of India in 2011⁵⁹ and also the Padma Shri, one of India's highest civilian honors in 2015⁶⁰.

Liu Anwu is a professor and doctoral supervisor at the Department of Oriental Languages and Literature, Peking University. He is also former President of the Chinese Study of Indian Literature. He is an expert in Hindi and is specially known for his work on Premchand.

⁵⁷ ibid

⁵⁸ Wang Bi (Ed), Center for India Studies Shenzhen University Brochure

⁵⁹ http://www.sanskrit.nic.in/president_awardees/presi_2011.htm accessed on July 2, 2017

⁶⁰ Press Information Bureau Government Of India at <http://pib.nic.in/newsite/mbErel.aspx?relid=114952> accessed on July 2, 2017

Sun Peijun (1925-2010) was the Director of Institute of South Asian and Southeast Asian Studies, Chinese Academy of Social Sciences. He was the founder of South Asian Studies and also the President of Chinese Association for South Asian Studies.

The Director of CIS, Yu Longyu is a graduate from Peking University with a major in Hindi. After teaching for 14 years (1970-1984) at Peking University after graduation, he was assigned to the Department of Chinese Language and Literature, Shenzhen University in 1984. He successively held the University posts as Director of the Department of Chinese Culture and Mass Communication, Dean of College of Arts, Chairman of the Board of Studies at the College of Arts, Deputy Director of the International Culture etc. He is concurrently the Board of Studies Member and Guest Professor at Center for Oriental Literature, Peking University, Vice President of Sino-Indian Literary Society, Vice President of Oriental Literature Studies Society in China, Standing Director of the Society for Comparative Literature in China and also South-Asian Studies Society of China, Vice President of Society for Studies in Historical Contacts between China and foreign countries etc.⁶¹ When CIS was formally set up in July 2005, Prof. Yu Longyu was appointed as its Director. Over the years, he has a commanding body of research on India; he has translated and published a substantial number of Indian novels, dramas, folk literature and over 80 academic articles.

Apart from an illustrious Board, CIS also has several distinguished research members like Dong Youchen, professor of the Party School of the Central Committee of the CPC. Expert in Bengali literature especially on Rabindranath Tagore, he was the main editor of *Collected Works of Rabindranath Tagore* (2016). Other scholars and faculty of CIS include Yang Xiaoxia, Yang Xiuzheng, Cai Feng, Huang Rong, Zhu Xuan and Wang Bi.

Works and Publications

Shenzhen University, Center for Indian Studies and its members made major contributions in several publications; some of which are the following⁶²:

⁶¹ Wang Bi (Ed), Center for India Studies Shenzhen University Broch

⁶² All of the data has been cited directly from the official Shenzhen University website (in English) accessed at <http://www.szucis.com/index.aspx?english=yes> April 17, 2017

- *Indian Travel Notes*, Meng Zhaoyi, Yu Longyu, & Zhuxuan, Peking University Press, 2013
- *Tan Yunshan*, Tan Chung & Yu Longyu, Central Compilation and Translation Press, 2012
- *Appreciation Dictionary for Selected Works of Rabindranath Tagore*, Yu Longyu, Dong Youchen, Shanghai Lexicographical Publishing House, 2011
- *Indian Poet: Rabindranath Tagore*, Dong Youchen, People's Press, 2011
- *A Tiny-step Collection: Selected Papers of Indian Studies*, Shenzhen University, Cai Feng & Huang Rong, Peking University Press, 2011
- *Appreciation Dictionary of Foreign Operas: Ancient Volume*, Yu Longyu & Yang Xiaoxia, Shanghai Lexicographical Publishing House, 2009
- *The Theory of Indian Culture*, Yu Longyu, Cai Feng, & Huang Rong, Chongqing Press, 2008
- *Selected Poems of Tagore: Of Nature*, Yu Longyu, Beijing Foreign Language Teaching & Research Press, 2008
- *Selected Poems of Tagore: Of Life*, Yu Longyu, Beijing Foreign Language Teaching & Research Press, 2008
- *Selected Poems of Tagore: Of Mystery*, Yu Longyu, Beijing Foreign Language Teaching & Research Press, 2008
- *Selected Poems of Tagore: Children's Poems*, Yu Longyu, Beijing Foreign Language Teaching & Research Press, 2008
- *Selected Poems of Tagore: Of Philosophy*, Yu Longyu, Beijing Foreign Language Teaching & Research Press, 2007
- *Selected Poems of Tagore: Of Love*, Yu Longyu, Beijing Foreign Language Teaching & Research Press, 2007
- *Collected Papers of the 8th Annual Meeting of Chinese Association for Comparative Literature and the International Academic Seminar*, Yu Longyu & Yang Xiaoxia, Ningxia People's Press, 2008
- *CHINDIA: Idealism and Realization*, Tan Chung, Liu Zhaohua, & Huang Rong, Ningxia People's Press, 2007

- *Making Sense of CHINDA: Reflections on China and India*, Cai Feng & Dong Fangfeng (Tr), Ningxia People's Press, 2006
- *Comparative Studies on Sino-Indian Poetics*, Yu Longyu, Kunlun Press, 2006
- *Pictorial Biography of Rabindranath Tagore*, Dong Youchen, Huawen Publication House, 2005
- *Collected Translation of Novels by Rabindranath Tagore*, Dong Youchen, Huawen Publication House, 2005
- *Papers on Comparative Literature, Shenzhen University, the 20th Anniversary*, Yu Longyu, Peking University Press, 2005
- *Indian Classic Works and Chinese Classics—Indian Writers and Chinese Culture*, Yu Longyu, Ningxia People's Press, 2004
- *Selected Papers on Sino-Indian Literature*, Yu Longyu, China Fine Art Academy Press, 2002
- *History of Oriental Literature*, Yu Longyu & Meng Zhaoyi, Peking University Press, 2001
- *Sino-Indian Comparative Literature*, Yu Longyu, Chinese Social Sciences Press, 2001
- *On Parallels and Contrasts between Chinese and Western Culture*, Yu Longyu, Joint Publishing, 1989
- *Origin and Development of Sino-Indian Literary Relations*, Yu Longyu, Hunan Literature and Art Press, 1987

Research Projects

The department has undertaken the following research projects (till 2010)⁶³:

- 2010-2012, Dr. Cai Feng undertakes Academic History of the Studies on Gandhara Arts, the “Special Project for Young Scholars” sponsored by Shenzhen University.
- Launched the great object of Chinese and Indian Classics Inter-translation.

⁶³ All of the data has been cited directly from the official Shenzhen University website (in English) accessed at <http://www.szucis.com/index.aspx?english=yes> April 17, 2017

- Drafted the Proposal of Conferences and Activities in Honour of Rabindranath Tagore on his 150th Birth Anniversary.
- Dictionary of Appreciation for Selected Works of Rabindranath Tagore, published in 2011.
- 2008-2013, History of Literary Exchanges between China and Indian, the sub-project of the special project of the National Social Science Foundation, History of Literature Exchanges between China and Foreign Countries.
- 2009-2013, Academic History of Sino-Indian Literature, the sub-project of the key project of the National Social Science Foundation, Six decades of Studies on Foreign Literature after the Establishment of the People's Republic of China.
- 2010, Collected Works of Rabindranath Tagore, organized the participation of famous scholars in translation and publication.
- 2010, Engaged in the History of Indian Literature Studies in China, sub-object of Major National Social Fund.
- Spread and Influence of Ancient Chinese Literature in India and South-Asia in the 20th Century (under the program of scientific research of Ministry of Education: Spread and Influence of Ancient Chinese Classics in Foreign Lands in the 20th Century).
- 2005—2008, Selective Poems of Rabindranath Tagore, Series of Six, editor, solicited by Beijing Foreign Research Press.
- 2007—2008, Proceedings of the 8th Annual Meeting of Association of Comparative Literature in China & the International Seminar, edited by Yu Longyu, financial assistance for publication by Shenzhen University.
- 2007—2008, Cultural Research on Indian *Dharma* (Standard Law), selective readings for Shenzhen University, financial assistance for publication by Shenzhen University.
- 2006—2007, Theory of Indian Culture, solicited by Chongqing Press.
- 2005—2008, History of Literary Exchange between China and India, solicited by Shandong Education Press.

- 2005—2007, Dictionary for Foreign Opera Appreciation (Volume: Ancient), Editor, solicited by Shanghai Lexicography Press.
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SUMMARY

After independence of India in 1947 and establishment of the People's Republic of China in 1949, India and China started making efforts to reconfigure the friendship of the old times. In the de-colonizing Asia and newly emerging world order, there was renewed emphasis on India-China cultural interactions and a lot of Indian literary works began to make way into China creating new interest among the people to learn about India. Research of modern India as a discipline started to appear especially in the area of literature when scholars such as Ji Xianlin, Jin Kemu, etc. who had gone abroad for academic training in the 1930s and 40s returned to China to assume

teaching assignments; gradually they started to teach courses like history of India-China relations, Indian philosophy, Sanskrit and Pali languages, Ancient Indian literature etc. at Peking University, CASS and even certain institutions in Wuhan, Yunnan etc.

At Peking University and also in CASS to some extent, the India related courses were taught in different departments, as there was no one single department dedicated to the research of Indian literature and culture for a very long time. However, the kind of research done by the scholars was both diverse and prolific, focusing on their specific areas of expertise.

The body of research on Indian literature and culture in China was built over a period of many decades owing to the dedication of generations of scholars producing substantial work and also paving the way for future generations. The term 'Institution building' is not only confined to building the physical structure of a department but also included the process of knowledge building as an intellectual exercise. This involves training and mentoring as well as developing best professional skills and practices dedicated to consolidation of a particular discipline through the culture of transference of knowledge from one generation to another. It is through this transference that the institution has been built, both as manifestation of knowledge and also as centers of training and research. The pioneering work, to this end was done by scholars who were involved with various programmes of Peking University, in some way or other.

Peking University laid the foundation and has been strengthened by the doyens of India Studies who trained the next generation. Over the years, several scholars trained at Peking University chose to remain at their Alma Mater and continued their research on India, while others went away to other parts of the country and built other centers for research on Indian society and culture. For example the Center for Indian Studies, Shenzhen University is a specialized department initiated by Yu Longyu, who is a former student of Hindi at Peking University; he had taught in Peking University for fourteen years before moving to Shenzhen University and eventually becoming Director of a department dedicated to the research of Indian culture, namely, Centre for Indian Studies.

In the case study attempted in this chapter we find that the India Studies Center (ISC) at Peking University is essentially a virtual center, which is consolidating knowledge on India and Indian culture and literature from various different departments of the university. Nevertheless, Peking University being one of the oldest institutions, has an immense intellectual stature and has made outstanding contributions through the decades. The scholars working in Peking University have, over the years, consolidated research on Indian culture and gradually spread its seeds all over China; one such seed that has grown into a tree and came to bear fruits is the Center for Indian Studies (CIS), Shenzhen University. Shenzhen University has been established in 1983 and CIS has been established in 2005. Though very young in years compared to Peking University, CIS of Shenzhen University not only offers courses and training programmes, but is also focused on research of different aspects of Indian culture including aesthetics, comparative literature, philosophy etc. Since its establishment, it has produced a large variety of important works instrumental in strengthening China's research on India. In other words, in Shenzhen University, all research on Indian society and culture are done under the aegis of this one department, thus forming another base for producing new generations of scholars and teachers to carry the torch forward.

CONCLUSION

The current study is an effort to map the evolution of research on Indian literature in China after the establishment of diplomatic relations between India and China in 1950 and look at the factors that have shaped its development in different phases since then till the year 2010. This study tried to determine specific areas of Indian literature that attracted more attention in China as compared to other areas during this period; it tried to identify the scholars who made major contributions in specific areas and analyze how such contributions helped in strengthening India Studies in China. The study also looked at institution building as an important aspect of research on Indian literature and culture in China and explored the establishment and growth of Centers of India Studies at two institutions, namely, Peking University and Shenzhen University as case studies.

From the historical background of India China literary interactions, it's easy to see that interactions in each phase in history has had different flavors and thus has influenced the interest in and research of literature differently. During the ancient period, interest in India and literary interactions with India were driven by Buddhism alone. In the period during 1st to 10th Century Common Era, the focus was on translation of Buddhist teachings and therefore there emerged a large body of translations of Buddhist scriptures, which was necessary for introducing and popularizing Buddhism in China. In response to the need of the time, dictionaries were compiled to assist in translation of Buddhist sutras and to help understand the teachings. The popularization of Buddhist teachings in Chinese society also led to the introduction of several new genres of literature directly influenced by Buddhist literature during this period; they carried clear stamp of rich imagery and creative style that were distinctive features found in ancient India. It was evident that a variety of Indian beliefs and practices were beginning to blend into the fabric of Chinese society through these literary genres.

The Chinese pilgrimages to the land of Buddha to seek *dharma* had begun by the early 3rd century CE, and the Tang period saw a peak in Buddhism related interactions with India. Several important pilgrimages to India including Xuan Zang and Yi Jing's

took place during the Tang period; such interactions also boosted translations and other related study of Indian culture in China.

Due to the popularization of Buddhism in China, by the 10th -17th century CE, Buddhism had more or less blended into the Chinese society; pilgrimages to India, however, declined during this period, especially after the 11th century. As Buddhist links gradually diminished and eventually discontinued, new ties based on trade and commerce began to develop now. Even though there were exchanges between the countries in other aspects, there was not much interaction in the area of literature. However elements of Buddhism continued to be discernible in Chinese literature.

In the modern period the nature of relations and interactions between India and China changed again. From 19th century CE to 1950 new relations based on nationalism and anti imperialist feelings began to emerge between the two countries. China being a semi-colonized country was looking toward India to learn from India's national movement. It was in this context that the Chinese intellectuals regarded the award of Nobel Prize to Tagore in 1913 as a milestone. Tagore became a source of inspiration, a representative of Asian/ Eastern culture who broke the Western cultural dominance on the literary stage of the world. In other words, he became a symbol that could forge the solidarity of colonized cultures. As the Chinese intellectuals started to translate Tagore's works, it created a divergence of perspective amongst the Chinese readership. While the young poets and writers such as Guo Moruo, Xie Bingxin, Xu Zhimo etc. were greatly influenced by his literary brilliance, the young political activists were critical of the spiritual and metaphysical content of his literary creations. Nevertheless, Tagore's works, especially poetry and novels, came to generate growing interest among the practitioners of literature and art, as a large body of his works were translated and critiqued, creating several Tagore Waves over the decades. The nationalist movement of India, Mahatma Gandhi, Children's Literature, Bengali Folktales, Indian mythology, Indian philosophy, Kalidasa etc. were some of the other areas and icons that attracted attention of Chinese scholars during the first half of the 20th century.

Since Mao Zedong's Yan'an Talks on Literature and Art in 1942, and especially after the establishment of the PRC in 1949, Literature and art, as a whole, became more closely tied down to the Chinese Party-States' political objective and existential

necessity of the time. Therefore, since the beginning of Mao period, there has always been a connection between the domestic socio-political scenario and the literature produced in China. Literature on the whole was affected by conditions such as literary and other domestic movements, changes in international relations with Tibet, the Soviet, or America, etc. which guided the literary trends in China along the ideals of Mao Zedong thought and values of nationalism. During the Mao period, the Party-State had little tolerance towards ideological differences. The party policies guided the socio political situation and stipulated the boundaries of literary and artistic creativity and publications. Literature and writers in particular went through a lot of ups and downs during this period, with phases of relaxation and freedom of creativity alternating with sudden strict restrictions on the kind of literature that can or must be produced. Slightest diversion from what was considered the correct ideology was severely punished in the form of public criticism, and exile to the countryside to learn from physical labor and connecting with the masses.

After the establishment of the diplomatic relations between India and China in 1950, the first decade was high on mutual interest and exchange forged in the foreground of India-China friendship and Third World solidarity. China's relation with India was friendly through the 1950s, there were regular political, cultural, and literary interactions, which favored the growth of literary work on India. There were also systematic exchanges of cultural figures, artists and writers between the two countries. Works on Indian literature were appreciated and saw a high point during the 1950s. It has been argued by scholars that India-China relations flourished also because India's support for China was essential for China at the time to secure its place and prestige in the international community; India too wanted to have China as an ally for strategic purposes. The introduction of the Five Principles of Peaceful co-existence or the Panchsheel in 1954 was one of the most important political alliances that came to guide all future India China interactions. However the 1962 border clash began to taint friendly relations and led to decrease in exchanges. The ten years of Cultural Revolution from 1966 to 1976 did more damage as literary production in China as a whole came to a halt; during these years, China had closed off from the rest of the world on the pretext of domestic restructuring.

Following the death of Mao Zedong and the end of the Cultural Revolution in 1976, Deng Xiaoping became the paramount leader of China. His plans for revitalizing China and bringing rapid modernization started with opening China's doors to the outside world. He insisted on more exchanges with foreign countries and believed that gaining from their wisdom was essential for development. The policies introduced by Deng Xiaoping in the reform period resulted in a more relaxed environment, so there was more creativity and tolerance in the intellectual sphere. Deng Xiaoping was of the opinion that cooperation of the intellectuals was essential for the country's modernization drive. Even though literature was not free of State intervention, it was an easier environment for growth as it was devoid of the radicalism and mass mobilization of the earlier movements.

Deng Xiaoping encouraged and accepted foreign ideas and concepts. He sent thousands of students to study abroad with the purpose of learning non-Chinese concepts and bringing home new information, ideas, technology and new literature. This implied that research on India in China also picked up again and grew in leaps and bounds. Bilateral relations that had deteriorated during the 1962 border clash also began to normalize in the late 1970s. Indian Prime Minister Rajiv Gandhi's visit to China in 1988 was a milestone towards improving relations between the two countries and it also enhanced cultural interactions between the two peoples. Since then, Indian and Chinese leaders undertook official bilateral visits regularly and carried out negotiations on unsolved issues and emerging issues of common concern. Leaders of both countries repeatedly expressed interest and willingness to improve relations and to increase cultural exchanges between the two countries.

The reform period was especially significant as it saw regular exchanges of students, delegation of officials, delegation of artists, and that of writers etc. Such interactions spurred the cultural exchanges and proved to be an impetus for research on each other's literature and art. Translation and research of Indian literature entered a new phase and new height in China in the 1980s, when the interest, scope and attitude towards Indian literature expanded significantly. More and more Indian authors were being translated into Chinese; along with translation of literature, there was now systematic research on Indian literary works and theories; moreover, many Indian regional languages started being taught and translated in China. It will not be an

exaggeration to say that overall interest in Indian culture and readership of Indian literature rose exponentially.

Through 1950 to 2010, Indian literature in China has been strengthened by scholars of several generations. The giants of Indian literature in China such as Ji Xianlin and Jin Kemu laid the foundation for research in different aspects of Indian culture. These scholars not only produced several important works that served as tools but they also trained and mentored a large number of scholars such as Liu Anwu, Huang Baosheng, Jin Dinghan, Dong Youchen, Xue Keqiao, Wang Shuying, Yu Longyu etc., who consolidated their research and worked hard towards developing interest in Indian literature in China.

Although there was an overall growth in research on Indian literature, some areas, received particular attention and produced more work as compared to other areas. For instance, Tagore remained a major area of interest in China due to the universal character of his works and his international stature. Yet, interest in Tagore's works and translation of his works were also, to an extent, conditioned by China's internal situation, her perception of certain themes at a given juncture of her historical development, as well as her attitude towards foreign literature. For instance, in the exciting phase of India-China relations of the 1950s, Tagore's representative novel *Ghare Baire* or *Home and the World* was commissioned for translation. But it was not published until 1987 because of the novel's unorthodox portrayal of both sides of the debate on nationalism that was considered unsuitable to the tenor of the socio-political discourse within China at that time.

The other major area of Indian literature that received strong and sustained scholarly attention in the period 1950-2010 was Sanskrit Literature. Ji Xianlin, Jin Kemu, Huang Baosheng and others built a Sanskrit research core in China, which produced a lot of work and re-introduced ancient Indian literature to China. Owing to China's age-old fascination with Buddhism, research on ancient Indian literature (Sanskrit literature) excited a lot of scholars through this period and a substantial body of work was produced in the area. Not only was there a large number of translation of Sanskrit works but there was also a noticeable rise in research on various aspects of Sanskrit literature and philosophy such as Vedas, Upanishads, and especially Sanskrit poetics. Hindi research in China also gained popularity since the establishment of the People's

Republic of China. Initiated by Jin Kemu, the department of Hindi Studies at Peking University produced a number of scholars who have translated many Hindi literary works into Chinese. One of the most respected figures of Indian research in China is Liu Anwu; among other things, he is an expert who has produced a remarkable number of translations in area of Hindi literature, and his achievements are unmatched by anyone as yet in China. Liu Anwu has also trained a large number of scholars such as Xue Keqiao, Wang Shuying, Yu Longyu, Jiang Jingkui, Wei Liming etc. who too have made a mark in their respective fields.

In the period under study the interest in Indian English literature and its authors has grown rapidly to become one of the major research areas of Indian literature in the recent decades in China. India adopted English as one of its official languages after independence and there were a lot of renowned writers in India who preferred to write in English such as M.R Anand, R.K Narayan, Raja Rao etc. On the other hand, in the recent decades China's westward trend resulted into Chinese people taking increasing interest in learning English. As a result, internationally acclaimed works of Indian English literature automatically caught the attention of Chinese scholars and the masses alike, leading to a rise in translation of such works in China. By the 21st century there was a considerable growth of interest in Indian English literature and hence a rise in scholars taking up research in the area. The above-mentioned areas of research are perhaps three of the most popular aspects of Indian literature in China, however several other areas such as Indian regional language groups, religion and customs, folk literature etc. were also being introduced gradually and gaining popularity in China's academic circle.

The most significant fact about the development of research on Indian literature in China is that it began from almost nothing concrete and developed through these years because of a collective effort of a large number of scholars. Scholars who established the programs around the 1950s, not only taught their own courses but also produced a large body of books and research articles to develop interest and awareness about Indian literature in China. This was followed by generations of scholars working steadily on translation and research projects focusing on various aspects of Indian literature and culture. For instance, Ji Xianlin taught Wang Bangwei, who in turn trained Chen Ming in ancient Indian literature and more

specifically Buddhist literature; they symbolize three generations of scholars in China working on Indian literature through 1950-2010. It is a joint effort and dedication of scholars of the past and of the three generations since 1950; it is their relentless hard work that has led to a strong research base of Indian literature in China.

The initiation of Indian literature and culture as program of education and research in China began when India Studies was incorporated into the curriculums of one of the first universities of China where all knowledge disciplines were taught (综合性大学), namely, Peking University. This was a direct result of growth of interest in Indian literature since the Mao period. In 1946, the department of Oriental Languages and Literature was initiated with Ji Xianlin, a doyen of Indian culture studies as the Head. India related courses including teaching of Sanskrit and Pali were initiated here with Ji Xianlin and soon Jin Kemu as the first teachers of modern period. However, India Studies Center at Peking University is actually a virtual research cell that organizes the works done on India in any department of the university and consolidates the research under their aegis.

India Studies especially, Indian Culture Studies, as a multi-disciplinary area of knowledge began with Peking University in China. Gradually not only the number of scholars interested in research on India increased but trained scholars also spread all over the country, leading to emergence of new institutes and development of India studies all over the country. For the purpose of gauging the development of India studies in various institutions in China during the period of 1950 and 2010, this study undertook ~~two~~ case studies of two important institutions, Peking University and Shenzhen University. Peking University is the oldest institution of Indian research in China; Shenzhen University on the other hand is a relatively new institution. The case studies reveal the difference in the format of the old from the new system, each of which were conceived with the requirements of the changing time. It can be argued that Peking University is the parent institution that laid the foundation of research on India in China, and has contributed immensely in establishing the program; new institutions like Shenzhen University, on the other hand, has the advantage of a comparatively more focused human resources, infrastructure and funding to consolidate and build on the earlier research base to create dedicated repository, and mentoring ground.

Peking University has been strengthened over the years by the pioneers of India Studies and their students trained in the next generation, many of the second generation students chose to remain at their Alma Mater, at least for some years, but many went to different parts of the country and continued to teach and strengthen research on Indian culture, producing a new generation of scholars across the country. For example the Center for Indian Studies, Shenzhen University is a specialized department initiated by Yu Longyu. Yu Longyu, a former Hindi student of Liu Anwu, graduated from Peking University, and taught there for fourteen years after graduation before moving to teach at Shenzhen University and eventually becoming Director of a special research department called Centre for Indian Studies (CIS), established in 2005. CIS produced a wide variety of important works instrumental in strengthening China's research on Indian culture. The institute has also taught several elective courses over the years, conducted numerous conferences and seminars on themes related to India, thus forming another base for producing a generation of scholars and teachers to carry the task forward.

Both Peking University and Shenzhen University have different formats, they were established at very different times under very different circumstances. When Peking University started, it had no example to follow and not much to go on as far as resources were concerned; Shenzhen University on the other hand, was established when literary works on Indian literature and culture were in full swing in China. The university decided to establish an entire research department dedicated to undertake research on Indian society and culture and India-China cultural relations, as conditions supporting its development were very favorable. However, it is important to note that both institutions have supported and complimented each other very appropriately through the years, where resources and training efforts are maximized. Peking University as a parent institution has and will continue to encourage the rise of more research centers on Indian Culture Studies and support their development, thus strengthening the research base of Indian culture and literature in China.

In view of the discussions/ arguments made in the chapters of the thesis, the research questions may be answered as follows:

- Research on Indian literature in China has been shaped by many factors such as China's domestic socio-political environment, her policies towards literary

production and role of literature, and finally by the ups and downs of India-China relations. The Mao period saw a number of political campaigns, namely, the Thought Reform Movement during the 1940s, Hundred Flowers Movement (1956), Anti Rightist Movement (1957), The Great Leap Forward (1958) that had a direct and/ or indirect impact on intellectual freedom and also on literary production. The Party-state insisted on literary works that conformed to the Party's ideological framework, any kinds of deviations were severely punished. China's attitude towards foreign culture in general and Indian culture and literature in particular has also had an impact on the kind of research that has been undertaken on Indian literature; in other words, the kind of Indian literature that was acceptable at a given point of time varied from one phase to another. The translation of Tagore's *Ghare Baire* or *Home and the World* was a case in point, though Tagore has remained a strong area of interest and research. That the state of India-China relations have also influenced research on Indian literature in People's Republic of China, which became clear when the work on India studies saw a sharp decline in the aftermath of the 1962 border clash between India and China. There was almost no literary work produced due to the domestic turmoil in the ten years of Cultural Revolution that followed in 1966. The period post Cultural Revolution i.e. 1976 onwards, saw a better environment for academic growth as the new leadership encouraged intellectual freedom and more space for creativity and tolerance in the intellectual sphere. This implied a favorable condition for development of research on India in China too. Normalization of relations between the two countries began in the late 1970s and improved especially after Indian Prime Minister Rajiv Gandhi's state visit in 1988, when the leaders of both countries expressed interest in improving relations and increasing cultural exchanges. Friendly relations encouraged translation of literary works and cultural exchanges between the two countries, taking translations and research on Indian culture, especially literature, to a new height in China in the 1990s as interest and scope of Indian literature in China expanded substantially. Moreover, Chinese scholars became aware and appreciative of new branches of Indian literature, such as Indian English Literature, thus widening the scope of research significantly. It can be argued that, between 1950 and 2010, two distinct periods of high in the research of Indian literature in China can be seen clearly, one during the 1950s when India China bilateral relations were especially friendly and India

was of great support to China in the international circle; and the other, during the 1980s and 1990s when India China relations was moving from strength to strength.

- In the time period chosen for this study, there has been an evident overall development in research of Indian literature and culture. The major areas of Indian literature that have especially attracted the attention of Chinese scholars as compared to other areas of research are that of Tagore Studies, Classical Indian Literature, especially Sanskrit texts, Hindi Literature, and Indian-English Literature. Each of these areas has developed significantly over the years. Tagore related works in China began soon after he won the Nobel in 1913 and have till date remained a strong research area within Indian literature. The major contributors include Shi Zhen, Bai Kaiyuan, Dong Youchen, Wei Liming etc. China has witnessed four Tagore Waves, making Tagore Studies one of the most revered and popular areas of scholarly research. Because of the universal character of Tagore's works and his international popularity, it has grown roots in Chinese intellectual circle, and his works have even been included in Chinese curriculums in schools and universities. Research on Sanskrit literature has developed owing to China's history with Buddhism and because Buddhist literature was written in Sanskrit and Pali. Therefore gradually Sanskrit Studies was reintroduced into China by Ji Xianlin, Jin Kemu, Huang Baosheng etc. and attracted the attention of young scholars again, leading to large scale translations of major works and indepth research on various aspects of Sanskrit literature especially Sanskrit poetics. Hindi literature is another area that began to pick up as more and more India related works entered the Chinese markets after establishment of the People's Republic of China. The section of Hindi studies was initiated in the Department of Oriental Languages and Literature in Peking University by Jin Kemu, Peng Zhengdu etc. and it went on to producing eminent scholars like Jin Dinghan, Liu Anwu etc. They not only contributed immensely in developing this area of research in China but also trained the next generation of scholars that include Jiang Jingkui. Works on Premchand were especially appreciated and translated extensively in China during this period.

It is Indian English literature that has established itself in China very rapidly. At present, due to factors such as China's overall increase in English learning students and also the international acclaim received by several Indian English writers such as MR Anand, RK Narayan etc. have contributed to the rise of Chinese interest in Indian English Literature. By the 21st century, interest was considerably high resulting in several scholars in Peking University taking up Ph.D. research in this area.

The range of work produced and popularity of Indian literature in China has been growing continuously, and the most important reason for its development is that it is a consolidated effort of scholars of three generations working hard and working together to achieve this goal. Today, newer or less ventured areas of Indian literature and culture as well as new writers are attracting scholars; works on regional Indian languages, religion and customs, folk literature etc. are developing and gaining popularity in China.

- It was Peking University that first introduced subjects related to India studies in its curriculum during the late 1940s, however India related courses were taught in different departments and there wasn't one particular department dedicated to research on India. The scholars researched and produced work in their specific area of interest leading to the production of a variety of India related research. One of the major departments that have introduced several India related courses is the Department of Oriental Languages and Literature, established in 1946 with Ji Xianlin as the Head. Courses on history and Indian culture, Sanskrit language began to be taught here. This was the start of India studies as a discipline in China. Gradually other Indian languages such as Hindi, Bengali, Tamil etc. began to be taught as well. This department under the guidance of Ji Xianlin and Jin Kemu taught the first batch of Indologists in China including Liu Anwu, Jin Dinghan, Huang Baosheng, Xue Keqiao, Wang Shuying, Yu Longyu etc. who in turn continued to research on India and also to teach new generations of students across China.

As can be seen from the case studies attempted in chapter V, we find that the India Studies Center at Peking University is actually a virtual center that consolidates knowledge on Indian culture and literature from various departments of the University. However being the oldest institution and foundation of Indian research in

China, it has made outstanding contribution towards development of Indian Culture Studies through the years. With growth of interest in India and Indian society and culture, several new institutions began to come up and already established institutions began to add India related subjects and/ or courses to their curriculum, such as Guangdong Foreign Language Institute or the Yunnan University etc. Center for India Studies in Shenzhen University is also one such department that has come up recently, but contrary to Peking University, it does not consolidated the research of different departments but is in itself dedicated to the research on India alone. CIS has been initiated and developed by an alumnus of Peking University, Yu Longyu, and has made exceptional contribution in a short period with respect to the variety and body of work they have produced and their efforts towards popularizing India studies in China. This department specializes in research on Indian society and culture and also teaches several courses on Indian history, culture, philosophy etc. therefore developing interest and nurturing a new generation of scholars engaging in research on Indian culture.

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2. “The Road of Development of Our Country’s Scientific and Technical Work”, 红旗 Red Flag, no.9, in *Extracts From China Mainland Magazines*, no. 154:12, 1958
3. Barbara Mittler, ""Eight Stage Works for 800 Million People": The Great Proletarian Cultural Revolution in Music — A View from Revolutionary Opera." *The Opera Quarterly* 26, no. 2 (2010): 377
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7. Edwin Lim et al., China, Long-Term Development Issues and Options: The Report of a Mission Sent to China by the World Bank, Baltimore: Johns Hopkins University Press, 1985.
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- Merle Goldman and Lee Ou-Fan Lee, 499-538, Cambridge: Cambridge University Press, 2002.
9. Goldman, Merle; “The Party and the Intellectuals” In *Cambridge History of China* Volume 14, edited by Roderick MacFarquhar and John K. Fairbank, 212-258, Cambridge: Cambridge University Press, 1987.
 10. He Zhi (Qin Zhaoyang), “现实主义: 广阔的道路”“xianshi zhuyi –guangkuo de daolu” “*Realism – the broad road*, 人民文学 People’s Literature”, 9:2, 1956.
 11. He Zhi (Qin Zhaoyang), “现实主义: 广阔的道路”“xianshi zhuyi –guangkuo de daolu” “*Realism – the broad road*”, 人民文学 People’s Literature, 9:2 1956
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2. Tan Chung, "Unite All Civilization States to live Tagore's Civilization Dream", speech delivered at the Centenary Celebration of the Award of Nobel Prize to Rabindranath Tagore: Tagore's Legacy of Inter-cultural Interaction India, China and Civilization States, New Delhi, November 8-9, 2013.
3. Zhou Enlai, "关于知识分子问题的报告" ("Guanyu zhishi fenzi wenti de baogao") "Report on the Question of Intellectuals, speech delivered on January 14, 1956, *人民日报* (People's Daily), January 30, 1956

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| Name | Year | Studied at | Religious outlook | political contributions | Role in Academic circle | Area of Research | Focus (India-China) |
|---------------|------------|----------------|-------------------|---|---|--|--|
| Tang Yongtong | 1893- 1964 | China; U.S | N/A | N/A | Taught chinese at Tsinghua Uni.; editor in chief Tsinghua Weekly; Prof. at Nanjing Uni, Peking Uni & Southwest Associated Uni.; Chairman of the School Admin Committee of Peking Uni & Vice Principle of Uni. | N/A | Buddhism History in Ancient Chinese Dynasties of Han, Wei,Eastern and Western Jin, and the Northern and Southern Dynasties(1938); A Brief History of Indian Philosophy(1945); History Manuscript of Buddhism in Sui and Tang Dynasties(1982) and Collected Academic Papers of Tang Yongtong(1983) |
| Lü Cheng | 1986-1989 | China; Japan | buddhism | N/A | A founder member & Academic director of Chinese inner Studies Institute; academic dean of Shanghai Fine Arts School(1916); executive member of Buddhist Association of China(1953);taught Chinese Buddhism & Indian Buddhism at Chinese Academy of Sciences | History of Western Fine Arts(1922); Introduction to Aesthetics(1923); Ideological Trend of Modern Aesthetics(1931) etc | Lot of research on buddhism, main achievement was that he demonstrated fundamental diff. btw indian and chinese buddhism. Works: Modification of Samyuktagama Sutra; Summary of Declaration(1923); Outline of Hetuvidya(19260; Original Theory of Tibetan Buddhism(1933); Summary of Origin & Development of Chinese Buddhism(1979); Summary of the Origin & Development of Chinese Buddhism(1979); ~ of Indian Budhhism(1979); Explanation of Nyayaprawewa(1983) |
| Chang Renxia | 1904-1996 | China; Japan | N/A | 1956 assigned by State Council of PRC to N. Delhi to serve as Chinese Adviser of the International Buddhist Art Exhibition. | Taught at Nanjing Central Uni.,researcher at Art Archeological Research Institute, organised Chinese Art histroy Society, professor & academic Dean of Kunming National College of Eastern Language, 1945 Viswa Bharti College, prof. at National School of Fine Arts of Peiping, prof. at China Central Academy of Fine Arts. | N/A | Hiistory of Fine Arts Department in Indiaand Southeast asia(1980); The Silk Road and Western Culture & Art(1981); Essays about Oriental Art(1984); Selected Papers on Art Archeology of Chang Jenhsieh(1984); The Maritime Silk Road and Cultural Exchange(1985); Study on the History of Chinese Costume(1988); reseach papers:-Sino-India art exchanges, Record of indian Ajanta Grotto Art, Record of Ajanta Cave Temple Art, Pilgrimage to Indian Ancient Buddhist Trace etc |
| Dongchu | | China | buddhism | N/A | Head of Jiaoshan Buddhist college; founnder director of Centre for Chinese Buddhist Culture; consultant Chung-Hwa Institute of Buddhist Studies | created the monthly magazine 'Humanity' | Compiled & published 'Tibetan Tripitaka'; found 'Buddhist culture' magazine; 1968 published monograph 'History of India-China Buddhist Communication'; Prajnaparamitahridaya Sutra History of Thought(1972);History of Buddhism in Modern China(1974); True meaning of Zen(1975) |
| Xu Fancheng | 1909-2000 | China; Germany | N/A | N/A | 1945 taught at Cheena Bhavan, Viswa Bharati Uni.; 1951 Dean of Department of Chinese , International Center of Edu., Pondicherry; | 1934 trans. &published Nietzsche's Also sprach Zarathustra, Daybreak, Happy Knowledge, Autobiography, Goethe's comments on his Faust etc | Researcher at Research Institute of World Religions of CASS; translariions:- sanskrit version of Anhuì Sanshi Weishi Shushi; 1950 Bhagavad Gita- a Hindu Scripture and Kalidasa's Meghadutta; Fifty Texts of the Upanishads; A Biographical sketch of Sri Aurobindo Ghose; Essays on the Gita; The internal Yoga; Aurobindo's Heraclitus(titled it Xuanli Cantong); Saying of Aurobindo titled it - Zhoutian Ji;compiled a book on yoga called 'Mother'; 2006 published The collection of works of Xu Fancheng |
| Mi Wenkai | 1909-1983 | China | N/A | worked at Chinese embassy in Myanmar and India; sent to Taiwan embassy in the Philippines and Thailand | Researcher of the Philosophy Research Institute of Viswa Bharati Uni; Prof. Hongkong New Asia College; taught at Taiwan Uni and National Taiwan Normal Uni.; Prof. Soochow Uni. ; Indian Culture Research Institute of TaiwanChinese Culture Uni. | N/A | A brief Introduction on indian literature; Historical tales of India(1948); Appreciation of Indian literature(1975); Works on Indian culture 18 volumes(1977); Mahatma Gandhi Biography(1981); trans:- All poetry of Sarojini Naidu(1949), collection of poems of Rabindranath Tagore(1963), Two great Indian Epics (1978), Three great canons of India(1980) |
| Yu Yu | 1909-1989 | China | N/A | N/A | Reseacher at Institute of Philosophy, CASS; part time prof. Graduate school of CASS; part time prof. Department of philosophy & history of Xiamen Uni; 1941 associate prof. Guizhou Uni; 1943 associate prof & prof successively at Dept. of Philosophy of Xiamen Uni.; editor of editorial committee of 'Chinese Buddhism' ; 1979 researcher at Institue of Literature of CASS | N/A | Major works:- Tsema(1936); Indian Logics(1939); Chinese Logic(1947) and Contribution of Xuanzang to Hetu-vidya (1981); |

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|----------------|-------|--------------|----------|--|---|---|--|
| Huang Xinchuan | 1928- | China, India | Buddhism | 1997, Participated in International Conference on Perspectives on Religion, Politics and Society in South Asia | Researcher of the Institute of Asia-Pacific studies, Chinese Academy of Social Sciences; Honorary Academician of Chinese Academy of Social Sciences; 1958, Lecturer at Philosophy Department of Peking Univ.; 1964, Worked in the Institute of World Religions, Chinese Academy of Social Sciences; 1978, Deputy Director of South Asia Research Institute; 1988, Director of Institute of Asia-Pacific studies, CASS; Dean of Oriental Culture Research Centre, CASS; Director of Xuanzang Research Centre; Executive Member of International Indian Philosophy Research Association; 1982, Led a Chinese delegation to India to attend 2000 China-India International Academic Symposium; Gave academic speeches at University of Delhi, Acharya Nagarjuna University, Royal Asiatic Society; Promoted academic exchange activities between India and China | Edited Ten Major Religions of the World(1988); Dictionary of Religion(1995); Great Dictionary of Religion(1998) | Studies on Modern Indian Philosopher Vivekananda(1979); Modern Eastern Philosophy(1988); A History of Indian Philosophy(1989); Contemporary Indian Philosophy(1989); Indian Buddhist Philosophy(1979); Indian Origin of Chinese Estoric Buddhism(1979); Collected Works of Studies on Xuanzang(1995); Spread and Influence of Hinduism in China(1996); South Asia Dictionary(1998); Modern Eastern Philosophy(1998); Encyclopaedia of China Religion Volume(1988); |
| Li Zhifu | 1929- | China, India | Buddhism | N/A | 1970, Appointed as the Chief Secretary of Hwa Kang Museum; 1971, Taught at Department of Philosophy of Chinese Cultural Institute; 1974, Prepared and Built the Indian Institute of Chinese Cultural University; Chief secretary of Chung-Hwa Academy Institute of Buddhist Studies; Deputy Director of Chung-Hwa Academy Institute of Indian Studies; Director of Preparation of Dharma Drum Univ.; Director of Chung-Hwa Academy Institute of Buddhist Studies; Directed Hwa Kang Buddhist Studies Journal and Chinese Buddhist Studies Journal. | N/A | History of India (1981); Introduction to Indian Philosophy(1985); Visvabharati's Philosophy: Later Stage of Indian Vedanta School(1975); Contemporary Indian Philosophy (1977); Corrective Interpretation of Surungama Sutra(1984); Studies on Saddharma Pundarika Sutra(1997); Indian Philosophy and Basic Spirits(1999); Studies on Samatha-vipassana(2001); Comparative studies of Chinese and Indian Buddhist Studies(2001); 70 theses including Discussion on the Value of Abhidharmakosa-Sastra in the History of Buddhist Thought; Discussion on the Relevant Geography and Routes and the Significance of Master Xuanzang's Tour Study in India and Sudhana's Visiting Study; Studies on the Chinization Process of Buddhism |
| Liu Anwu | 1930- | China, India | N/A | N/A | 1958, Taught and researched at Peking University; 1985, Professor at Peking Univ.; 1990 Doctoral Supervisor of Modern Indian Language and Literature; Director of Laboratory of Oriental Literature of the Oriental Language Department of Peking Univ.; Director of South Asia Cultural Institute; Vice President, President and Honorary President of China Indian Literature Institute successively; 2004, Honored with the title of Senior Translator by the Translators Association of China; 2005, Senior Professor of the Philosophy and Social Science Department of Peking Univ.; 1958, taught undergraduate courses of Advanced Hindi and Indian Hindi Literature History; 1980, Recruited graduates and set special courses on Indian Literature. | N/A | Indian Hindi Literature History(1987); Critical Biography of Premchand(1999); Research on the Two Great Epics of India(2001); Comparative study of Chinese and Indian Literatures(2005); Modern Indian Literature(Hindi Literature)(1980); Collection of PremChand's Short Stories-- Newly-Married(1982); All-well Tree(1983); The Woman Mowing(1985); Premchand on Literature (Co-translated,1987); Selected stories of Premchand(1996); Indian Folk Tales(1984); Selected Works of the Oriental Literature(1986); Selected Ancient Poetries of India(1987); Selected Oriental Short Stories(1988). |

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| Jin Dinghan | 1930- | China | N/A | N/A | Professor at Department of Oriental Languages and Literature, Peking Univ.; Researcher at Chinese Academy of Social Sciences; Gave lectures in India, Britain, US, Netherlands and Japan; Executive President of the 13th International Ramayana Conference; Chairman of the 16th International Ramayana Conference; President of the 10th International Hindi Symposium; Consultant of Chinese Association for South Asian Studies | N/A | Hindi Dictionary of Chinese Idioms(1988); Hindi Chinese Dictionary(2000); Basic Course in Hindi(1992); Translated Nirmala(1959); Ramcharitmanas(1988); Jhutha Sach(2000); Dissertations on Domestic and Foreign Publications, including Tulsidas, Ramayana and China; Tulsidas and Confucius. |
| Liu Guonan | 1931-1987 | China, India | N/A | N/A | 1958, Teacher in Department of Oriental Languages at Peking University; 1985, Deputy Director of the Institute of South Asian Studies, 1983, Saraswati Samman; 1987, taught courses on Chinese Intellectual and Literature History at Benaras Hindu Univ. | Translated Woman in the Picture(1986); Secret Organization-Road Association(1985); Dirty Skirt(1994) | The Histories and Cultures of Each Pradesh of India(1982); The Folk Dramas in Northern India; The imagism of Hindi Poetries |
| Wang Huaiting | 1931-2007 | China | N/A | N/A | Worked with China Foreign Languages Publishing Administration; Expert translator at Institute of Asia-Pacific Studies, Chinese Academy of Social Sciences; President of Translators Association of China. | Large no. of translation works on politics, economy, philosophy, culture, art and biography, literature | Lalu Trilogy; Village(1983); Across the Black Waters(1985); The Sword and the Sickle(2011); |
| Zhang Mantao | 1933-1981 | Hongkong; Japan | Buddhism | N/A | 1967, Associate Professor of the Department of Philosophy of Chinese Culture Univ.; Professor and Director of Buddhist Research Institute of the Univ.; Chief Editor of Hwakang Buddhist Journal; Research at the Institute of Advanced Studies of Asia, the Univ. of Tokyo; 1975, Founded the Mahayana Culture Publishing House; 1981, Started preparing for the Asian Buddhist Cultural Exchange Meeting. | N/A | Morning Dew(1956); Tiansheng Magazine; Collected Works of Buddhist Thoughts(1969); Studies of Nirvana Thought(1981); New learning and Buddhist Thought in Wei and Jin dynasties.;The Academic series of Modern Buddhism(100 volumes-till 1980) based on Zen, history of Buddhism, consciousness, flower, ornament scripture, three analects, tiantai, Pure Land, Vajrayana, Ritsu and Indian Buddhism. |
| Shan Yun | 1935-2003 | China | N/A | N/A | Professor and Founder of Urdu Language Courses at Peking University | N/A | Research of Urdu Language; Modern Urdu Poems at a Glance; Glimpses of Urdu Short Stories; On the famous Story Failure written by Krishan Chander; On Premchand and Iqbal and his poems.; Basic Course of Urdu (totally five books in three volumes, 1991); A Reader of Urdu(1997); Grammar of Urdu(2001); Prostitute Traitor(1990); Literary History of Urdu(1993). |
| Li YuanShan | 1942-2006 | China | N/A | N/A | Translator at Bengali Department of China Radio International; 1963, Professor of Bengali at the Beijing Broadcasting Institute; till 1976, Team Leader in Bengali; Bengali translator at Beijing Foreign Languages Press; 1976, Principal of the Bengali Group; Deputy Director of the Third Asian Department; Member of first council of Translators Association of China; Found the 1st undergraduate program of Bengali in China | N/A | Practical Bengali Grammar(2003); Bengali Tutorial(2003, collaborative compilation); Translated 300,000 words of Tagore's works including Collected Works of Tagore and Complete Translation of Tagore's Novels-1st book of Tagore directly translated from Bengali. |

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| Jiang Zhongxin | 1942-2002 | China | N/A | N/A | <p>Researcher at the Institute of Asia-Pacific Studies, CASS; 1965-1978, Institute of History, CASS; 1978, Institute of South Asian Studies and the Institute of Asia-Pacific Studies, CASS; 1979-1982, 1984-1985, taught Sanskrit in the Department of Oriental Languages and Literature of Peking University; 1987, taught at Kobenhaven Univ., Centre for the study of World Religions; 1988, Harvard Univ.; 1994, La section de langues et civilisations orientales, Universite de Lausanne; Guest Researcher of the International Institute for Buddhist Studies and International Institute for Advanced Buddhist Studies, Soka Univ.; Won Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award;</p> | N/A | <p>Commentary on the Great Tang Records on the Western Regions(1985); Deciphered Lotus Sutra and transcripts of other Buddhism Canons stored in many places like the library of Cultural Palace of Nationalities, Lynshun Museum and China Tibetology Research Centre; The Sanskrit Transcripts of Saddharma Pundarika Sutra Stored in the Library of the Cultural Palace of Nationalities: Latin Alphabet Transcription(1988) ; Translated Manu Smriti(1986); Vikram and Betaal Stories which were included in the Select Stories from Kathasaritsagar(2001).</p> |
| Zhao Guohua | 1943-1991 | China | N/A | N/A | <p>Researcher at the Institute of Asia-Pacific Studies, CASS; 1965-1978, Institute of History, CASS; 1978, Institute of South Asian Studies and the Institute of Asia-Pacific Studies, CASS; Innovated and developed symbols to discuss the culture of Reproduction Worship of Mankind;</p> | <p>On the culture of Reproduction Worship(1988);</p> | <p>Translated Nala and Damayanti(1982); 10 volumes of Mahabharata including Shakuntalam and Flood Legend incorporated in Selected Episodes from Mahabharata(1987); the Ancient Myths of India(1993); On Flood Legend(South Asian Studies, Edition 01, 1979); Indian Classical Narrative Poems(South Asian Studies, Edition 01, 1981); On the origin of the image of Monkey King Sun Wukong(volume1)-Comparative studies on Journey to the West And Indian Literature I (South Asian Studies, Edition 01, 1986); On the origin of the image of Monkey King Sun Wukong(volume2)-Comparative studies on Journey to the West And Indian Literature I (South Asian Studies, Edition 02, 1986); On Stories about China's Sacrificing Human to Evil Spirits and Righteous Men Removing the Evil-Comparative studies on Journey to the West And Indian Literature II (South Asian Studies, Edition 04, 1986); Heat and Light:Ascetic Practices and Elimination of Cistraction -- Brief Account about Chinese and Indian Sun and Fire Myths and Related Religious Issues(South Asian Studies, Edition 04,1991).</p> |
| Yang Yunyuan | 1914-2007 | China, India | N/A | N/A | <p>Teacher at Guiyang; Late 1940, Secretary of Luo Jialun, he 1st ROC ambassador to India; 1950, taught Chinese at the School of Foreign Languages, Ministry of Defense, New Delhi; Teacher of University of California, Berkeley.</p> | N/A | <p>Tagore who loved China with his life(Taiwan, Biographic Literature, Edition 6 of Volume 7,1965); The Affair of Xu Zhimo and Tagore's Visit to China(Taiwan, Biographic Literature, Edition 2 of Volume 9,1966); Interpreted Examples of Indian Words in Chinese Language(Taiwan, Eastern Miscellany, Edition 7 of Volume 13,1980); Instruction of Chinese and Indian Sages on Languages(Taiwan,Chinese Culture Monthly, Edition 16, 1981); Generalissimo and Madam Chiang Kai-shek's Vlsit to India and India's Independence(Hong Kong, Chu Hai Journal, Edition 16,1988)</p> |

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| Jao Tsung-I (Rao Zongyi) | 1917- | China, India, Paris | N/A | N/A | Editor-in-Chief of Yuenan News, Chaozhou; 1935, Probation Teacher of the Chinese classes at Hanshan Normal Univ.; Editor of the History Compilation Bureau of Guangdong, Sun Yat-sen Univ.; 1943, Professor of Wuxi Academy of the Traditional Chinese Culture; Professor of Guangdong Univ. of Arts and Sciences; Chairman of general compilation of Gazetteers of Chaozhou; 1952-1968, taught at Department of Chinese, Univ. of Hong Kong; 1st Chair professor of the Department of Chinese, University of Singapore; Visiting Professor at Yale University; Research Professor of the Institute of History and Philosophy, Academia Sinica, Taiwan; 1973-1978, Professor and Director of Department of Chinese, Univ. of Hong Kong; Guest Professor of Ecole pratique des hautes etudes; Honorary Professor of the Department of Chinese, Univ. of Hong Kong; Honorary Professor of the Department of Art and the Institute of Chinese Culture; 1982, Awarded Honorary Doctorate Degree by the Univ. of Hong Kong; 1983, Advisor of China Dunhuang Turpan Society; 1990, Honorary advisor of Hong Kong Heritage Museum; Introduced Text Anthropology and Literary Anthropology; Discovered Questioning Literature. | N/A | A Record of Literature and Arts in Chaozhou, (1932, Lingnan Journal); Compiled Zhongshan Dictionary and Quan Qing Ci Chao(1938); An Investigative Study on the Geography of Chu-Ci(The Songs of Chu, 1946); Oracle Bone Diviners of the Yin Dynasty(1959); Analects of the History of Sino-Indian Cultural Relationships(1990); Ci Ji Kao(1992); Collection of Buddhism(1993); New Page of the History of Chinese Religious Thought(2000); Translated Enuma Elis into Chinese in 10 years(Cuneiform); Comparative study of Graphic text in the ancient Indus Valley and Chinese Inscription on pottery and Oracle Bone Inscriptions; translated some ancient poems of Rigveda. |
| Wu Yan | 1918-2010 | China | N/A | N/A | 1962, Chinese Writers Association; Director of the Editorial office of New Literature and Art Publishing House; Director of the Editorial Office of Shanghai Literature and Art Publishing House; Deputy Chief Editor of the People's Literature Publishing House Shanghai Office and President of Shanghai Publishing House. | N/A | Selected Lyrical Poems of Tagore(1989); Xin Di Shen Yun(1997); Selected Poems of Tagore(2003); Published Chinese version of Indian Literatures (The Village(1983), Across the Black Waters(1985), Rani of Jhansi(1987), Umrao Jaan Ada(1993), The Guide(1993), Sannyasi(1994), Maila Anchal(1994)). |
| W Pachow (Bazhou) | 1918- | China, India, Britain, France | Buddhism | N/A | 1954-1968, Professor of University of Ceylon; 1968, Professor at University of Iowa; | N/A | A Comparative Study of Pratimoksa(1955); Comparative studies in the Parinibbana Sutta and its Chinese versions(1946); Pratimoksha Sutra of the Mahasanghikas(1956); A Study on the Twenty-two Dialogues on Mahayana Buddhism(1979); Chinese Buddhism: Aspects of Interaction and Reinterpretation(1980); Collection of Dunhuang verses(1965); By W Pachow(1985); translated Brother Nehru(1943); A collection of Tagore's Essays(1946); Mahaparinirvana sutra of Theravada Buddhism(1971); Milindapanha of Theravada Buddhism(1997). |
| Wu Baihui | 1919- | China, India | Buddhism | N/A | Researcher at the Institute of Philosophy Studies, CASS; Assisted the Consulate General of China in Bombay; taught Hindi in Hindi teaching and Research Office at the Department of Eastern Languages, Peking Univ.; 1857, Editor in the Commercial Press; 1978, Institute of Philosophy Studies, CASS; 1983, Director of Oriental Philosophy research Office; 1984, Honorary Doctor of Literature and Supreme Honorary Professor of Visva Bharati. | N/A | Agamasastra(1999); Rigveda Divine Comedy Selection(2010); Indian Philosophy and Buddhism(1994); Indian Philosophy(2000); Indian Ancient Dialectical Thinking; Logical Thought of Jainism; Indian Natural Philosophy; Upanishad and its Materialism Philosophy; Primary Investigation of Indian Dhyana in Early Stage- Buddhist Thought of Upanishad; Brief Introduction of the Theoretical Essence of Yogacara and Madhyamika of Mahayana; Maya-Vada of Brahman and Buddhism. |

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| Yang Ruilin | 1921- | China, India | N/A | N/A | 1950, Chinese Embassy of India, Department of the Asian Affairs of the Ministry of Foreign Affairs and the Institute of International Relations of the Ministry of Foreign Affairs; 1979, Researcher of Institute of South Asian Studies; Researcher of the Institute of Asia-Pacific Studies, CASS; Chief Editor of South Asian Studies. | N/A | translated Blossoms in the dust:the human factor in Indian Development(1965); Essays include The brief Discussion on the Evolution of Chinese Buddhist Art(1981); Past and Present of the Caste System of Hinduism(1982); Ancient Indian Art(1982); Edited works of South Asian studies, Translation of South Asia and Materials on South and Southeast Asia(1979-1989). |
| Ran Yun-Hua | 1924- | China, India | N/A | N/A | Dean and Honorary Professor at the Department of Science of Religion of McMaster Univ., Canada; President of Society for the Study of Chinese Religions; Member of the International Association of Buddhist Studies and Buddhism Group of Association for Asian Studies; International Association of Buddhist Studies; International Religion Association; 1989, Professor of Faguang Buddhist Culture Research Institute; Researcher of Chung-Hwa Institute of Buddhist Studies. | N/A | Zong Mi(1988); From Indian Buddhism to Chinese Buddhism(1995). |
| Yin Hongyuan | 1925- | China | N/A | N/A | Professor of the Department of Eastern Languages, Peking Univ.; 1948, Teacher at National School at the Oriental Language and Literature; | Hindi Literature | Grammar of Hindi Language(1992); Hindi Language Textbook(1983); Hindi Chinese Dictionary(2000); Translated Hindi Vyakarana; Braj Bhasha; An Introductory Transformational Grammar(1985); Jhansi ki Rani(Co-translator, 1987); A Widow with Sons and Daughters, Rama Stories(1987); Sannyasi(1994); Chinese-Hindi Dictionary(2013). |
| Ji Xianlin | 1911-2009 | China, India | N/A | N/A | Professor of Peking University; 1934, taught at Shandong Jinan; Director of the Department of Oriental Languages and Literature; 1956, Member of the Department of Philosophy and Social Sciences, Chinese Academy of Sciences; 1978, Vice President of Peking Univ.; Director of Chinese Association for South Asia studies; Director of Chinese Language Society; Director of China English Language Education Association; Director of Chinese Dunhuang Turpan Society; Director of Chinese Asia and Pacific Society; Established Department of Oriental Languages and Literature, Peking Univ; Awards:- Samman Patra given by Indian Varanasi Sanskrit Univ.(1992); Honorary academician given by Sahitya Academy(1999); Gold Certificate of Doctoral Degree by Georg-August Universitat Gottingen(2000); World Laureate at the 19th World Congress of Poets(2005); PadmaBhushan by Govt. of India(2008); Han Suyin-Vincent Ratnaswamy Sino-Indian Friendship Award | Ancient Indian Sanskrit Literature, India China Cultural Interactions | Short stories--The Rationale of a So Called Civilized Man, Bachelor of Medicine, Watching Opera(1928-1929) published on Tianjin Yishi Daily with Xi Bu as the pen name; translated The Old Woman, The End of the World, The Old Man and How Beautiful, How fresh were the Roses(1930); translated German works Anna Seghers Collection of Short Stories(1955); Impression of India(1980); Collection of Essays Written in the Lang Run Garden(1981); Random Thoughts on Life(1996); Dreaming by the Weiming Lake(1998); Spring returns to Yanyuan (2000); New Writings of a Nonagenarian(2000); Miscellaneous Essays on Sickbed(2007); Die Untwundlung der Endung -am in -o und -u im Mittelindischen(1944); Die Verwendung des Aorists als Kriterium fur Alter und Ursprung buddhistischer Texte(1949); The Language Problem of Primitive Buddhism(1956); More Exposition on the Language Problem of Primitive Buddhism(1958); Two Questions of Medieval Indo-Aryan Language(1984); Third Exposition on the Language of Primitive Buddhism(1984); Stupa and Buddha(1947); The Historical Origin of the Primitive Buddhism(1965); Problems on Mahayana Sthaviravada(1981); Distorted and Forgotten "Route Struggle" in Creation Period of Buddhism - Devadatta Problem(1987); Backflow of Buddhism(1991); interpreted and wrote articles on Tocharian A Maitreyasamiti Nataka of the Xianjiang Museum, China(1982); Introduction to Researches on Tocharian Language(1993); translated Tocharian A Maitrisimit(1998); translated Sanskrit works Kalidasa's Abhijnanasakuntalam(1956); Ancient Indian fable Pancatantra(1959); Kalidasa's playwright Vikramorvasiyam(1962); translated Ramayana(1973-1977); Primary Investigation into Ramayana(1979); translated Maitreyi Devi's English version of Tagore by Fireside(1986); The History of China-India Cultural Relations(1957); The History of China-India Cultural Relations(1982); Buddhism and Sino-Indian Cultural Exchanges(1990); History of Sino-Indian Cultural Exchanges(1993); Commentary on Great Tang Records on the Western Regions(1985); Organized translation and correction of Modern Translation of Great Tang Records on the Western Regions(1985); Edited History of Ancient Indian Literature(1991); History of Sugar(Monograph-1998); |

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|----------------|-----------|---------------|-----|--|---|---|---|
| Jin Kemu | 1912-2000 | China, India | N/A | Member of the 5th, 6th, 7th sessions of the Standing Committee, Member of the 3rd-7th Session on the National Committee of CPPCC; 1956, attended 3rd and 4th Congress of the Chinese Literature and Art Workers. | taught at Normal Junior High School, Shandong; 1935-1937 Worked at the Library, Peking Univ.; 1938, International News Editor of Li Bao; 1939, taught at Hu'nan Taoyuan Girl's Middle School, French teacher at Hu'Nan Univ.; 1941, Editor of India Daily; 1946, Professor at Department of Philosophy of Wuhan Univ.; 1948, Professor of the Department of Oriental Languages and Literature of Peking Univ.; 1951, Publicising Minister, Chinese Writers Association; Cultivated 1st batch of Sanskrit and Pali scholars of New China with Ji Xianlin after the formation of People's Republic of China | Ancient Indian Sanskrit Literature | Assisted Chinese and Tibetan translation of the Sanskrit version of Mahayanabhidharma-samuccaya; translated Beach House and Cemetery(1934); Poems Bat Collection(1936); Rain and Snow(1986); Shao Nian Xing, Junior Line(1998); Trace of the Old Nest(1985); memoirs Past Events in India(1986); Swallows in Spring(1987); Collection of Old Learning and New Knowledge(1991); Popular Astronomy(1938); Discussion on Arts and Sciences(1986); Summary of Panini's Aphorisms on Sanskrit Grammar, A Preliminary Probe into the Concept of "Being" in Sanskrit(1945); Fundamental Problems of Sanskrit Grammatical Theories on Shun Pao Literature and History Weekly(1947); translated Meghduta; Bhartrhari Satakatraya(1982); Collection of Ancient Indian Poems from Sanskrit and Pali(1984); organized translation of Mahabharata; led translation of Selected Annotations of Mahabharata published in 1987; Preface and 1st four chapters of Adi Parva(1993); Selected Works of Ancient Indian Aesthetics including translations selected from theoretical works Natyasastra, Kavya Darpan, Dhvani Aloka, Kavya Prakash, Sahitya Darpan(1980); Large no. of research papers on Indian Literature, epic studies, comparative literature studies, Rigveda studies included in The Analects of Indian Culture(1983), The Analects of Comparative Culture (1984); articles and series on- On the Origin of Buddhism; translated Trishavanirdesha(1984); Comments on Vedantasara(1947); Conception in the History of Indian Philosophical Thoughts; Analysis of the Mysticism of Mandayuka Upanishad (Philosophical Researches, Edition 7, 1980); Views o Ancient Indian Materialistic Philosophy - Simultaneous Discussions on "Brahman", "Sramana" and Secular Culture(Jianghual Tribune, Edition 4, 1981); monograph Gandhism(1943); articles Brief Discussion about the Political Thoughts of Gandhi in South Africa in Early Stage, Brief Discussion about Death of Gandhi(1983); Historical Narrative of the Friendship between Chinese and Indian Peoples(1956); His lecture notes have been incorporated in the liberal art teaching material plan and were published under the name of History of Sanskrit Literature (1964); |
| Dong Youchen | 1937- | China, Russia | N/A | N/A | Professor at the Party School of the Central Committee of CPC, taught at Peking University and then Shenzhen University | Bengali Literature especially Rabindranath Tagore | Complete translation of Tagore Novels (7 Vol), Selection of Tagore's Short Stories, Selection of Tagore's Poems and Songs (6 Vol), Tagore's medium and short novel collection: 4 People, Complete Works of Tagore (18 Vol, 33)(Chief Ed.) Legends of Indian Mythology, also participated in projects like: History of Earstern Literature, Eastern Literature Dictionary, Foreign Literati Dictionary, Modern Contemporary Indian Literature: Bengali Section |
| Wang Shuying | 1938- | China, India | N/A | N/A | 1965-1978 taught at Department of Oriental Languages, Peking University, 1978-1983 worked at Department of South Asian Studies CASS, 1985 started working at Asia Pacific Research Institute CASS. Member of China South Asian Society | Indian History | Indian Culture and Customs(1989), Historical Culture of Indian States(1982), India(1998), Religion and Indian Society(1995), Comparison and Exchanges of China- India Culture(1995), South Asian Hinduism and Culture(1999), India China Cultural Relations(2000), A Brief History of Indian Culture(2011), World Culture Series: India Volume(2003), Enter India(2010). Main Editor of works like: China India Cultural Exchange Series(1995). |
| Huang Baosheng | 1942- | China | N/A | N/A | Researcher at the Institute of Foreign Literature of the Chinese Academy of Social Sciences, President of the China Foreign Literature Society, President of the Indian Literature Research Institute. | Ancient Indian Sanskrit Literature | Ancient Indian Literature(1988), Ancient Indian Classical Poetry(1993), A Guide to Mahabharata(2005), Sanskrit Literature Textbook(2010), Translated: Selected Buddhist Jataka Tales,(1985), Mahabharata(2005), Compilation of Sanskrit Poetic Theories(2008), Upanishad(2010), Bhagawat Geeta(2010) |
| Xue Keqiao | 1945- | China | N/A | N/A | Researcher at Asia Pacific Research Institute CASS (1985-Present), Member of China South Asian Society, Vice Secretary of Xuanzang Research Center | Indian Literature, China India Comparative Literature, History of China India Cultural Exchange | New Stories told while Trimming the Wick and other(1992), Buddhism and Chinese Culture(1995), Records of China and South Asian Cultrual Exchanges(1998), Records of the West(1999), Development of Indian Education and Science & Technology(2003), Comparative Studies of China India Literature(2003), translation works: Sandalwood Tree(1986), biography of Premchand(1989), The Dirty Skirt(1994), Selection of Historical Works of Ancient India Vedas Period and Kingdom Period(1998), other works: Collection of Interesting Tales of the East(Chief Ed) (1992), Stories of China India Cultural Exchanges(1998), Mythological Stories of the East (Ed) (1999) |

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| Yu Longyu | 1946- | China | N/A | N/A | 1970-1984 He taught Hindi at Peking University, 1984 He started teaching at the Department of Chinese Language and Literature, Shenzhen University and is now the Head of its India Studies Center. Board of Studies Member & Guest Professor at Center for Oriental Literature, Peking University, Vice President of Sino-Indian Literary Research Society, Vice President of Oriental Literature Studies Society in China, Standing Director of the Society for Comparative Literature in China, Standing Director of South Asian Studies Society of China, Vice President of Society for Studies in Historical Contacts between China and Abroad | Indian Literature, Indian Culture, China India Cultural Exchange, China India Comparative Literature, China India Relations | Origin and Development of Sino-Indian Literary Relations, Sino-Indian Comparative Literature, History of Oriental Literature (Chief Ed), Indian Classic Works and Chinese Classics-- Indian Writers and Chinese Culture, Comparative Studies on Sino-Indian Poetics, The Theory of Indian Culture, Appreciation Dictionary of Foreign Dramas: Ancient Volume, Appreciation Dictionary of Rabindranath Tagore's Works(Chief Ed), Tan Yunshan, Indian Travel Notes, History of Sino Indian Literary Exchange |
| Liu Jian | 1949- | China | N/A | N/A | Professor at National Institute of International Strategies, CASS | Indian and South Asian Studies | Indian Civilization; Bangladesh; On Gitanjali : Writings on Indian Culture and Literature (2016). Research papers in both Chinese and English, including "Rabindranath Tagore in China", "Rabindranath Tagore's Visit to China in 1924 Reconsidered", "On Gitanjali", "Rabindranath Tagore's Engagement with the Soviet Union", "Indian Studies in China". Vice editor-in-chief of and contributor to the Encyclopedia of China-India Cultural Contacts. He has also translated books such as Glimpses of Bengal, The Religion of Man, The Argumentative Indian, Muna-Madan, Chemmeen, etc. |
| Wang Bangwei | | China | N/A | N/A | During 1982 and 87 he was a research assistant at CASS and after completing his Ph.D in 1987, he joined Peking University to teach. Since 1992, he is a Professor at the Department of Oriental Languages and Literature and Head of the India Studies Center at Peking University. He is also a member of the Nalanda Mentor Group working on a project to re-establish a new Nalanda institute in India. | Sanskrit literature, Chinese Buddhism and related literature, history of Indian and Chinese Buddhism, history of India-China cultural relations etc. | Selection of Buddhist Tales (1985), History of Buddhism, Research of Indian Literature Vol I to Vol VIII, Notes of the Monk that went to the Western Region seeking Dharma in the Great Tang Dynasty, History of Buddhism, Notes on 'Dharma in Buddhist Countries- Sent from the South Sea', Life of Tang Dynasty Monk Yijing and his works, Research on 'Dharma in Buddhist Countries- Sent from the South Sea', Selection of Buddhist Tales (2007), Tagore and China, Ji Xianlin and Oriental Study in Peking University etc. |
| Wei Liming | 1965- | China | N/A | N/A | Editor-in-chief of Journal of Eastern Literature Studies, also teaches at Peking University | Tagore Research, Indian Contemporary Literature, Research of Eastern Literature | Traveller around the World—Tagore; co-written books like Research of Tagore Literary Works, Comparative Study of Indian and Chinese Literature, etc., participated in works like Tagore and China |
| Jiang Jingkui | 1966- | China, India | N/A | N/A | Hindi Professor at Peking University | Hindi Literature, Indian Culture and Religion | Literature of Hindi Drama (2002), Research of Tagore's Literary Works; he also edited works like Theory of Indian Literature and Culture, Research of Indian Literature Periodical Vol. 5, Research of Indian Literature Periodical Vol.6 |

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| Chen Ming | 1968- | China | N/A | N/A | Professor at the Department of Indian Languages and Literature Studies, Peking University | History of cultural communication between China and Central & South Asia in the Medieval Period, Indian medical text Siddhasara, Indian (language) Literature | On the Sanskrit Medical Book Siddhasara, Medical Manuscripts Discovered in Dunhuang and Western Regions: Foreign Medicine in Medieval China, A Study on Sanskrit Text of Jivaka-pustaka from Dunhuang, Foreign Medicine and Culture in Medieval China, Texts and Languages: A Comparative Study on Some Manuscripts Unearthed from the Silk Road and Early Chinese Buddhist Canon. |
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Annexure II. Individual Scholarships of Chinese Indologist, 1950-2010

| Name | Year of Birth | Generation | Years of Training | Consolidation of Scholarship | Major Contributions |
|------------|---------------|------------|--|---|--|
| Ji Xianlin | 1911-2009 | First | 1930-1934 Qinghua University; 1935-1941 Georg-August-University of Goettingen, Germany | Ancient Indian Literature (Sanskrit), India-China Relations | Short stories--The Rationale of a So Called Civilized Man, Bachelor of Medicine, Watching Opera(1928-1929) published on Tianjin Yishi Daily with Xi Bu as the pen name; translated The Old Woman, The End of the World, The Old Man and How Beautiful, How fresh were the Roses(1930); translated German works Anna Seghers Collection of Short Stories(1955); Impression of India(1980); Collection of Essays Written in the Lang Run Garden(1981); Random Thoughts on Life(1996); Dreaming by the Weiming Lake(1998); Spring returns to Yanyuan (2000); New Writings of a Nonagenarian(2000); Miscellaneous Essays on Sickbed(2007); Die Untwandlung der Endung -am in -o und -u im Mittelindischen(1944); Die Verwendung des Aorists als Kriterium fur Alter und Ursprung buddhistischer Texte(1949); The Language Problem of Primitive Buddhism(1956); More Exposition on the Language Problem of Primitive Buddhism(1958); Two Questions of Medieval Indo-Aryan Language(1984); Third Exposition on the Language of Primitive Buddhism(1984); Stupa and Buddha(1947); The Historical Origin of the Primitive Buddhism(1965); Problems on Mahayana Sthaviravada(1981); Distorted and Forgotten "Route Struggle" in Creation Period of Buddhism - Devadatta Problem(1987); Backflow of Buddhism(1991); Interpreted and wrote articles on Tocharian A Maitreyasamiti Nataka of the Xianjiang Museum, China(1982); Introduction to Researches on Tocharian Language(1993); translated Tocharian A Maitrisimit(1998); translated Sanskrit works Kalidasa's Abhijnanasakuntalam(1956); Ancient Indian fable Pancatantra(1959); Kalidasa's playwright Vikramorvasiyam(1962); translated Ramayana(1973-1977); Primary Investigation into Ramayana(1979); translated Maitreyi Devi's English version of Tagore by Fireside(1986); The History of China-India Cultural Relations(1957); The History of China-India Cultural Relations(1982); Buddhism and Sino-Indian Cultural Exchanges(1990); History of Sino-Indian Cultural Exchanges(1993); Commentary on Great Tang Records on the Western Regions(1985); Organized translation and correction of Modern Translation of Great Tang Records on the Western Regions(1985); Edited History of Ancient Indian Literature(1991); History of Sugar(Monograph-1998); |
| Jin Kemu | 1912-2000 | First | 1943-1946 Banaras, India | Ancient Indian Literature (Sanskrit) | Assisted Chinese and Tibetan translation of the Sanskrit version of Mahayanabhidharma-samuccaya; translated Beach House and Cemetery(1934); Poems Bat Collection(1936); Rain and Snow(1986); Shao Nian Xing, Junior Line(1998); Trace of the Old Nest(1985); memoirs Past Events in India(1986); Swallows in Spring(1987); Collection of Old Learning and New Knowledge(1991); Popular Astronomy(1938); Discussion on Arts and Sciences(1986); Summary of Panini's Aphorisms on Sanskrit Grammar, A Preliminary Probe into the Concept of "Being" in Sanskrit(1945); Fundamental Problems of Sanskrit Grammatical Theories on Shun Pao Literature and History Weekly(1947); translated Meghduta; Bhartrhari Satakatraya(1982); Collection of Ancient Indian Poems from Sanskrit and Pali(1984); organized translation of Mahabharata; led translation of Selected Annotations of Mahabharata published in 1987; Preface and 1st four chapters of Adi Parva(1993); Selected Works of Ancient Indian Aesthetics including translations selected from theoretical works Natyasastra, Kavya Darpan, Dhvani Aloka, Kavya Prakash, Sahitya Darpan(1980); Large no. of research papers on Indian Literature, epic studies, comparative literature studies, Rigveda studies included in The Analects of Indian Culture(1983), The Analects of Comparative Culture (1984); articles and series on- On the Origin of Buddhism; translated Trisbhavanirdesha(1984); Comments on Vedantasara(1947); Conception in the History of Indian Philosophical Thoughts; Analysis of the Mysticism of Mandayuka Upanishad (Philosophical Researches, Edition 7, 1980); Views o Ancient Indian Materialistic Philosophy - Simultaneous Discussions on "Brahman", "Sramana" and Secular Culture(Jianghual Tribune, Edition 4, 1981); monograph Gandhism(1943); articles Brief Discussion about the Political Thoughts of Gandhi in South Africa in Early Stage, Brief Discussion about Death of Gandhi(1983); Historical Narrative of the Friendship between Chinese and Indian Peoples(1956); His lecture notes have been incorporated in the liberal art teaching material plan and were published under the name of History of Sanskrit Literature (1964); |

Annexure II. Individual Scholarships of Chinese Indologist, 1950-2010

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|----------------|-------|--------|--|--|--|
| Liu Anwu | 1930- | Second | 1949-1951 Hunan University; 1951-1954 Peking University; 1954-1958 Delhi University & Banaras University, India | Hindi Literature | Indian Hindi Literature History(1987); Critical Biography of Premchand(1999); Research on the Two Great Epics of India(2001); Comparative study of Chinese and Indian Literatures(2005); Modern Indian Literature(Hindi Literature)(1980); Collection of PremChand's Short Stories-- Newly-Married(1982); All-well Tree(1983); The Woman Mowing(1985); Premchand on Literature (Co-translated,1987); Selected stories of Premchand(1996); Indian Folk Tales(1984); Selected Works of the Oriental Literature(1986); Selected Ancient Poetries of India(1987); Selected Oriental Short Stories(1988). |
| Jin Dinghan | 1930- | Second | 1950/1 ?-1955 Peking University | Hindi Literature | Hindi Dictionary of Chinese Idioms(1988); Hindi Chinese Dictionary(2000); Basic Course in Hindi(1992); Translated Nirmala(1959); Ramcharitmanas(1988); Jhutha Sach(2000); Dissertations on Domestic and Foreign Publications, including Tulsidas, Ramayana and China; Tulsidas and Confucius. |
| Dong Youchen | 1937- | Second | 1959- Peking University; 1960-1965 St. Petersburg University, Russia | Tagore Studies | Complete translation of Tagore Novels (7 Vol), Selection of Tagore's Short Stories, Selection of Tagores Poems and Songs (6 Vol), Tagore's medium and short novel collection: 4 People, Complete Works of Tagore (18 Vol, 33)(Chief Ed,) Legends of Indian Mythology, also participated in projects like: History of Earstern Literature, Eastern Literature Dictionary, Foreign Literati Dictionary, Modern Contemporary Indian Literature: Bengali Section |
| Wang Shuying | 1938- | Second | 1960- 1965 Peking University; 1983-1985 JNU, India | Indian History | Indian Culture and Customs(1989), Historical Culture of Indian States(1982), India(1998), Religion and Indian Society(1995), Comparison and Exchanges of China- India Culture(1995), South Asian Hinduism and Culture1999), India China Cultural Relations(2000), A Brief History of Indian Culture(2011), World Culture Series: India Volume(2003), Enter India(2010). Main Editor of works like: China India Cultural Exchange Series(1995). His works also recieved the 'China-India Friendship Award' |
| Huang Baosheng | 1942- | Second | 1960-1965 Peking University | Ancient Indian Literature (Sanskrit) | Ancient Indian Literature(1988), Ancient Indian Classical Poetry(1993), A Guide to Mahabharata(2005), Sanskrit Literature Textbook(2010), Translated: Selected Buddhist Jataka Tales,(1985), Mahabharata(2005), Compilation of Sanskrit Poetic Theories(2008), Upanishad(2010), Bhagawat Geeta(2010) |
| Xue Keqiao | 1945- | Second | Peking University, CASS | Indian Literature, Indian & Chinese Comparative Studies; Indian & Chinese Cultural Exchanges | New Stories told while Trimming the Wick and other(1992), Buddhism and Chinese Culture(1995), Records of China and South Asian Cultrual Exchanges(1998), Records of the West(1999), Development of Indian Education and Science & Technology(2003), Comparative Studies of China India Literature(2003), translation works: Sandalwood Tree(1986), biography of Premchand(1989), The Dirty Skirt(1994), Selection of Historical Works of Ancient India Vedas Period and Kingdom Period(1998), other works: Collection of Interesting Tales of the East(Chief Ed) (1992), Stories of China India Cultural Exchanges(1998), Mythological Stories of the East (Ed) (1999) |
| Yu Longyu | 1946- | Second | 1965- 1970 Peking University | Indian Literature, Indian& Chinese Cultural Exchanges, Indian- China Relations, Indian & Chinese Comparative Studies | Origin and Development of Sino-Indian Literary Relations, Sino-Indian Comparative Literature, History of Oriental Literature (Chief Ed), Indian Classic Works and Chinese Classics-- Indian Writers and Chinese Culture, Comparative Studies on Sino-Indian Poetics, The Theory of Indian Culture, Appreciation Dictionary of Foreign Dramas: Ancient Volume, Appreciation Dictionary of Rabindranath Tagore's Works(Chief Ed), Tan Yunshan, Indian Travel Notes, History of Sino Indian Literary Exchange |
| Liu Jian | 1949- | Second | MA at Peking University in 1981; Ford Foundation fellow with the Department of South Asian Studies, the University of Wisconsin at Madison from 1988 to 1991 | Indian and South Asian Studies | Indian Civilization; Bangladesh; On Gitanjali : Writings on Indian Culture and Literature (2016). He has also published a number of research papers in both Chinese and English, including "Rabindranath Tagore in China", "Rabindranath Tagore's Visit to China in 1924 Reconsidered", "On Gitanjali", "Rabindranath Tagore's Engagement with the Soviet Union", "Indian Studies in China". He was a vice editor-in-chief of and contributor to the Encyclopedia of China-India Cultural Contacts. He has also translated books such as Glimpses of Bengal, The Religion of Man, The Argumentative Indian, Muna-Madan, Chemmeen, etc. |

Annexure II. Individual Scholarships of Chinese Indologist, 1950-2010

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|---------------|-------|--------|--|--|---|
| Wang Bangwei | | Second | South Asia Institute of Chinese Academy of Social Sciences (graduated M.A in 1982), 1982-1987 Peking University. | Buddhism Studies, Sanskrit Literature | Selection of Buddhist Tales (1985), History of Buddhism, Research of Indian Literature Vol I to Vol VIII, Notes of the Monk that went to the Western Region seeking Dharma in the Great Tang Dynasty, History of Buddhism, Notes on 'Dharma in Buddhist Countries- Sent from the South Sea', Life of Tang Dynasty Monk Yijing and his works, Research on 'Dharma in Buddhist Countries- Sent from the South Sea', Selection of Buddhist Tales (2007), Tagore and China, Ji Xianlin and Oriental Study in Peking University etc. |
| Wei Liming | 1965- | Third | Peking Normal University, Peking University | Tagore Studies, Indian Contemporary literature | Traveller around the World—Tagore; co-written books like Research of Tagore Literary Works, Comparative Study of Indian and Chinese Literature, etc., participated in works like Tagore and China |
| Jiang Jingkui | 1966- | Third | 1998-2001 Peking University, 2001-2002 Santiniketan, Visva Bharati; 2002-2003 Jnu | Hindi literature, Culture and Religion | Literature of Hindi Drama (2002), Research of Tagore's Literary Works; he also edited works like Theory of Indian Literature and Culture, Research of Indian Literature Periodical Vol. 5, Research of Indian Literature Periodical Vol.6 |
| Chen Ming | 1968- | Third | Peking University | Hindi Literature | On the Sanskrit Medical Book Siddhasara, Medical Manuscripts Discovered in Dunhuang and Western Regions: Foreign Medicine in Medieval China, A Study on Sanskrit Text of Jivaka-pustaka from Dunhuang, Foreign Medicine and Culture in Medieval China, Texts and Languages: A Comparative Study on Some Manuscripts Unearthed from the Silk Road and Early Chinese Buddhist Canon. |