



STRATEGY FOR ENGLISH TRANSLATION OF CHINESE LITERARY WORKS WITH DISTINCTIVE REGIONAL CHARACTERISTICS

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Abstract:

The translation of literary works is, in essence, a complex intercultural communication behavior in which translation is considered as the means and acceptance of the end. The principal linguistic characteristics of the reading country, the reading habits of the audience, and the purpose and effect of cross-cultural transfers should also be considered. In this study, the English translation effect of Chinese literary works with distinctive regional cultural characteristics is taken as the research object, while the cultural communication effect and translation mode in the literary translation are discussed to seek effective translation strategies. Through utilizing theoretical knowledge gained from translation studies, its objective was to create linguistic strategies. To facilitate the spread and acceptance of a translated version of a literary work in the target language culture, a cooperative translation model is suggested for successful dissemination and acceptance of the translated work in the target culture, which is mainly characterized by cooperation between foreign sinologists and native translators. In this model, foreign sinologists take the leading role, while Chinese translators and foreign editors play a supplementary role.

Keywords: cross-cultural; regional culture; intercultural communication; translation model; translation strategy; translation thought

1. Introduction

As we all know, a country's literary works are an important vessel for its cultural elements. These works are particularly important for letting the world know its history, tradition, and culture, as well as social development and change, through the cross-cultural publication of literary works, and to promote dialogue and exchange with the world. Translation plays the role of bridging the foreign dissemination of culture. It is a necessary method of cultural dissemination and a direct factor in determining the effects of cultural dissemination.

Translation involves the transfer of messages from one language to another. If the foreign person is incomprehensible, unknowable, or unfamiliar, then translation cannot be

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performed. Practically, judging the effectiveness of translations is difficult when the source language in which the original text makes sense is distinct from the target language, into which the translator renders the text as faithfully as possible. Due to the conceptual complexity of the term “translation,” it is difficult to precisely define, and it is necessary to understand it from both a historical perspective and practiced ways in modern societies (Sakai, 2006). Translation is a dialogue; it represents communication and a collision between two heterogeneous languages, cultures, and civilizations. Therefore, translators are required to have bilingual ability, translation knowledge, knowledge of the two cultures, and the comprehensive ability to operate systematically in two languages and cultures. However, only a few translators possess these abilities. As an aesthetic form, literature is deeply influenced by regional characteristics and humanistic customs.

The textual properties of Chinese culture are unique and not shared with other cultures. The dialect is an important carrier of regional culture and a part of the culture as a whole. Most writers subconsciously tend to create from the perspective of a certain regional culture in their writings. Therefore, it is even more difficult to obtain high-quality foreign translations. In a literary sense, the reading and understanding of Chinese literature—with its distinctive regional cultural characteristics—by ordinary non-Chinese readers is extremely limited, and inadequate translation is the main reason. To solve this problem, we should improve and strengthen the concept of translation, mode of translation, evaluation of the translation effect, and cooperation with the international book market.

The so-called regional characteristics are the comprehensive expression of the unique living environment, local customs, and cultural psychology of a certain region in literary works, and thus, writers are influenced to form their own unique language and literary style. Unique regional characteristics not only accentuate the vividness of characters, they also bring readers a new artistic aesthetic experience from language to behavior, through characters. For literary works with distinctive regional cultural characteristics to cross the barriers of language and culture and realize extraterritorial dissemination and communication, exactly who translates and what kind of translator mode is adopted are particularly important.

The translator’s work addresses the differences between these two audiences. However, translation is also a means of cultural interaction (Sakai, 2006), even though the roles and positions of translators are sometimes neglected. In 2012, Chinese writer Mo Yan won the Nobel Prize for Literature, which aroused people’s concern about the status and role of translators and triggered people’s reflection on the issues of the choice of translators and the mode of translation. Mo expressed his respect for the translators who had translated his work: “*Without you, there would be no world literature. Your work is a bridge that helps people to understand and respect each other*” (Mo, Chen, & Kayfetz, 2013). Having won the Nobel Prize, the high degree of unity in his work’s creative approach, ideology, and literature cannot be ignored. However, the two main translators, the American sinologist Howard Goldblatt and Swedish sinologist Anna Gustafsson Chen, made significant contributions to breaking through cultural barriers and entering the target language culture. They played a crucial role in the cross-cultural publication of Yan’s works. Both Goldblatt and Jonathan Stalling are recognized as translators and scholars who contributed greatly to making Chinese literature

known in the United States (Stalling, 2014). Howard Goldblatt translated more than 50 books, including novels by Mo Yan. He is a member of the editorial and advisory boards of a dozen literary and scholarly journals in Asia and the West, including *Chinese Literature Today* and *Asymptote*. He is also the author or editor of several books and articles on modern and contemporary Chinese literature and culture (Lupke, 2011). Jonathan Stalling—a professor of English at the University of Oklahoma—specializes in modern contemporary American and East-West poetics, comparative literature, and translational studies. He is the co-founder and editor of *Chinese Literature Today*. With the cultural turn in translation studies, the subject status of translators has gradually been highlighted, and translator studies have become increasingly important. However, current research on translators is mostly confined to only a few aspects, such as the translator's thoughts, strategies, or styles; comprehensive and detailed research are therefore lacking. Goldblatt's translation is based on cross-cultural communication as the ultimate goal; they comprehensively use translation strategies that combine domestication and foreignization to spread Chinese culture. This study contributes to the diversification of research methods and dissemination of Chinese culture (Zuo, *et al.*, 2021). "Text-based" means understanding the process of translation, respecting reader reception and authorial intent, and referring to the work primarily, but not limited to, Mo Yan's latest novels published in English, establishing his bona fides as a master storyteller. This method contrasts with some media responses that directly followed Mo Yan's selection and reviews, some of which are, in turn, reviewed (Goldblatt, 2014).

This paper briefly summarizes the translations of Chinese literary works with distinctive regional cultural characteristics and the composition of translators. It intends to reflect on the current mode of translation and interpretation from the perspectives of complex adaptive systems, direction of translation, and cultural self-awareness. It explores the construction of a combined and cooperative mode of translation and interpretation with foreign sinologists or native-speaking translators as leading and Chinese translators and foreign editors as assisting, aiming to promote the dissemination and acceptance of Chinese literature in the target language culture by choosing a reasonable mode of translation.

2. The Current Situation of the Translation Mode of Chinese Literary Works with Distinctive Regional Cultural Characteristics

When translating literary works characterized by strong regional culture, it is crucial to accurately convey the regional cultural characteristics—that is, the expression of a large number of dialects and local customs and the hidden meanings of folk culture—as well as consider the reading psychology and aesthetic expectations of readers in the target language countries. The balance between the two is one of the difficulties in translating Chinese literary works with distinctive regional cultural characteristics. Generally speaking, Chinese literature with regional characteristics has been fruitful, but compared to creative works, the number of translations of literary works is lower.

Translators or groups of translators are the most active and crucial subjects in translation activities related to the promotion and dissemination of literary works abroad.

From this, we can see the importance of the translator to the author and original work, as well as the importance of the translator in the cross-cultural dissemination of translated works. The choice of translators or groups of translators is the key to determining the influence of international literature. At present, the mode of literary translation includes independent translation by domestic translators and foreign sinologists, as well as cooperative translation by Chinese and foreign translators. Overall, a group of translators is mainly dominated by local Chinese translators, most of whom are teachers of foreign languages in colleges and universities, not professional or specialized translators; often, their literary attainments are unsatisfactory and far from reaching the same level as that of professional translators. Judging from the statistical composition of translators, there is no doubt that this composition is one of the most important factors affecting the acceptance and dissemination of Chinese literary works in other countries. Therefore, we must identify a translation mode that is relatively more reasonable.

3. The Selection of Translation Modes for Chinese Literature

The mechanical perspective follows the source model of translation and metaphorically approaches translation as walking through dictionaries. This approach is generally called the source-oriented model, because it considers the original text (or source text) as the starting perspective and aims to formulate rules to ensure the equivalence of the text to be translated (Mounin, 1963). Central to the source model is the question of how to translate a text “correctly” from one language to another. The norm of “correct” translation is defined from the perspective of the original text and mainly reduced to lexical items. Scholars following this model have focused on the linguistic traditions of the original texts. Their aim was to formulate abstract rules to help translators ensure the equivalence of the text to be translated. Equivalence, which aims to replicate the same status quo as in the original, is the central concept of this model (for a discussion of equivalence, see Leonardi, 2000).

The target perspective follows the target mode of translation but stresses different (and complementary) dimensions. This culture-oriented perspective focuses mainly on the cultural dimension of translation and emphasizes the creation of different texts and meanings through each translation. The cultural or political perspective mainly redefines the translation phenomenon as a constant struggle and competition between different cultural systems, and stresses the importance of the status and power relationships of languages and cultures (Leonardi, 2000). This new generation of theoreticians started focusing on the purpose and effects of translated texts on the target culture. Translation studies aim to provide an interdisciplinary approach to translation from many different points of view—translators, commissioners, and their audiences—and from the point of view of other disciplines, such as linguistics, communication, sociology, and literary studies (Reiss & Vermeer, 1991). The concept of equivalence has become less relevant because it shows no awareness of the complexity of the different norms involved in the translation process (Pym, 1998; Vanden Broeck & Lefevere, 1979). Howard Goldblatt mentioned that the translation is faithful to the original and the rewriting of the original, to some extent. A translator should put the readers

of the translation first; that is to say that they are reader-oriented, such as their aesthetic intent and interest, to arouse their resonance emotionally (Deng, & Zhang, 2017). The act of translation can be metaphorically compared with traveling across cultures. We compared the cultural language strategy with the mechanical strategy to clearly distinguish the two strategies and, consequently, to identify the implications of choosing one strategy over the other (Janssens, Lambert, & Steyaert, 2004).

Linguistic strategies and techniques are based on this effect, which attracts readers' attention. The main factor influencing the translation of a work is the reader. All translation decisions depend on the translator's presupposition about the target consumer's interpretation of the message to meet the expectations and needs of different audiences; for instance, in the target culture, flattery might be more, or less, the norm. Linguistic analysis requires consideration of such cross-cultural issues. The goal of translation is to have an equivalent effect on the target audience; in other words, a translated text should preserve the same effect on the reader that the original text has in the source language (Munday, 2016).

To achieve the message of the translation model, different texts require different translation strategies. A good translator brings the author and reader together (Lefevere, & Bassnett, 1998). Another change is that we have come to recognize that different types of texts require different translation strategies. Some texts are primarily designed to convey information, and it stands to reason that translations of such texts should aim to convey that information as much as possible. In practice, how they do this will be the result of assumed or explicit negotiation among the initiators, who not only want the text translated but also want it to function in the receiving culture in a meaningful way. This depends upon the translator who actually translates it, the culture to which the text belongs, the culture the translation is aimed at, and the function the text is supposed to fulfill in the culture the translation is aimed at (Lefevere, & Bassnett, 1998).

The translation of Chinese literature usually adopts one of three modes of translation: translation by native Chinese translators, translation by foreign sinologists or translators, and "Sino-Western cooperation" (translation by foreign translators in cooperation with native Chinese-speaking translators). Successful translation practices have also proven that the combination of sinologists and Chinese scholars is the most effective translation mode. Of course, the choice of different modes of translation is not only a consideration of the translator's ability and their own translation quality, but also the weighing of their personal or the translation team's ability to operate comprehensively in the context of the target language. Different modes of translation are characterized by stage and era, and they are choices made in a specific era background or context, not inherent patterns, and are unchanging. Therefore, exploring and building a translation mode adapted to the context of time, based on relevant theories, is a realistic issue worthy of in-depth discussion.

3.1 The System Perspective

In discussing the choice of translation mode for Chinese literature, it is first necessary to have a correct and objective understanding of the nature of translation activities. The translation of literary works includes not only the translation of the original work, but also the promotion

and dissemination of the translated work. Only translations that produce a dissemination effect are effective. The objective understanding of translation activity is the theoretical basis for choosing the translation mode in the context of promoting and disseminating literature. Translation is a translator's operation in an intricate and dynamic network of relationships between the source language system, target language system, and dissemination and reception system. The translation activity itself is a complex cross-cultural communication behavior subject to various social, political, and cultural factors. However, complex systems thinking allows us to see the complexity of factors themselves and consider and recognize objective factors with systems thinking, rather than with simple linear thinking. Systems thinking is important because it prompts us to consider all the various functions, connections, and interrelationships. Therefore, we must first comprehend that translation is a complex human activity and not a linear conversion of words from the source text to the target text. Concerning the translation of literary works, the translation of a work includes the selection of the source text, the selection of the translator, the translation operation, the publication, the overseas distribution, and the promotion and dissemination of a work. These processes must be tightly interlocked and effectively connected to realize the goal of promotion and dissemination. Therefore, the issue of Chinese literature translation is a systematic project that requires systematic thinking, overall consideration, and systematic operation.

As the subject of complex translation activities, translators face an extremely complicated and diverse network of relationships. To act as an intermediary between the source language system and the target language system, the translator must systematically weigh the relationship between the author; the original work; the cultural environment and target language readers, and the reception environment, ideology, and national aesthetics; and have a high level of systematic operational ability. Therefore, based on complex systems thinking, the concept of translation can be defined as follows: translation is a kind of recreation of the translator's systematic operation in a complex system environment; the translator takes the means of reproducing the original work in a complex system environment, with the goal of integrating the original work into the target language system. Translators must have solid bilingual skills, be familiar with both cultures and the two social contexts, and simultaneously possess strategic skills and the ability to operate systematically in a complex network of relationships constituted by translation.

Considering the above, the translation of Chinese literary works with distinctive regional cultural characteristics requires translators to skillfully master the source and target language system environments with the goal of realizing the integration of the translated works into the society and culture of the target language and generating a dissemination influence. To realize the acceptance of translated works by target language readers, it is necessary to adhere to the concept of translating for readers and adapting to the target language culture. Therefore, translators must be more familiar with the culture of the target language, better at controlling the reading interests of the target language readers and the market, and better at systematic operations in the target language environment. Such translators should be preferred over sinologists or professional translators (inbound translators) in the target language society, because they have stronger linguistic competence

in the target language than do native translators (outbound translators) in the source language context. They are also more conversant with the target language culture and are more adept at the systematic operation of translations in the target language environment. To compensate for their lack of mastery of the source language and culture, they can be supplemented with source language translators and even editors of translations into the target language. As professional editors in the target language often have more professional and keen insights into the target readership and reading market, they can better grasp the needs and reading preferences of the target market and provide translators with more unique translation guidance suggestions.

Based on this knowledge of the nature of translation activities, concepts, and the translator's ability and quality, a more reasonable mode of translation and mediation by translators should be a combined mode of translation and mediation with foreign sinologists or native-speaking translators leading, with the assistance of Chinese translators or even foreign editors, which is "*cooperation between Chinese and Westerners, with translation in being the main focus, and translation out being the supplementary one.*" The complexity and systematic nature of the translation activities of promotion and dissemination in the target culture determine that literary translation is not just a pure translation issue and cannot rely on a single translator and a single mode of translation; rather, it should establish a combined mode of Chinese–Western cooperation.

3.2 The Directional Perspective

Although translation is not simply a matter of converting two languages, in terms of the linguistic form, it is primarily a conversion between two languages. Therefore, when considering the selection of a translator and the mode of translation, the issue of translation direction—which involves the direction of language conversion—cannot be ignored. "Translation direction" refers to whether the translator translates from the mother tongue to a foreign language (translation out) or from a foreign language to the mother tongue (translation in). Translation direction involves translator choice, which is inextricably linked to the success of translating literary works. Moreover, the mother tongue principle—the principle of translation from a foreign language to the mother tongue—is more highly regarded internationally. This is because no one can master a foreign language as well as their own mother tongue. This principle is practiced in most foreign literary translations and publishing circles.

Looking back at history, the promotion and dissemination of culture and literature, and their influence, have all depended on the translators from the importing countries. In terms of mastery of the target language, familiarity with the cultural context, and grasp of the target language readers' reading expectations and aesthetic interests, it is difficult for local translators to compete with sinologists and native-speaking translators who specialize in translating from Chinese to foreign languages. Translating from a foreign language to a familiar native language is the primary direction of translation used within the translation community. Translation from a foreign language into the native tongue is a forward

translation, which is a more natural direction and superior to reverse translation from the native tongue into a foreign language; this has been proven by a large number of practices.

In contrast, in the translation of contemporary Chinese literature, the group of translators is mainly composed of native translators, most of whom are non-professionals. Although we have also adopted the translation mode of Chinese–Western cooperation, native translators take the lead, while they mostly undertake the task of reviewing and proofreading translations and play the role of auxiliary collaboration. Although non-native translators' language level is not necessarily lower than that of native translators, translation involves not only the language level, but also other qualities of translators, such as cultural connotations. Compared with professional translators who are native speakers of the target language, there are inherent deficiencies in native translators' control of the target culture, readership, publishing, and distribution markets. While we may be able to produce high-quality translations at a linguistic level, we may not be able to ensure that our translations meet the reading expectations and tastes of Western readers, integrate into the target language culture, or disseminate/sell well.

When we consider the many characters in literary works, characters from different social classes will have different linguistic characteristics, which require the translator to be very familiar with the sociocultural background of the translation into the language; however, even those who have lived abroad for four or five years may not necessarily have experienced the languages or styles of all kinds of social characters. Compared with local translators, excellent foreign translators or sinologists are better at communicating with international publishing organizations, which is more conducive to the promotion and dissemination of translated text in the target language environment. At present, cultural and translational circles are more in agreement with the mode of sole translation by sinologists, or the mode of translation by sinologists in cooperation with Chinese scholars. However, compared with sinologists' solo translations, the translation mode of cooperation between sinologists and Chinese scholars is more advantageous and worthy of advocacy and promotion.

3.3 The Cross-cultural Perspective

The mechanical approach considers translation as “a walk through dictionaries,” while the culture-oriented—or, in short, the cultural perspective—considers translation as traveling across cultures, and the political perspective emphasizes language competition, where translation becomes an act of border patrolling (Janssens, Lambert, & Steyaert, 2004).

The main obstacles faced by translators are different cultural value systems, environments, and languages. Many translators' experience is limited to translating the written text of their work. However, in addition to working fully in the two languages, the translator should understand the work, preferably in the target country. This means that translators must be increasingly multi-skilled. This is the last element that interfaces with translation most closely and it should ideally be performed by a translator as a cross-cultural expert. Moreover, the process should involve careful cross-linguistic and cross-cultural analyses. In short, the issue is whether we should be speaking of “translation” or “adaptation.” The debate on the distinction between translation and adaptation, which has been a

preoccupation in other areas such as theater translation, is a distraction. Next, I look first at the level of language and then at the audience, purpose, and cross-cultural transfer (Munday, 2016).

Differences between the two cultural systems of the native language and the target language are no longer considered to be “mistakes” or deviations from the original text, but are necessary to create new understanding in other cultures (Toury, 1980). This concept allows the discovery and (re)production of culturally-rooted discourses. In contrast to the walking dictionary metaphor, translation is the process of (inter)cultural production and communication. Consequently, a culturally translated text will be different from the original, creating variation but reflecting a cultural specificity that translators who focus on the original text will not achieve. Such translation actions indicate that translation is a cultural production, rather than a technical tool for transmitting messages. In short, language strategy following cultural assumptions where languages are considered key to the creation of cultures will opt for a set of multiple local languages, approach translators as mediators between different cultural meaning systems, and use counter-checking with multiple samples of potential users as validation. The suggestion here is to work as a team representing both language groups, which fundamentally alters decisions on who is taking part in the translation process (Vanderauwera, 1990; Janssens, Lambert, & Steyaert, 2004). The fact that Mo Yan won the Nobel Prize for Literature was a landmark event in the evident increase in the international influence of Chinese culture. Thus, how cultural differences are handled is of great importance in improving translation quality and promoting cultural exchange among countries (Peng, 2014).

Translation, in essence, is a cross-cultural information dissemination behavior with the goal of realizing cross-cultural communication, such that the translation enters the target language culture and produces corresponding cultural influence and infectious power. Because translation is both a communication and collision between two cultures, it must be scrutinized from a cultural perspective. The original language and target language cultures are often heterogeneous, and there is a high and low cultural status and cultural acceptance of this imbalance. In view of this, we should have a sense of cultural consciousness in translation. It is also necessary to examine and reflect on the choice of translation mode from the perspective of cultural consciousness. With regard to translation, the ultimate goal of cultural self-awareness is to interpret a text and translate it appropriately, without compromising the spirit of Chinese culture, thus realizing the dissolution of cultural differences, promoting cultural exchanges between China and the West, and satisfying the reading needs of Western audiences. Thus, only by adopting the naturalization translation strategy can we increase the chances of the translated text being accepted by the target language culture. Naturalization does not distort the original text to please the target language culture. Rather, it is a necessary adjustment and adaptation based on self-cultural awakening and cultural self-awareness to enhance the original text and realize the acceptance and dissemination of the translated text in the target language culture.

Presently, cultural fame and status are not synchronized with the improvement of national economic status. Therefore, to resolve the gap between Chinese and Western cultures,

it is necessary for translators to be well versed in both cultures, to have a sense of cultural consciousness and control over the target language culture, and to be able to act as cultural mediators and coordinators to integrate the translated text into the target language cultural system. From the perspective of the requirements of the translator's ability at the cultural level, foreign native-speaking translators can better grasp the target language culture and, supplemented by Chinese translators, can better mediate cultural conflicts and dissolve cultural barriers. Therefore, adopting the combined translation mode of Chinese–Western cooperation, with translation in as the main focus and translation out as the supplement is an appropriate choice, in line with the current cultural context.

3.4 The Accurate Translation of Dialects and Emotive Words

Language is a bridge between people; it mostly reflects the cultural habits of different countries. Dialects and emotive words are important in Chinese literature because of their unique expressive powers. It is important that Chinese–English translations of Chinese folk culture words and dialects are accurate from a cross-cultural perspective. We attempted to find a solution by analyzing this (Qin, 2019). A dialect is a variant of a given language that is defined by factors such as regional speech patterns, social class, or ethnicity (Lyons, 1981). The dialect has been used in literary works for a long time, and its aim has always been to represent the speech of a particular group. The use of dialects at work is also important. It conveys considerable information about the character or speaker who uses the dialect, which cannot be ignored by the translator. We, therefore, deem the use of dialect in any literary work to be a very difficult factor to deal with, and although there are several ways in which the translator can address this problem, one can say that none of them are completely satisfactory (Sánchez, 1999). For the meaning of dialect words to be conveyed accurately, the translators' approach should consider the cognitive environment of readers and the balance between processing effort and communicative gain. How to treat translation depends on the translator's interpretation of the functions they are ascribed to and the effects they are intended to serve in the original text (Szymańska, 2017).

Some Chinese researchers have focused on the development of emotion word lists and discourse emotion analyses, based on corpora or big data. Foreign researchers have focused on the emotional intensity of words, the order and difficulty of acquiring word emotions, and the processing mechanisms of emotional words (Dewaele, 2014). Comparatively, Chinese translators are able to better grasp the emotional color of words because of their long-term linguistic and cultural accumulation; therefore, the reciprocity of emotion conveyance is slightly better, and they still tend to use this accumulation to make the emotional color of the translated text clearer when the semantics or context of the original text is ambiguous. Although the advantages of native language translators in translation are generally indisputable, non-native language translators also have unique characteristics in addressing specific problems.

3.5 Research and Strategies on the Effectiveness of English Translation

Acceptability and expressiveness are the main concerns of English translations of traditional Chinese culture (Liang, 2019). In the context of modern Chinese literature, cross-cultural interpretation often emerges in the form of applying Western theories to explain Chinese texts, to facilitate appreciation by Western audiences, and to support the need for the internationalization of Chinese literature (Li, & Guo, 2013).

For foreign readers, English-translated text is a window to understanding the cultural connotations of literary works in the source language. Therefore, it is especially important to study the English translation strategies of literary works with distinctive regional cultural characteristics, and explore their cultural communication effects. How do we test the translational effects of these works?

Methods for testing the effect of English translation include:

- a) Survey method: Questionnaires and interview surveys on the fidelity of the translation of local cultural characteristics in the English translation of works were conducted to collect readers' feedback on the effect of the translation and obtain research data.
- b) Experimental method: Taking characteristic passages in an English translation and asking specialized teachers or student translators to translate them back to the readers, conducting a comparative study on translation fidelity, and examining the effect of translation fidelity on the dissemination of works.
- c) Comparative method: Comparing the degree of truthfulness of the reflection of the characteristic culture in the process of translation during the process of translation from Chinese to English.
- d) Commentary appreciation research method: For the English translations to be published, experts and foreign friends in the translation and publishing circles were invited to make comments and appreciation to judge the quality of the translations.
- e) Revision of translations based on the above investigations.

The main strategies adopted are:

- 1) Forming a combined translation team of "Chinese and Western cooperation, with translation in as the main focus and translation out as a supplement," and forming a systematic translation strategy that considers both cultural and communication effects.
- 2) Accurately convey the culture of the source language and reflect the cultural connotations of the featured literary works from three major perspectives: cultural customs, religious beliefs, and dialects.
- 3) Enhancing the beauty of the translated text and stimulating readers' interest. Mining the kernel of the original language through literary treatment of the translation, paying attention to rhetoric and the literary nature of the style, stimulates interest in reading.
- 4) Accurately expressing delicate emotions in literary works. As the source language and the target language are in two different cultures, especially when it comes to words and phrases with heavy cultural loads, we should start from the emotional color of the words; through the unique expressive power of the emotional words, we can improve the delicate emotion of the work to enhance its communication effect.

4. Conclusions

The translation and dissemination of Chinese literary works with distinctive regional cultural characteristics is not just a matter of translation from the original text to the translated text; it involves the entire translation process and all kinds of elements related to the subject and object before and after the translation, which is a complex cross-cultural communication behavior. To ensure that translators are able to operate in two languages and cultures, so that the translated works can cross the cultural gap and better integrate into the target language society, the combined translator cooperation mode of “Chinese–Western cooperation, translation in as the main task, translation out as the supplementary task” –with foreign sinologists or native-speaking translators as the main task, and Chinese translators and foreign editors as the supporting task –should become the preferred mode of translation and dissemination. This should be the first choice of translation mode. Only through a translation team comprising Chinese and foreign translators and editors can a combined translation mode be constructed, such that translations can be produced in the interaction, adaptation, and consultation of various subjects. Only in this way can we realize that we can move from the source language to the imported language and produce a stronger communication influence. Of course, the choice of translation mode is not static; it is characterized by stages and will keep pace with the changes in the social, historical, and cultural contexts in which translation activities take place.

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