

Research on the Subject of Translation and Introduction of Children's Literature under the Malezk Model

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Abstract

The translation subjects of children's literature include translators, publishers, editors and other disciplines. The Grass House has been translated into many languages since its publication in 1997, but its English translation has not caught the attention of overseas readers. Since the first China Shanghai International Children's Book Fair in 2013, the "going out" of children's literature has aroused heated discussions in the industry, and it has not stopped. This topic was discussed again. (Liu Anhong, Xie Ke, 2014) This article starts from the four basic elements of communication in Malezk's communication model, namely communicator, information, media and receiver, studies the theme of children's literature translation, and analyzes the translation of "The Grass House" In order to provide guidance for the translation of Chinese children's literature.

Keywords

Children's Literature; Translation Themes; Communication; Malezic Mode.

1. Introduction

(1) Research status of children's literature translation and publication

Since the reform and opening up, my country's children's book publishing industry has developed rapidly. Significant changes have taken place in the way of book publishing, the means of book marketing, the subject of book reading and acceptance, and the book selection system. Therefore, children's book publishing has also begun to become a "bright spot" in the publishing industry. Subsequently, in 1978, the first National Children's Book Publishing Symposium was held, and relevant researchers took the initiative to pay attention to the publishing direction of children's books. Since 2007, the average annual publication of children's books imported into China has exceeded 1,000. In the past decade, translation and publishing of children's literature has grown much faster than the overall growth rate of children's book publishing. (Bu Lina, 2018: 15-19) Driven by globalization, exchanges and cooperation around the world are becoming more frequent and closer. Under this opportunity, the research, translation and publication of children's literature books are gradually accepted and recognized by the public. This phenomenon has been discussed, analyzed and studied by our group.

(2) Research purpose

There are great differences between Chinese and foreign children's literature in terms of creative perspective, theme selection, narrative mode, cultural aesthetic habits and values. Therefore, in the process of foreign translation of Chinese children's literature, it is necessary to make a reasonable selection of the translation content, so that the translation can not only faithfully reproduce the style and connotation of the original work, but also conform to the aesthetic and acceptance habits of the target readers. The research on translation and publication of Chinese children's literature began at the beginning of the 21st century. To systematically sort out and inspect it, analyze its characteristics and deficiencies, and help to put forward relevant suggestions and deepen theoretical research.

(3) Main research scope and object

Starting from the four basic elements of communication in Malezk's communication model, namely communicator, information, media and receiver, this paper studies the translation subject of children's literature and its importance in the translation of children's literature. The translation effect of "The House" provides guidance for the translation of Chinese children's literature.

2. Who is the Main Body of Children's Literature?

"Who translates" is the main problem for translators to solve. In the foreign translation and dissemination of Chinese children's literature, translators are the first-line practitioners, and translation researchers provide theoretical guidance, suggestions and ideas for practice.

The main body of translation and introduction mainly refers to few translation practitioners and researchers. Cultural translation is the process of foreign cultural exchange. According to the viewpoint of communication studies, all the people and institutions that play a role in promoting the translation and dissemination of literary works belong to the subject of translation and introduction (Hu Yan, 2015: 65). In addition to the core subject of translation and presentation - translators, it may also include authors, editors, publishers, sponsors, etc. This article mainly introduces translators and translation researchers of Chinese children's literature. The former is a practitioner of Chinese children's literature, and the latter provides theoretical guidance, suggestions and ideas for translation practice. Theory and practice should go hand in hand.

The translation community has different views on the subject of translation, which can be divided into four categories: first, the translator is the only subject of translation; second, the translator and the author are the subject of translation; third, the translator and the reader are the subject of translation; Fourth, think that translators, authors and readers are the main body of translation (Liu Anhong and Xie Ke, 2014: 42)

In addition to translators, other scholars, writers, literary critics and patrons, there is a very important subject of translation and that is the publishing house. Publishing houses play an important role in the foreign dissemination of Chinese literature, and its influence on the effect of dissemination cannot be underestimated.

3. The Importance of Translation Subject in Children's Literature Translation

In the process of international cultural exchange, translation is an important part of cultural "going out", and literary translation plays an important role in it. As an important part of the international exchange of Chinese culture. Since Mo Yan won the Nobel Prize in Literature, helping translate Chinese literature "going out" has naturally become the focus of media and academic attention. As the German writer Martin Walzer said, readers read novels by reading. "We know more about my country than any Chinese report that fits our country's orthodoxy" (Weegelin, 2010: 80).

In terms of children's literature translation, based on the particularity of children's literature readers, the educational function of children's literature and the mission of cultural introduction, the translated works have the same readability and literary value as the original works. It is very important to give full play to the translator's subjectivity. Except for some adults, the readers of translated works of children's literature are mainly children. This characteristic of child readers should be taken into account in the translation of language, themes and genres.

(1) In terms of translation language: strive to use simple language structures, simple logical relationships, a large number of overlapping words, onomatopoeia and other common language forms for children. In terms of genre, long sermons that originally appeared in complex sentence patterns can be simplified, even children's songs. Those unhealthy topics should also be removed. In the process of translation, translators need to consciously exert their subjective initiative, that is, subjectivity.

(2) The needs of educational functions. As far as the educational function of children's literature is concerned, this also requires translators to give full play to their own subjectivity. Zha Mingjian pointed out: "The translator's subjectivity runs through the whole process of translation activities. The translator's subjectivity is not only reflected in the translator's understanding, interpretation and artistic re-creation at the language level. On the cultural purpose of translation, translation strategies, and manipulation of expected cultural benefits in the prologue and postscript of translation."

(3) Cultural communication needs. Cultural communication is a very important content in the translation of children's literature. In this process of cultural dissemination, in order to achieve the expected reading effect or avoid the expected cultural barriers, it is necessary to give full play to the translator's subjectivity.

4. Application of Malezick Model in Translation Studies

(1) What is the Maletzker model?

In Malezik's communication model, the disseminator, the dissemination of information, the dissemination medium and the receiver are its four indispensable basic elements. In the development and operation of the communication process, these four basic elements are bound to be influenced by many other social institutional elements. First, the communicator is affected. In the process of dissemination, information disseminators should be affected by the social environment such as social morality and legal norms, the public, the disseminator's organization, the disseminator's self-image and personality structure, the dissemination of information and media, and the recipient's spontaneous feedback and other factors. Under the influence of this factor field, the communicator selects and organizes information and spreads it through a certain medium. Second, factors that affect recipients. The recipient of information is also affected and restricted by many factors, including the recipient's social environment and audience, the recipient's self-impression and personality structure, the effect or experience of the information content, and the pressure or limitation of the media. Third, the influence and constraints of information and media mainly come from the disseminator and the receiver. From the perspective of communication science, under the influence of various factors, the communicator will select and process information, and transmit it through an appropriate medium, that is, coding; from the perspective of the audience, the audience does not fully accept the media and information, but is influenced by the social influence of the media and the social environment of the audience, selectively accessing the media and receiving information, that is, decoding. Encoding and decoding are two basic links in the propagation process.

(2) Application in translation research --Take "The Grass House" as an example

Malezik built his model based on the basic elements of the tradition, namely the communicator, the message, the medium and the recipient. As communicators, the main body of translation and introduction includes translators, publishers and editors. The study of translation and presentation (translators and publishers) is also the study of communicators. Which professionals, teams, and departments make up the communicators, and what tasks and goals they will accomplish. In this model, Maletzke believes that the media image in the receiver's mind will lead to the receiver's expectations of the media content, so this image will affect the receiver's choice, feelings and reactions to the content. Media visibility and credibility are an

important part of this image. First, pay attention to the translator. From the perspective of the personnel group of communicators, the English translation of "The Grass House" was jointly translated by Chinese and foreign translators Yu Xiuwei, Chen Julian and Christopher Malone. The cooperation of Chinese and foreign translators can not only make the content of the work more authentic, but also make the translation easier for foreign readers to understand and accept. An information search on the three translators revealed that none of them were popular. Judging from the audience's impression of the communicator, it is not conducive to wider mass communication and has a certain impact on the communication of the grass house. Straw Press, Changhe Press. Changhe Publishing House was established in July 2002. It was jointly acquired by the Hong Kong Foreign Languages Bureau and China United Publishing Group. In 2002, the Bureau of Foreign Languages and Culture of China (now China International Publishing Group) acquired China Books and Periodicals Publishing House in the United States and established Changhe Publishing House. Most of Changhe Publishing House's employees are American or Chinese born in the United States and have deep feelings for China. People localization mainly considers the needs of these people to understand the local market and local readers. In terms of content, we also pay special attention to localization, and strive to meet the needs of local readers in terms of language, expression and packaging design. At the beginning of its establishment, Changhe Publishing House mainly translated, reprocessed or repackaged domestic publications more suitable for the United States. With the establishment of the Changhe Publishing House brand, some American writers began to make voluntary donations. In 2004, Changhe Publishing House began to try to accept English original works, cooperated with Chinese publishing institutions, published a number of best-selling books in the United States, and successfully entered the mainstream channels of the United States. The English version of The Grass House was published in 2006. At that time, Changhe Publishing House was still in the stage of development and accumulation, and could not become a sufficiently mature and well-known publishing house. Judging from the audience's impression of the communicator, it cannot provide enough help for the dissemination of "The Grass House" and the acceptance of readers. "The Grass House" was published earlier, when the business of the publishing house was immature. Therefore, readers in English-speaking countries are not interested in the new English translation of "The Grass House", resulting in a low acceptance of the English translation of "The Grass House". Most of the comments on the English translation of "The Grass House" come from adults, including scholars who study the field of children's literature; however, few adults or children are actually interested in the work itself, further proof of the narrowness and limitations of the audience.

Acknowledgments

Funded Project: 2020 College Students Innovation and Entrepreneurship Training Program "Research on the Subject of Translation and Introduction of Cao Wenxuan's English Translation Works from the Perspective of Communication Studies" (Project No.: 202010332028Z).

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