

On the "Going Global" of Literary Publications from the Perspective of Translators

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Abstract: The "going global" strategy of culture constantly promotes the construction of national soft power, and literary published works are among the most important carriers to enhance cultural soft power and promote cultural communication. Under the support of relevant national policies, different publishing enterprises have achieved vigorous development of literary works copyright "going global" after years of exploration and practice. With the increasing frequency of publishing communication and exchanges, high-quality translation will play an important role in the export of national culture and the dissemination of published works. From the perspective of cultural turn in translation and comparative literature, this paper tends to explore how translators can tell Chinese stories well, strengthen cultural output, and contribute literary publications to play a better role in "going global".

1. Language Carries Culture: The Translation of Literary Published Works is a Purposeful Communication Behavior

The publishing industry plays an indispensable role in helping people build cultural confidence and improve the influence of Chinese culture in the world. According to the data of *People's Daily* Online, domestic publishing houses cannot provide high-quality translation of sample chapters, and all kinds of translation versions that are difficult to read and comprehend will affect the effects of the overseas promotion of literary works. Therefore, it is necessary to discuss the quality improvement of the translation from the perspective of the manipulation factors of the translator.

After the cultural turn in translation studies, the study from the perspective of sociology emphasizes the controlling factors such as culture, ideology and power behind translation. So how to understand cultural translation? According to Wu Shuchi and Li Chao, "Cultural translation means that when the original text has cultural symbolic meaning, the target text should also demonstrate corresponding cultural characteristics, and the target language readers can accept the symbolic meaning through translation, so as to achieve the purpose of cross-cultural communication."^[1] It can be seen from this concept that in order to achieve the goal of helping Chinese cultural traditions go abroad, the translation of literary published works must be a purposeful cultural transmission behavior. For quite a long time, the translators of the published works often find ourselves trapped in the struggle of a literal or free translation, domestication or foreignization, resistance or obedience and so on, but when the culture communication has become the main purpose of translated text, the starting point and the process of translation are clear, the judging criteria of the translation will become traceable. Blindly being loyal and rigid equivalence are no longer the only standards of good translation and the translation from this perspective is the dual unity of being faithful to the original and the play of rebellion.

2. Translators' Subjectivity: Literary Translation is the Re-creation of Translators' Aesthetics

The subjectivity of the translator means that the translator gives full play to his/her initiative and creativity in the process of translation on the premise of respecting the author and the reader. Its basic features include the translator's cultural consciousness, humanistic characteristics, aesthetic

creativity and other factors. In the previous process of translation, translators have been regarded as invisible and neutral. It seems that only invisibility can promote communication, and the main role of translators has not been fully understood and played. However, subject consciousness always runs through translation, especially in the process of literary translation. The translator is first and foremost the reader. His/her socio-cultural characteristics, such as gender, age, experience, education level, social status and so on, will affect his/her cultural understanding of the source language. In other words, translators' cognitive psychology, cultural psychology and social psychology render translators integrate their creativity and aesthetics into the reformulating of target language image. The process of literary translation is a process of internalization, understanding, abstraction and re-creation led by the translator. It is the fusion of the perspectives of the translator and the original author. The translator can even see and hear the original text, and the result of translation is also the translator's adaptation and choice. According to Xie Tianzhen, Chinese translation studies believe that: language level "translation is not concerned with the specific issues of how to convert between the source language and the target language, it is concerned with the information loss, deformation, addition and extension of the original language during the process of conversion, it is also concerned with the unique value and meaning of translation (mainly literary translation) as a kind of practical activity of intercultural communication ". ^[2] Here we can see the descriptive nature of cultural turn, which emphasizes the role of cultural exchange and communication, and the concept of "creative treason" obtained in it is a more objective interpretation of the nature of literary translation and the translator's subjectivity.

3. The Translator's Role in Communication: the Ferryman Between Chinese and Western Cultures

Language is not only a symbolic system, which is often associated with profound culture, but also reflects diversified cultural heritage. Bassnett and Lefevere, the representatives of the cultural turn in translation studies, put forward the view that translation should be based on culture. Therefore, a translator is not only a translator of language symbols, but also a ferryman who is well versed in different cultures. Cultural differences and language bearing rich cultural background often become obstacles in the translation of literary publications. Geographical history, social customs, religious traditions and so on in different countries and regions often cause "translation traps" for translators. If translators do not deal with these obstacles and traps, then translation publications will face "cultural discount" in the communication effect. Therefore, the translator is sometimes not a passive intermediary, but a manipulator with his/her own subjectivity, or even a reasonable and flexible manipulator of cultural factors. In the process of book publishing going global, cultural communication is to a large extent the dissemination by translators. Translators need to have a sound intercultural communication ability, if the translator only considers the author's "coding" but not the reader's "decoding" in the process of translation, then the publicity and promotion of culture will inevitably suffer failure.

4. The Intersection of East and West in Literary Translation—Translation Strategies from a Cultural Perspective

From the point of view of communication, in order to enhance communication effect, cultural products can adopt dual coding strategy, in the process of going global for literature publications, the translator can choose the Chinese culture as a starting point, and eclectic international element, to render the translation of publishing works not only contain the characteristics and features of Chinese culture but also cater to the international readers' aesthetic standards and requirements.

4.1. Cultural Default and Cultural Compensation

"Cultural default" and "cultural compensation" are common strategies in cultural translation. The published author and the readers of the source language often share a cultural context. However, when the published works of "going global" are aimed at the readers of the target language, readers

from different cultural backgrounds will be confronted with a "cultural vacuum" or "cultural default", which cannot be filled by language conversion alone. Therefore, translators are required to make cultural compensation "to restore the balance between the translation and the original" [3]. Nida and Taber have also described the translation text produced by cultural translation as follows: "In this translation version, the content of the message is changed to meet the cultural needs of the recipient to some extent, and/or to make the information not expressed in the original language be expressed in the translation". [4] The purpose of cultural compensation is to help readers of the target language to explore the culture behind the language and reduce their sense of strangeness and conflict with the culture of the source language. Sometimes there even appears a cultural transplant. "Cultural transplant" is an extreme cultural replacement. "The original content is replaced by the native content of the target language, and the translation here is no longer a literal equivalent, but a cultural similarity ". [5] Under the guidance of the concepts of cultural default and cultural compensation, we can re-understand the concepts of loyalty and functional equivalence in the traditional sense. The translator who "dances in shackles" can adapt and transplant appropriately to achieve the purpose of cultural transmission. The "going global "phenomenon of Chinese culture must follow the law of communication, that is, to carry out the transformation of localization.

The strategies of cultural compensation mainly include thick translation skills such as annotation, transformation, context completion and interpretation. For example, there is a paragraph in Mo Yan's *Red Sorghum Family*. Goldblatt translates it as: "The sound of The river, which reminded Father of an autumn night during his childhood, when the foreman of our family business, Arhat Liu, named after Buddhist saints, took him crabbing on the riverbank. On that grey-purple night a golden breeze followed the course of the river. The sapphire-blue sky was deep and boundless, green-tinted stars shone brightly in the sky: the ladle of Ursa Major (signifying death), the basket of Sagittarius (representing life); Octans, the glass well, missing one of its tiles; the anxious Herd Boy (Altair), about to hang himself; Man: the mournful Weaving Girl (Vega), about to riot in the river...." [6] In this paragraph, the name "Arhat", one of the main characters of *Red Sorghum*, is self-evident to Chinese readers in terms of cultural imagery and cultural associations. However, this cultural implication will disappear in the face of readers from heterogeneous cultural backgrounds. Goldblatt adds a supplement named after a Buddhist saint to Liu's name, turning cultural invisibility into revelation through the contextual completion method of augmented translation. Chinese is a high-context culture, and its implicit expressions and potential meanings are incredibly rich. In order to adapt to the acceptance of low-context culture readers, it has become a normal state of English translation to change from "implicit" to "explicit". Here, the translator transforms the concepts of "Beidou" and "NanDou" into the constellation that is familiar to westerners, which is a kind of cultural adaptation. "Niulang" and "Zhinu" are typical images of Chinese culture, but the author Mo Yan actually uses a comparative rhetorical method here. "Niulang" and "Zhinu" here are referred to as Altair and Vega, and the translator makes cultural compensation by adding notes. But here the "cattle boy" and "the weaver girl" image can also arouse the curiosity of the readers from heterogeneous culture, helping them to generate culture association. Only after a little effort of research can they learn the Chinese culture story of "the cowherd and the weaver girl live in heaven, and they can only meet on the bridge of magpies on the Chinese Valentine's Day". Here the culture vitality of telling stories has become evident.

Mo Yan has become the first Chinese writer to win the Nobel Prize in Literature, and the contributions of the translation of his works cannot go unnoticed. From the above analysis, it can be seen that in the process of cultural translation, translators should constantly exert their wisdom and creativity, flexibly use various means to assist target language readers get close to the original text, overcome cultural shock, cross the cultural gap, comprehend Chinese traditional culture and values, and also understand as well as feel the cultural connotation in the communication. Translators can even contribute more Chinese writers to win world-class literary awards, thus realizing a virtuous circle in which publishing helps cultural communication and communication accelerates literary publishing.

4.2. Resistant Translation

Cultural default and cultural compensation help the author to get closer to the readers of the target language. Then another translation method in the opposite direction, which makes the readers get closer to the author, is resistant translation. Resistance type translation, namely, foreignization in the process of cultural transmission is for the purpose of dispelling cultural hegemony, "by reminding the readers in the process of translation the estrangement of insurmountable gap between the two cultures, and translation should exist in the presence of a different culture in order to help the reader to have a glimpse of cultural otherness. Resistance as a way of translation based on discontinuities of aesthetic as well the difference and the otherness can be retained to a large extent "[7]. Resistive translation plays an important role in breaking the discourse hegemony and in establishing and improving the discourse system with Chinese characteristics. The Chinese culture has a splendid civilization history of 5,000 years, and the cultural themes that can be explored are bountiful, colorful and all-encompassing. However, even in the 2020s, Westerners' cognition of Chinese culture still stays in a few areas such as Chinese kung fu, traditional Chinese medicine, Chinese food and so on. These relatively shallow and one-sided understandings also seem to benefit from Hollywood films with Chinese elements such as *Kung Fu Panda*, *Mulan* and *Crouching Tiger, Hidden Dragon*, and the images of Chinese classic literary works have not been widely introduced into the minds of western readers. The role of Chinese literary publishing in helping Chinese culture "go global" still needs to be strengthened. At this time, it seems that the compensatory integrated translation skills are no longer enough, and the resistant translation makes fewer changes to the original text. For example, there is a dialogue in *Frog*, also by Mo Yan:

Goldblatt translates it as: "People cannot be judged by appearance alone any more than the ocean can be measured by bushels, Gugu said.

Don't be swayed by how ugly our Xiaopao is. He could grow up to be someone special. If he becomes someone special, my sister said, then the pigs out in the sty can turn into tigers.

What country is this from, Gugu? Eldest Brother asked. What brand is it?

It's Swiss, an Enicar.

Wow! he exclaimed. Second Brother and Sister echoed him.

Warty toads! I hissed angrily." [8]

First of all, for the character Aunt and the daughter of the great grandfather appeared in this book, Goldblatt does not translate it into "Aunt", but directly writes it into the Chinese Pinyin "Gugu", because aunt can refer to other titles in English, which are very different from the exact reference of various relatives in Chinese culture. The translator adopted the resistance method of cultural borrowing. The name of "Gugu" is catchy and can better reflect the intimate relationship. Cultural borrowing refers to the direct borrowing of the original language expression into the target language. As time goes by, such words and expressions will be gradually blended into the target language and become loan words. It is also common to borrow words from Chinese in English. For example, kungfu, dim sum, mah-jong, casino and other words come from Mandarin or Cantonese. In this dialogue, there is also a Chinese proverb "Judge not a book by its cover, and the water of the sea shall not be measured", which in fact has a similar equivalent in English, namely "Do not judge a book by its cover". However, Goldblatt does not adopt the naturalized version of English here, but processes it into the dissimulation resistance technique of imitation (calque), that is, the target language is presented in accordance with the word order and expression habits of the original language. Sister said, "The pig in the pen can turn into a tiger!" It means something like this is so rare that it can't happen. Here, the translator does not adopt the method of free translation, but retains the image of "pig" and "tiger". Especially, "raising pigs" is a habit of traditional Chinese farming culture, and pig pens are relatively unfamiliar to western readers. When I expressed an opinion about the watch, I simply said "toad," which Goldblatt translates as "Warty toads." In fact, readers of heterogeneous cultures are not familiar with this image, because this expression actually hides a Chinese slang phrase: "A toad wants to eat swan meat". However, the translator does not add more notes or explanation here, which is a kind of exoticism.

The translation method of resistance also sometimes demonstrates itself in an interwoven

manner. Although the alienation effect may become hard to be accepted by the target language readers and the temporary discount of the communication effect may occur, the "time lag" in fact is inevitable during the process of cultural exchanges. The resistance type translation can help the westerners change image stereotypes about Chinese culture, overcome cultural transmission standard of prejudice, break the current global cultural pattern dominated by European and American culture, and also help to launch the "Chinese cultural fever".

In short, no matter default, compensation or resistance, they are all principles and means of language and cultural processing in the process of translation. They should have their own emphasis and complement each other. The translator should be aimed at two kinds of language and cultural differences, to comprehensive select translation strategies by depending on factors such as the translation purpose, types of texts, the intention of the author, social ideology, power, sponsors, target language readers, poetics and so on to enable the target language readers to deeply understand the literature art connotation as well as social and cultural value of publications. The translators should lead the readers of the target text to experience the nationality and cosmopolitanism constantly and also help them generate the same resonance and enjoyment as the readers of the original language thus realizing the dissemination and exchange of culture.

5. Conclusion

With the leading of the publishing industry, such as *the Key Translation Funding Project of the Silk Road Book Project*, and the promotion of the top-level design of the government, the major publishing project of the Administration has supported 4,000 kinds of books, of which about 1,000 have been translated and published. It is urgent to improve the quality of translation of literary works, and it is also an inevitable choice for the works to go global. Translation is a prerequisite for mutual learning among civilizations. Many western classics have been published in Chinese as classical versions, and ordinary versions are also numerous. However, the pace of "going global" for Chinese literary works is still lagging behind compared with that of "bringing in". How to enable more classical literary works to promote Chinese culture and creative literary works to speak foreign languages and play a more influential role as a bridge in the spread of Chinese civilization is still the unshirkable pursuit of translators.

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