

Research on Translation Alienation of Chinese Language and Literature

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Abstract: From the perspective of translation strategy, this paper reviews the literary translation of China for more than a century and looks forward to the development trend of literary translation strategies in the 21st century. From the 1970s, in addition to the "May 4th", the translation of Chinese literature had prevailed in the past ten years. Most of the time, the translation of the domestication was the main feature. In the last 20 years of the 20th century, the Chinese translation community was inspired by Western translation theories, rethinking alienation and domestication, and the foreignization translation began to receive attention.

1. Introduction

China's translation has a long history and has a history of two thousand years. The literary translation began in the late 1970s and has only been more than one hundred years old. Over the past 100 years, China's foreign literature translation has set off four climaxes: the first is the first decade of the 20th century, the second is the decade after the May Fourth Movement, and the third is the People's Republic of China. Seventeen years after its establishment (the real prosperity is the decade of the 1950s), and the fourth is the last two decades of the 20th century. However, from the translation strategy analysis, from the 1970s to the 1970s, during the entire 100-year period, Chinese literary translation was mainly based on domestication; in the 20 years of reform and opening up, China The translation community was inspired by Western translation theories, rethinking alienation and domestication, and the two methods gradually became balanced in China; therefore, people have reason to believe that the translation of Chinese literature in the 21st century will be dominated by alienation.

It is generally believed that the English translation of Chinese literary works should be based on domestication, because the imbalance of cultural exchanges between Chinese and English-speaking countries makes English readers' understanding of Chinese culture far less than our understanding of English-speaking culture. Helps eliminate barriers to understanding for English readers, keep them interested in reading, and increase their acceptance of Chinese culture. In order to expand the influence of Chinese literary works in the English-speaking world, it is now feasible to adopt the domestication translation method in its English translation. However, from a long-term perspective, blind domestication will inevitably cost us a heavy price: Western readers will always know about the fine cultural traditions of our ancient nation, and even cause serious misunderstandings, leading to our national cultural identity. The ambiguity is even lost. "In the context of globalization, there is a sorrow and sorrow in the voices of the people."

2. 21st Century Literary Translation: Alienation Leads

At the end of the article "Translationalization and Domestication of Translation", the author said: "In most of the 20th century, domestication translation dominated; but in the 21st century, the situation will change, with the international Cultural exchanges are becoming more frequent. With the constant communication between peoples, the alienation translation approaching the author will be more and more widely adopted, and it will be balanced with the domestication translation, and may even prevail." It seems that we are facing a good situation, and our literary translators have a relaxed working environment. We have every reason to believe that the literary translation of our country in the 21st century will truly mature; and one of the main signs of this maturity is to pay

attention to the translation of alienation; the core of the alienation translation is to try to interpret the heterogeneity of the original text. To convey the heterogeneous factors of the original text, specifically, there are three aspects:

Translation is basically a language conversion activity, but it is not a pure language conversion activity. It also involves various non-linguistic factors, especially involving various cultural factors. Because language is a carrier of culture, it often has certain Cultural color. Therefore, when we translate foreign literary works, we must not only consider the differences in language, but also closely observe the differences in culture, and strive to preserve the foreign cultural characteristics contained in the original text to the utmost extent. In translation, language can be transformed, or even naturalized, but cultural characteristics are not suitable for change. If it is not a last resort, it is particularly unsuitable for naturalization, but it should be conveyed as faithfully as possible. Therefore, "cultural fax" should be the basic principle of translation. Our translators should be especially vigilant. Do not use words with strong Chinese cultural characteristics as a means of interpreting, so as to avoid replacing "foreign flavor" with "Chinese flavor" and creating "cultural distortion". However, the phenomenon of "cultural distortion" has occurred from time to time. It is not uncommon before the reform and opening up, and it is not uncommon after the reform and opening up. If some translators translate the story of Mrs. Stowe's novel "The Cottage of Tom's Uncle," translating fiendish exultation in their faces into "the appearance of a reincarnation like the reincarnation of the king," he made a mistake of "cultural misplacement" because "the king of the king" "This is the head of Buddhism and the Chinese underworld. The translator puts it in the translation, as if Christianity and Buddhism "shared" a devil. In fact, the devil of Christianity is Satan. These two devils are not to be confused, otherwise they will be misleading. Another example is when a translator translates Hardy's novel Tess, and writes a translation of "I am a classmate." A reader who is interested will inevitably ask: "Is it necessary to assume that the original author is writing in Chinese? Is Hardy also familiar with Luban's story?" Why do our translators have to create such an illusion? Recently, the author read Xu Xin's new work "Theory and Practice of Literary Translation - Translation Dialogue". When Xiao Gan talked about his couple's translation of "Ulysses", he said that he does not like to apply Chinese idioms, but there is one place. In order to take care of "readability", I used two Chinese idioms: "The waist is full, the brain is full of fat." The author believes that the last four words are ordinary Chinese idioms, not the unique image of China, but it can be used in the first four words. Chinese culture is too deep. If you change the author, it is better to cut your love.

When Xu Wei was engaged in a translation dialogue with Li Mang, Li Mang quoted a famous painter Ye Chaoyu: "All paintings require the form of God to be prepared. Some people think that 'satisfaction' can be 'forgotten', that is to say, expressiveness can be left behind. Shape, this is not appropriate. God is attached to the shape, the shape is not accurate, God will lose the truth. Therefore, we often say: 'To write God.'" The author believes that this view of Ye's is more refined than Fu Lei's "there is no heavy weight", so it is more instructive for translation. Literature is the art of language, and its content and form cannot be separated. Content determines the form, and form often plays a decisive role in the performance of content. Therefore, a rigorous translator will not only transplant the original content, but also be good at preserving its original form, and strive to integrate content and form. The so-called "form" generally includes the genre, structure, image description, and rhetorical means of the work. The translation should reflect these forms as much as possible, and use the "shape" to more fully convey the "spirit" of the original text. The effect of God is like. For a long time, many people in China did not pay much attention to the interpretation of the original language form. Here, the author prepares to emphasize the tendency of the original language to emphasize the image language and syntactic structure of the original text. We believe that for the image description or rhetorical means in the original text, the translator should adopt the foreignization translation method and transplant it into the translation, which can not only add literary grace to the translation, but also bring new expressions to Chinese. Such as Unless you ve an ace up your sleeve, we are dished ', someone translated it as "unless you have a good idea, we are lost", often recommended as a sample for beginners. Obviously, there is a problem that cannot

be ignored in this translation: the English has an ace up one's sleeve is the "trump card" in the early sleeves of the Western game, and the "Knowledge" is the ancient Chinese court battle or battlefield. The magical strategies enclosed in the "Jet" in the battle have different cultural backgrounds and connotations, which can lead to different associations. If used for mutual translation, it will bring illusions to readers. Therefore, this sentence is still better to use the alienation translation: "Unless you have a trump card in your hand, we are lost."

Wang Dongfeng puts forward in the article "Contradictions between translators and writers: a phenomenon worthy of deep reflection in literary translation", how the translator should treat the "variation" phenomenon in the original text. He believes that the translator should have "sensitive style or style consciousness", and should be able to sharply identify the "variation or strange phenomenon" of the original text, and understand the aesthetic value contained in it, and try to interpret it in the corresponding target language. Sailor Sinbad, Tailor Chinbad, Guardian Jane Bard, Huibad, who will whale, Ningbad, who screwed the screw, Fabbad, the bail of the egg, Bimbad, who bailed blessing, and Pinbak Germany, Tianming sent a letter to Mingbad, sings the hymn of Henbad, led the mocking of Limbad, lightly eating vegetables Dingbad, timid retreating Weinbad, beer filled with Bad, phthalate Cochinbad of formic acid. This is a passage from Joyce's stream of consciousness novel *Ulysses*, using a very unusual writing technique. This anomaly is mainly manifested in the following aspects: First, the listed "persons" except the beginning Sinbad the Sailor is the sailor of the "Spirit of Heaven", except for the Sinbad, which is a voice copy of this. In fact, the whole sentence has no punctuation in the middle except for a period at the end; thirdly, it is reasonable to say that the place where the comma should be used is replaced by all. Obviously, the author is deliberately constructing such a punctuation-free form with a rhythm of uniformity, boring phonology, and empty content. It seems that the reader is introduced into a faint, almost innocent boring repetition. Unconscious state." Based on this analysis, Wang Dongfeng believes that the above two translations do not fully convey the variation of the original text, thus providing a translation that aims to fully imitate the original text in speech, grammar and semantics: Who? The seafarers of the seafarers and the tailors of the Berda and the prisoners who watched the Berda and the whalers, the Berda and the nails, the Berda and the non-Berda and the cockroaches. And the singer and the singer of the singer and the singer of the singer and the swearing of the singer, the singer, the singer, the singer, the singer, the singer, the singer, the singer, the singer, the singer, the singer The line of Berda. The author heard Wang Dongfeng read this translation at an academic conference in Xiamen more than a year ago, and was warmly praised by the participants. Translation theorists like Wang Dongfeng, their insights can indeed bring inspiration to translators. Therefore, the author envisages that our translators should put down their shelves, make some time to study a little translation theory, and take a quick look at or listen to the opinions of translation theorists, which will help us improve our translation more quickly. Level, otherwise, keep it high, only I am alone, can only stop forever.

3. Conclusion

In summary, we advocate foreignization translation, and believe that the literary translation of China in the 21st century will be dominated by alienation, which will be the only way to improve the level of literary translation. But at the same time, we must also point out that alienation should not be rushed, but must be steady and steady. Undoubtedly, there are certain limits to the application of the alienation method. This limitation is mainly manifested in two aspects: one is the limit of Chinese language and culture, and the other is the limit of Chinese readers' ability to accept. That is to say, when we use the alienation method, we can neither make a "translation cavity", make readers feel a headache, nor can we make a ridiculous translation of Tang, which makes the readers inexplicable. Especially when introducing the new expression method, we must also pay attention to the Chinese-compliant norms, at least to ensure the access of the translation, not to be self-defeating.

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