

A Research on English-Chinese Translation Strategies of Chinese American Literature from the Perspective of Translation Ethics

Jingyuan Li

School of Foreign Languages, Yunnan Minzu University, Kunming 650504, China

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Abstract: At present, Chinese American literature has gradually become an important part of American literature, and has attracted more and more attention in China. Chinese translation of Chinese American literary works has become the key to win Chinese readers. Basing on an overview of translation ethics and an analysis of the current problems in the translation of Chinese American literature, the author holds that the translator should, under the guidance of translation ethics, adhere to the translation strategy of focusing on foreignization, supplemented by domestication, seeking common ground while reserving differences, and translate and introduce Chinese American literature.

1. Chinese American literature and its Chinese Translation

1.1 The current situation of Chinese American Literature

Until the 1960s, Chinese Americans were regarded by the mainstream society as an ethnic group without its own language, literature and history. Chinese American writers mainly refer to those Chinese American writers who grew up and educated in the United States or who were not born in the United States but grew up and educated in the United States. They are the most “Americanized” group among Chinese. Although they are related to China in blood and culture, they have little experience and feeling in China, and China is just a community they imagine. Their unique dual cultural identity, unique growing experience and mental process enable them to construct their inner community through literature, deification, classic works, memories, dreams and even wishes. For Chinese American writers, it is of great historical and practical significance not only in American literature and culture, but also in American society and politics to create and present rich Chinese American literary works and make a unique voice. Since the late 1980s and the early 1990s, there have been a number of very active and influential Chinese American writers, such as Maxine Hong Kingston, Frank Chin, David Henry Huang, Gus Lee, David Wong Louie, Gish Jen and Fae Myenne Ng, who have made their debut in the American literary world, and many classic literary works have appeared, which also show their unprecedented quantity, quality and influence. Some of them are prosperous, and many of them have been selected as teaching materials for American high schools. Chinese American literature has gradually attracted the attention of the mainstream literature and entered the mainstream literature history and literature anthology. As a product of a specific historical period, Chinese American literature has gradually become an important part of Asian American literature. After nearly 20 years of development, Chinese American literary works have become a solid link of cultural exchanges between China and the United States, and also become the most direct way for the American people to further understand Chinese culture. Therefore, Chinese American literary works have also made some contributions to improve the soft power of Chinese culture in the world.

1.2 Problems in the translation of Chinese American Literature

At the same time, as a unique form of American literature, Chinese American literature has attracted more and more attention in China. Obviously, the translation of Chinese American literary works has become the key to win Chinese readers. Since the 1980s, China has begun to translate and introduce Chinese American literature. With the deepening of the translation and introduction

of Chinese American literature, the number and quality of the translation of Chinese American literature are increasing, and the number of related works on Chinese American literature is also increasing, gradually forming some of the focus of special attention and obvious problems in the process of translation. The Chinese translation version of Chinese American literary works was originally written by some western scholars who are familiar with Chinese or Chinese culture. It is far less thorough than that of Chinese scholars in the in-depth exploration of Chinese culture. However, due to the lack of western culture, the translation of Chinese American literary works is also unsatisfactory, which can not meet the needs of the majority of Chinese American literary lovers. In order to provide better and deeper Chinese American literary works for Chinese readers, translators with dual cultural backgrounds need to follow the principles of translation ethics for effective translation. Therefore, the author mainly studies and analyzes the relevant translation problems in Chinese American literature, and tries to make some research on the Chinese translation strategies of Chinese American literature from the perspective of translation ethics, so as to benefit the fans and translators of Chinese American literature.

First of all, the perspective of Chinese American literary translation is too one-sided. There are many studies on Chinese American literary translation by scholars at home and abroad, which focus on content, focus on theme and ignore language. For example, Jin Shenghua, a scholar, only selects one segment to analyze the Chinese versions of Amy Tan's *The Joy Luck Club* and Maxine Hong Kingston's *The Woman Warrior*. Chen Dehong, a scholar, studies the Chinese version of *The Woman Warrior* from the perspective of translation skills. The author believes that only from a macro and theoretical perspective can the study of the special phenomenon of Chinese American literary translation play a positive role in the Chinese American literary translation.

Secondly, there is over Westernization in the translation of Chinese American literature. In the current Chinese versions of some Chinese American literary works, literal translation of the source language structure or zero translation of some names and nouns are common. It can be seen that due to the influence of Chinese American culture, translators over identify with American culture and weaken the status of Chinese culture. As a result, in the field of translation of Chinese American literary works, the decline of the status of Chinese makes the native culture be infringed by the hegemony of American culture and seriously reduces the national identity in the native culture.

Thirdly, there are some mistranslations in the translation of Chinese American literature. First, mistranslation of knowledge translation. Due to the lack of a deep understanding of American history and culture, there are often intellectual mistranslations in the translation of Chinese American literature. For example, queue tax refers to the “braid act”, which requires Chinese to reduce their long braids in prison, and the length of their hair should not be longer than one inch, rather than the “queue tax”. Second, the mistranslation of the translation of hometown dialect. Chinese American writers have little knowledge of Chinese culture. They often use some native dialects in their literary works. However, due to the lack of understanding of the author's native dialect, the translator is prone to mistranslation. For example, Sahm yuppo and say yup Po refer to “three yipo and four yipo”, while some translators translate them into “mountain witch and dead witch”.

2. An overview of translation ethics

Translation is not only a process of language conversion, but also a process of ethical communication between the source culture and the target culture. Translation ethics is to guide the translator from what angle to achieve what kind of translation effect. Translation seems to be a simple way to directly translate the original text into the form of national language. However, the problem behind the translation work is that the translated works are generally foreign works. The foreign culture, ideological cultivation and the views of the author under the influence of his own national culture all need the translators to be able to accurately present them to the readers. Translation ethics is the study of morality or ethical norms concerning translation activities, translation theory research, translation criticism, translation teaching, etc. it examines all aspects of translation from an ethical perspective. In the early 1980s, translation ethics first came into the

perspective of western translation studies. In 1984, French translation theorist Antony Behrman first proposed the concept of “translation ethics” in “the test of difference: culture and translation in German Romantic Era”. He believes that the domestication translation method ignores the meaning of “source language” and only focuses on the transmission of “source language text meaning”, and advocates that translation ethics should respect the original and its cultural differences, and the ultimate goal of translation is to enrich the culture of the nation through the transmission of foreign elements. In addition, Andrew Chesterman, Anthony Pimm, Lawrence Venuti and other scholars, from the perspective of professional ethics and translation value, discuss the core issues of translation ethics, such as logical discrimination, position, concept definition, etc. Chesterman further proposed and improved five translation ethics models. He believed that the task of translators is to maximize cross-cultural cooperation between different parties. On the basis of Behrman's thought, Venuti further stressed that translation should adhere to “alienation” rather than “smoothness”, and should retain and highlight the “heterogeneity” of the original text. Therefore, he put forward the “difference ethics”, that is, the resistant translation concept, on the basis of emphasizing the social and political factors in translation activities, in order to resist the cultural hegemony of western developed countries. If the focus of translation ethics discussed by the two previous scholars is still on the technical level of “domestication” and “alienation”, PIM's focus is more reflected in “translator ethics”, that is, translation ethics should first solve the necessity of translators' translation and the translation for whom and a series of issues related to the professional ethics of translators, how to translate and how to do it? If you can translate well, you can solve the problem. All the elements of translation activities inevitably have social ethical attributes. With the development of social ethics, translation ethics has been paid more and more attention. It is of great theoretical and practical significance to study the role of translation ethics in specific works, raise translation work to the level of translation ethics, provide a platform of mutual influence and interdependence for various cultures and dialogues, and perfectly realize real understanding and exchange of commonness and individuality.

3. Translation strategies of Chinese American literature from the perspective of translation ethics

As a special cultural carrier, Chinese American literature is different from other literary forms and has its unique charm. It is influenced by both Chinese culture and American multiculturalism. The works contain not only the epitome of Chinese culture but also the nutrition of American multiculturalism. From the perspective of translation ethics, how to do a good job in the translation of Chinese American literary works, how to present the characteristics of Chinese and Western culture, and how to highlight the author's point of view and ideological connotation, are the key points for translators to think about and solve. From the perspective of translation ethics, in the process of Chinese American literature translation, the following translation strategies and methods should be followed to maintain the cultural characteristics of Chinese American reflected in the original and to reconstruct the author's processing of Chinese culture.

3.1. Adhere to the translation strategy of foreignization

As an important part of translation ethics, the application of different ethics can help translators accurately locate the translation perspective of Chinese American literary works, make the translation truly maintain the different cultures between China and the west, and thus shape the special cultural system of Chinese American ethnic groups. Although Chinese culture permeates Chinese American literature, Chinese American literature itself is a branch of American literature. First of all, Chinese American writers create works from the perspective of meeting the American people's values, processing and creating Chinese culture. Their literary works are deeply branded with American culture. Therefore, the Chinese translation of Chinese American literary works should adhere to the strategy of foreignization, highlight the differences between Chinese and Western cultures, and focus on the display of American culture to domestic readers, rather than the return of Chinese culture. On the contrary, if the domestication strategy is adopted excessively in

the translation of Chinese American literary works, the cultural differences between China and the West will be easily lost, and it will be difficult for the domestic readers to truly understand the living and thinking state of Chinese American in the United States, and the cultural connotation demanded to be conveyed by the original works themselves will inevitably be incomplete.

3.2. Adhere to the translation strategy with domestication as the supplement

In recent years, Chinese American literature has been flourishing, and works involving Chinese cultural elements have appeared frequently. Chinese American literature has gradually formed its own characteristics in the field of American literature. However, in the Chinese American literary works, there is a phenomenon of “mistranslation” in the Chinese culture presented by the author. On the one hand, it is due to the lack of Chinese cultural education the author has received. On the other hand, the author intends to recreate the Chinese culture. Therefore, in the translation of Chinese American literature, the translator should adhere to the translation strategy supplemented by domestication. On the premise of in-depth understanding of the author and his works, the translator should retranslate the Chinese cultural elements involved in his works, try to control the use of domestication translation strategy, so as to maintain the original appearance and original taste of the original text, so that the domestic readers can understand the East written by Chinese American writers.

3.3. Adhere to the translation strategy of seeking common ground while reserving differences

Under the background of globalization, the communication between different ethnic groups and regions in the world has been strengthened day by day, and the development trend of cultures is also emerging. Under the influence of various factors, Chinese American writers began to alienate the plots, historical allusions, myths and legends in Chinese culture from a new perspective, and combined them with American cultural values, which showed the integration of Chinese and Western culture from the perspective of Chinese American. Therefore, when translating Chinese American literary works, the translator should follow the translation strategy of seeking common ground while reserving differences, and make full use of the two translation strategies of foreignization and domestication, not only to let the domestic readers understand the particularity and difference of Chinese American culture, but also to let the readers realize the penetration of Chinese cultural elements in Chinese American culture, and speed up the communication between different cultures.

4. Conclusion

In a word, Chinese American literature is a special carrier of Chinese culture and American multi culture. Under the guidance of translation ethics, Chinese American literature translation should adhere to the translation strategy of focusing on foreignization, supplemented by domestication, seeking common ground while reserving differences, so as to fully display the Chinese and Western culture in the minds of Chinese Americans.

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