

## A Brief Analysis of the Translation Characteristics of Fu Lei's Translation of Old Man Gao

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**Abstract:** Fu Lei is an excellent translator in China. He has translated many literary works. In the process of translation, it has formed its own unique translation style. This time, the author makes an analysis of the translation features of Fu Lei's translation of Old Man Gao. His translation thoughts originate from his practical translation practice, so they are mostly empirical and subjective. After analysis, Fu Lei's artistic translation view is mainly manifested in three aspects: the translator's artistic accomplishment, the choice of translation and the translation standard. Fu Lei's translation theory is not about a specific method, but an attitude that should be held in translation and an attitude towards literary translation.

### 1. Introduction

Fu Lei is a very good translator in China. His translated works are mostly fluent and the words are more rigorous and standardized [1]. Fu Lei's life was translated into thirty-four, mainly focusing on the translation of French works. In addition, he also explained his views on translation in his two letters to friends [2]. In particular, the letter to Luo Xinyi is not very large, but it is concise and concise, quite exciting [3]. Throughout his life, he has been enriching and cultivating his own cultivation in various fields of art. Music has given him full passion; art has given him superb appreciation [4]. Why did Fu Lei choose Balzac's work as his translation target for more than 20 years? In terms of character, Mr. Fu Lei is arrogant and arrogant and Balzac is unrestrained [5]. But these two people can get spiritual resonance in literary works. Psychological analysis shows that Mr. Fu Lei is actually an exterior cold and interior hot man, calm and implicit on the surface, but full of artist's passion and fanaticism in his heart [6] Fu Lei went to France to study with the help of his cousin Gurunbu. He attended liberal arts classes at the University of Paris and the School of Aesthetic History at Louvre, specializing in art theory and art criticism [7] Literature has enriched his life, and his continuous development in the field of art has an important influence on his view of translation and the formation of his translation style. As an important representative work of Fu Lei, Old Man Gao has obvious characteristics in translation.

Fu Lei has translated more than thirty books, of which Balzac's works account for the majority. He once confessed, "I have never forgotten my loyalty to learning at any time in my life. Knowledge first, art first, truth first, this is the principle that I have not changed so far "[8]. Here, it is more difficult to deal with the poverty of vernacular Chinese than to translate theoretical works of philosophical science. In order to understand Fu Lei's translation theory, the first thing to be clear is that Fu Lei's view of translation is not about specific methods [9]. It is a kind of idea that translation should hold. Most translators in China have one thing in common. As far as Fu Lei's translation works are concerned, there is a clear bias. His translation focuses on the translation of French literature. Among them, Balzac's works are the most important of his translation. The "Old Man" is very important. Translation of the representative [10]. Since it is subjective and non-objective, why is it still worth learning? Because translation, especially literary translation, is not a technology, but a creative art. However, these difficulties only add to our mission, but we will not cancel our mission. Recalling Fu Lei's view of translation closely related to art and truth today has undoubtedly profound practical guidance for today's translation studies and translation practice.

## **2. The Translation Features of "Old Man" from a Microscopic Perspective**

### **2.1. Translation of proper nouns**

When readers read the Chinese translation, the first thing they saw was the translation of some proper nouns, especially the translation of the title. Because studying literary translation here is a process in which translators learn to find their own temperament and satisfy themselves to the conditions of the translator. We should learn from Comrade Qu Qiubai's spirit of serious and responsible responsibility for the cause of cultural construction, improve the level of language use, provide high-quality spiritual food to the people, and make their own contributions to enrich and develop our literary language. Later, on his way to France to study abroad, Fu Lei wrote what he saw and heard as travel notes and sent them back to China for publication. After the founding of New China, Fu Lei was elected as a representative of the First and Second National Literary Congresses and a member of the Shanghai Political Consultative Conference. According to the theory of effect, translation should be like a face painting. What it seeks is not the similarity of form but the similarity of spirit. On the basis of practical work theory, translation is more difficult than Ling Painting. In Chinese versions, titles give the first impression. In the process of translation, the translation of titles is the first problem that translators need to face. A good translation of titles can greatly enhance the whole translation. Moreover, the translation of book titles can best reflect the translator's translation level. Moreover, most of Comrade Qu Qiubai's translations were completed under the white terror of the Kuomintang reactionaries. Through facing the immortal works of art masters, Fu Lei's understanding of art has been upgraded from perceptual to rational, and his artistic accomplishment and appreciation have also been sublimated.

### **2.2. Translation of personal addresses**

In the novel "Old Man Gao", there are many appellations about characters, and because of some changes, these appellations are constantly changing. Fu Lei's translation has noticed this point and adopted appropriate ways to translate it. Fu Lei's translation thought, to be more precise, his practice of translating is the way that we learn and learn from it, thus constantly accumulate, improve and sublimate, and become a translator rather than a tongue-talker or translator. Of course, everyone who has done some translation work knows that no matter how serious the translator's attitude is, no matter how good the translation is, there will always be some shortcomings in it. During his studies, he read a lot of books on aesthetics, art history and music theory, and tried painting and music creation, but they did not achieve the desired results. Since he was mistakenly classified as the "Rightist", he has lived in a simple, closed-door translation, and still works day and night for the cultural undertakings of the motherland. At that time, his son, Fu Cong, studied in Poland and completed his studies in 1959. In order to avoid being taken care of by his father, he flew from Poland to England. Balzac's work is lengthy and heavy, but Fu Lei's translation is clearly structured and easy to accept, while retaining the essence of the original. In short, in Fu Lei's translation, the translation of the character's name is considered more comprehensive, which is worth learning from other translators.

He stressed that it is necessary to avoid the hard copy of the hard work. On the basis of reflecting the original work as much as possible, the language expression should be completely unified, so that readers can understand the original work through the translation. Professor Xu Yuanchong, a famous modern translation theorist and practitioner in China, put forward the propositions of "three beauty, three transformations, three threes" from the aspects of the standards, strategies and purposes of literary translation, which made the "likeness" more specific and subtle. That is to say, his ideal translation in the re-translation of the preface of "The Old Man" is like the original author's Chinese writing. His translation styles are fully reflected in his representative translation, "The Old Man." Because all translation ideas serve the task of translation, excellent translations often have the power to touch people's hearts. Chinese traditional translation theory, which is based on the theory of "deity-like", has also been applied to literary translation, especially poetry translation. Therefore, as an excellent translator, Mr. Fu Lei has not only translated many works and made outstanding achievements in translation practice, but also has his own unique opinions in translation

theory, which is worth learning by future translators. He asked to think over the words, Polish them, adopt colorful expressions, and choose a variety of adjectives, nouns and sentence patterns. Avoid verbose sentences and cliché.

### **3. Translation Characteristics of Old Man Gao from a Macroscopic Perspective**

The translation of Fu Lei's "Old Man Gao" not only has distinct translation features in the micro level, but also has obvious translation features in the macro level. Not to mention that there were no decent reference books in China at that time. Even if there were some, Comrade Qu Qiubai would not necessarily be able to make use of them. Apart from being upright in nature and incompatible with the social atmosphere of corruption at that time, Fu Lei was determined to translate books behind closed doors with great enthusiasm for art and great interest in translation. In Fu Lei's most difficult time, the central leaders sent him a message through the organization: "Everyone should do things for himself, not to involve him, please rest assured." Many literary critics believe that Fu Lei's translation has exceeded the language and artistic level of the original work, which directly illustrates his great achievements in the field of translation. From the words used in Fu Lei's translation of Old Man Gao, we can clearly see the richness of his words. He pays great attention to the liveliness of his words and tries not to use one word many times. It can be said that in his translation, every word has spent a lot of his efforts. From a historical point of view, occasional errors in the translation are understandable. However, he did not interrupt his study in various fields of art. During the coaching period in Shanghai Meizhu, Fu Lei organized the experience and experience of art history research into a lecture professor and student in a serious and responsible manner.

Fu Lei attaches great importance to the integrity of the language in the translation. Mr. Fu Lei was also treated unfairly and died injustice. Try to understand the original author's emotions and experience the complex emotions of the original author in the creative process. In Fu Lei's translation, not only does it pay great attention to the non-reuse of some real words, but also strives to use the richness of words. Moreover, in the use of some non-realistic tone of speech, it is also replaced according to the situation, which brings a more intimate feeling to the reader, and fully embodies the richness of Fu Lei's translation in the use of words. Then the meaning and spirit of the original text, the fluency and completeness of the translation, can be balanced, and there is no ill-conceived or ill-conceived ill." As far as the translation of Old Man Gao is concerned, Fu Lei's version is better than others. Fu Lei's translation can often express the same meaning in fewer words. Balzac's works are one of the most important aspects. His translation process of Old Man Gao is also tortuous, with three translations. In this work, Mr. Fu Lei's translation has been improved several times, which also fully reflects Mr. Fu Lei's translation style and characteristics. "Object sensibility" is a basic criterion for a translator. Excellent translated works are the product of retaining the translator's personal temperament as much as possible the spirit and essence of the original works.

### **4. Conclusions**

This paper makes a brief analysis of the translation features of Fu Lei's translation of Gao Lao Tzu, and makes a detailed understanding of the main features of Fu Lei's translation of Gao Lao Tzu from both micro and macro perspectives. A benchmark for one's own qualities as a translator. It is estimated that the speaker will give his opinion freely without referring to the original text. He believes that translators should use the method of "deepening, equalizing and shallowing" in literary translation so that readers can "know, enjoy and enjoy it". As Mr. Luo Xinzhang said, "Frey borrowed Christopher to construct his own image of life," and "character and translation" are in perfect harmony. Although "object sensibility" is a poetic aesthetic concept from the West, it is reflected in many works in Fu Lei's works. Through the understanding of the "Gao Laotou" Fu Lei translation, you can see Fu Lei's seriousness and seriousness in the translation, and strive to strive for excellence and consider it word by word. I often think of Fu Lei's son Fu Cong saying that his

father is still neat and full when he transcribes the manuscript. This is a rigorous translator who explores translation as an art. Only in this way can we finally become a great translator; we can contribute to the development of translation theory and practice. And the styles of Chinese and Western characters are very different, so it is necessary to express the meaning of the words, not to catch the dictionary, and to do it according to the original syntax.

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