

# On E-C Translation Strategies of SHALLOWS Under Translation Aesthetics

Xinyu Shao, Zhulin Han

School of Applied English, Mudanjiang Normal University, Mudanjiang, China

## Abstract

*Shallows* is a literary work by Australian writer Tim Winton, who won the Miles Franklin Literature Prize for this literary work. The publication of *Shallows* has received many favorable comments. Our country's Translation Aesthetics theory is a combination of Translation Studies and Aesthetics, and it is also a prominent feature of our country's translation theory. This study takes Huang Yuanshen's Chinese translation version as the research object. Huang Yuanshen's translation works not only express his understanding of translation principles, but also show his Translation Aesthetics. Through the theory of Translation Aesthetics, this paper analyzes the translation strategies of Huang Yuanshen's Chinese version of the Australian literary work *Shallows*, and makes a brief analysis of Huang Yuanshen's Aesthetic thoughts.

## Keywords

Translation Aesthetics; *Shallows*; Translation Strategies.

## 1. Introduction

Translation aesthetics is a translation theory with Chinese characteristics, which uses the basic principles of aesthetics to analyze and solve aesthetic problems that may be encountered in translation. At present, most of the research texts on translation aesthetics are literary works, but this paper selects an Australian literary work, which advocates marine protection and guides translation strategies by using translation aesthetics, aiming to help target language readers better understand the work, thereby enhancing people's awareness of marine ecological protection.

## 2. An overview of Translation Aesthetics

### 2.1. The development of translation aesthetics

In the late twentieth century, translation aesthetics theory was introduced into China and gradually attracted more and more attention. In the early 1980s, Mr. Zhu Guangqian proposed the term "translation aesthetics", and Lin Yutang's aesthetic translation thought played a huge role in promoting my country's translation aesthetics. The development and innovation of translation aesthetics reflects the progress of Chinese translation studies, and also helps my country's translation theory to occupy a place in the world of translation theory.

Zhu Guangqian discusses aesthetic rhetoric in his works and expounds his own views. The publication of Xi Yongji's book "Comparative Study of Translation Aesthetics" represents the initial formation of domestic translation aesthetics theory. The "Practical Translation Aesthetics" written by Fu Zhongxuan in 1993 was the first independent publication of my country's monograph on translation aesthetics, marking the in-depth development of Chinese translation aesthetics research.

The exchange and integration of Chinese and Western cultures is not only the cultural background for the development of Chinese modern aesthetics, but also an important resource

for the construction of Chinese modern aesthetics theory. In 1995, Liu Miqing's book "Introduction to Translation Aesthetics" revealed the aesthetic origin of translation studies through argumentation and analysis, analyzed the natural connection between translation aesthetics and Chinese language and writing, and put forward the idea of constructing the basic theoretical framework of translation aesthetics.

In 2005, Professor Mao Ronggui reviewed the aesthetics of Chinese translation studies in his book "Translation Aesthetics", and discussed the aesthetics in translation from four perspectives. The first part mainly analyzes translation aesthetics from the aspects of language sense and aesthetics, the generating elements of aesthetics, and the translator's aesthetic psychological structure; the second part is the article on asking beauty, which discusses the embodiment of translation aesthetics at all levels in English and Chinese; The third part is the hazy part, which explores the interlingual transformation of translation aesthetics and beauty from a multi-dimensional perspective from the hazy vision of Chinese and English; the fourth part is the practical part, which discusses and analyzes translation aesthetics from the perspective of Chinese-English translation, including the reproduction of scientific and technological aesthetics. This work proposes that the ambiguity of language and translation aesthetics can be studied together, which has implications for domestic scholars at that time and opens up new ideas for translation research.

Under the guidance of translation aesthetics theory, a large number of academic works and papers on translation from the perspective of translation aesthetics have emerged, and translation aesthetics research has formed a research field. At present, translation aesthetics research mainly focuses on the field of literature, but in addition to literary research, translation aesthetics also involves other fields, such as advertising translation, business English, etc.

In general, the development of translation aesthetics theory is conducive to the establishment of Chinese translation theory in the world, and also helps to deeply understand the exchange and integration of Chinese and Western cultures and their huge impact on translation aesthetics. In the future, we should explore the enlightenment of translation aesthetics to translation practice more deeply, and continue to promote the in-depth development of translation aesthetics theory.

## 2.2. The Concept of Translation Aesthetics

Translation aesthetics is an important aspect of translation studies, which focuses on how to realize the transfer of aesthetic value between original text and translation in the process of translation. For a long time, translation studies and aesthetics have become the focus of scholars' discussions, and translation theory in the history of translation has never left aesthetic exploration and comment on the content and form of translation. In the direction of translation, Chinese and Western translation theories basically focus on the basic question of content and form. The history of Western translation is about the debate between "literal translation" and "free translation", while the history of Chinese translation is about the contest between "faith" and "beauty", "quality" and "text". In the end, it always tends to "match literature" and "perfectly reconcile", which has become the mainstream of Chinese translation theory. Zhu Guangqian put forward the theoretical concept of "translation aesthetics" in the 1980s, which aroused extensive discussion among scholars at home and abroad. After this, more scholars began to conduct supplementary research on "translation aesthetics", providing a more theoretical basis for translation aesthetics. Whether Yan Fu's "faithfulness, expressiveness and elegance", that is, faithful and accurate, smooth and smooth, and quaint writing, or Xu Yuanchong's "Three Beautifulness", that is, beauty of meaning, shape, and sound, all reflect the pursuit of aesthetics in Chinese translation circles.

### 3. Basic Characteristics of The Original Text of *Shallows*

The novel tells the story of a bitter battle between whalers and anti-whalers in the Australian whaling town of Angelus in the late 1970s. The novel has four titles: Angelus, Harbor, Storm and Whale Bay, each of which is divided into several chapters.

#### 3.1. Language characteristics

Tim Winton's novel *Shallows* presents readers with a narrative world with local characteristics in its highly rendered language. The dialogue between the characters in the novel maintains the language characteristics of the locals, and the author also uses a large number of culturally loaded words with the characteristics of the era, such as brand names, local social groups, cigarette brands, whale logbooks, newspaper summaries, demonstration slogans and scientific documents, etc., which show the unique charm of Australian local characteristics. For example, the Rotary Club (扶轮社), the yacht club (游艇俱乐部), the chamber of commerce (商会), the Masons meet (共济会), Guinness (健力士黑啤酒), Cachalot & Company (大捕捞公司), ol' Marlboros (老牌万宝路), NORTHS TO HAVE NEW OVAL (北部将拥有椭圆形跑道). Tim Winton organically integrates these elements into the novel in a collage narrative to highlight the uniqueness and complexity of the local culture. The novel has a clear structure, beautiful style and subtle language, allowing readers to gain a rich reading experience, and to deeply understand the diversity of Australian culture and the vivid expressive power of language.

#### 3.2. Form characteristics

There are many poetic and homophonic phenomena in the book "Shoals", such as: 'It's a long way to Tipperary, It's a long way to go! It's a long way to Tipperary, To the sweetest gal I know!' Goodbye to Piccadilly, Farewell Leicester Squaaaaare! 'It's a long, long way to Tipperary, But my heart's still there!' The greatest feature of the above poem is the rhyme. Each of its rhymes has the same sound, and it is catchy to read. Poems with beautiful sound can bring a special feeling to the reader's hearing. For readers, poems with a beautiful rhythm can often leave a deep impression. In order to reproduce the beauty of the rhythm of the original poem, the translator can try to start with the rhyme and translate. The rhyme form in English is more flexible, so the translator can flexibly choose the rhyme form during the translation process.

### 4. Translation Strategies of the Chinese Translation of Huang Yuanshen's *Shallows*

#### 4.1. The beauty of language

Example1: 'Comes down like bloody autumn.'

Translation: "像秋天那样, 说到(倒)就到(倒)。"

Analysis: The translation is a pun. The original text of autumn is autumn, but it has another saying called "fall", and "fall" can be interpreted as "down". The translator seamlessly connects autumn and "down" through fall, and expresses the original meaning more subtly.

Example2: 'That girl must've been a lame one to get caught with the likes of him. *Therefore a man leaves his father and mother and cleaves to his wife ... lazy bludger.*'

Translation: "库帕家的人。那姑娘必定是个蹩脚货, 上了他这类人的当。结果, 一个男人离开了父母便粘住了妻子——懒骨头。"

Analysis: If a lame one and lazy bludger are translated literally, it cannot express the speaker's prejudice and contempt for the Cooper family. Lame goods and lazy bones are both Chinese idioms, which fully reflect the speaker's feelings in Chinese expression.

Example3: Staats says, meeting his gaze.

Translation: 斯塔茨说，同他大眼瞪小眼。

Analysis: 大眼瞪小眼 is a Chinese idiom. This translation form is closer to the language environment of the target language reader and adds interest to the language.

Example4: EVERY DOG HAS HIS . . . .

Translation: 凡人总有出头日一....

Analysis: In the West, people love animal dogs and often use them as a metaphor for people. But in Chinese culture, the direct use of "dog" to describe a person is seen as abusive. Therefore, in order to make the language of the novel more beautiful, the word "human" should be used in translation to avoid unnecessary ambiguity and offense. This is a cultural nuance that needs to be taken into account in cross-cultural translation.

## 4.2. The beauty of form

The formal beauty of the article's structure is reflected in the vocabulary layer and sentence layer, respectively. Huang Yuan's profound translation makes extensive use of the four-character grid form to process and enhance the original text. In the habits of Chinese readers, the four-character grid structure is more easily accepted by readers. The use of the four-character grid structure can not only subtly convey the profound connotation of the original text, but also endow the translation with a sense of beauty and give the target language readers a sense of beauty. The beauty of language and text is the beauty of the form of text, which is manifested in formal characteristics. The four-character grid not only has a clear and intuitive form, but also vividly expresses the connotation and image of the original text, which has a sense of visual beauty. The Chinese four-character grid is a typical embodiment of beautiful wording. The use of the four-character grid ensures that the language structure is neat and profound, and the text is concise, concise, elegant and delicate. "It not only meets the aesthetic needs of readers in the reading process, produces an aesthetic experience, but also conveys the corresponding aesthetic effect." (Zeng Lisha, 2006:9). The difference between English and Chinese is that English overlaps reflect the logic and meticulousness of the article through coherent writing, logical collocation in vocabulary and accurate ideation; while Chinese pays more attention to conjunctions, and in literary translation, it is necessary to double words, split words, splicing, puns and other means to show the poetic and picturesque meaning of the article.

Example5: Their sounds brought him memories and that feeling of vast time passing and some choleric twitch of foreboding.

Translation: 鲸鱼的声音触动了他的记忆，带来了岁月飞驰的感觉，带来了让他气得抽搐的凶兆。

Analysis: The position of vast time passing as a noun in the original text has been translated into the four-character form of the passage of time in Huang Yuanshen's translation, and the target language readers are more likely to accept this form of expression and perform role substitution.

Example6: Coupar slept dreamlessly on the hard cot in which he had taken solace since his wife's death.

Translation: 库帕睡在坚硬的小床上，一夜无梦。妻子去世后，那张床是他唯一的安慰。

Analysis: "一夜无梦" replaces the monotonous adverb structure of the original text, which is closer to the aesthetics of the target language readers. It not only makes the sentence structure smooth, but also expresses Cooper's sadness and longing for his wife.

Example7: past the glare of the pubs and tourist motels

Translation: 经过灯火通明的酒吧和汽车旅馆

Analysis: The four-character grid specifically depicts the scene where bars and motels are still lively even though it is night.

Example8: We don't need any more diversions!

Translation: 没有必要节外生枝了! (四字格)

Analysis: It can be seen from the original text that this sentence has an angry and impatient tone. The original meaning of "diversion" entered in the Oxford Dictionary is turning, deviation and temporary branch, etc. Huang Yuanshen translated it as "节外生枝", trying to get closer to the original text, using emotional words as short as possible, resulting in a rapid rhythm, conveying the speaker's exasperated psychology.

Example9: After he had seen the last of the drunken, randy, foul-smelling merchant seamen out of his hut, having helped them sign their signatures and fended off their mistaken advances.

Translation: 他帮助醉醺醺、臭烘烘、闹闹嚷嚷的商船船员签了字, 抵制了他们因为误解所作出的友好表示, 看着最后一个出了棚屋。

Analysis: The translation adopts a series of ABB and AABB styles, the writing is smooth, the crew is drunk, all the chaotic scenes out of order and vivid images are leaped onto the paper through these three modifiers, and the structure is even and neat.

Example10: 'Your father,' she said, 'was a man too small for his ideas.'

Translation: "心比天高, 力比纸薄。"

Analysis: In addition to expressing the faithful meaning of the original text, the translation has been re-created, using two pairs of four-character grids to form a confrontation.

### 4.3. The beauty of imagery

In addition to material and intuitively perceptible external image components, the aesthetic composition of aesthetic objects also has non-material and non-external image components that cannot be intuitively inferred, that is, non-formal systems. (Liu Miqing, 2012:109) This non-formal system does not exist in a word, but a general existence, so it is difficult to quantify, so this paper selects typical examples to examine the aesthetic representation of non-formal systems. Liu Miqing (2012:110) emphasizes that informal systems are mainly embodied in emotion, ambition, meaning, and image, which represent the formal sensibility and symbolic emotion of aesthetic objects, that is, the integrity of aesthetic objects, the "aesthetic fuzzy set".

Example11: Walking along the jetty towards the shore with its festooning seabirds and brisk-walking shift workers converging on the canning factory.

Translation: 克利夫沿着码头朝岸上走去, 周围的海鸟五彩缤纷, 上班的工人迈着轻快的步子, 往罐头厂汇聚。

Analysis: The translation translates festooning into 五彩缤纷, and with the brisk steps of the workers, the entire paragraph is set off in a relaxed and pleasant atmosphere.

Example12: In 1920, in the soft, misty confusion of a winter dawn, Martin Coupar shot himself.

Translation: 1920年冬天, 在拂晓柔雾氤氲的混沌中, 马丁·库帕开枪自杀。

Analysis: By echoing the description of the weather with Martin Cooper's suicide, the translation is translated into the chaos of the soft fog at dawn, rendering the atmosphere for Martin Cooper's death. According to the habit of using the weather in Chinese to express people's inner feelings, Huang Yuanshen is in the original weather. Processing and replenishment in the state makes the depressed atmosphere more serious.

Example13: Through an ultramarine haze towards a distant and indistinct light and tiny sounds like the tinkling the sea makes against rocks, Queenie ploughed on with her heartbeat in her ears. Stippled sand passed below.



**Translation:** 昆尼吃力地往前移动，耳朵里响起了心跳。她穿过佛青色的雾气，走向远处模糊的光，以及轻微的叮咚声，那像是海水撞击岩石的声音。

**Analysis:** In order to better meet the language habits of the target readers, the translator adjusted the sentence sequence to make the sentences more fluent. The translator's translation of "ultramarine" into Buddha cyan is not only closer to the cultural background of the target language audience, but also better sets off the foggy atmosphere in the text.

## 5. Conclusion

Translation aesthetics is a theoretical system that combines translation ideas and aesthetic concepts. When translating, it is necessary to consider the connotation of the original work, as well as the aesthetic tendencies of the target language readers. If the translation process focuses only on converting simple words, it will be difficult to show the linguistic beauty of the original work. This will not only result in the translation losing its advantages over the original work, but will also lead to deviations in the understanding of the work by the target language readers. The aesthetic factors of the original text mainly include representational and non-representational elements. The translator needs to retain the characteristics of the original work, and at the same time process the language according to the characteristics of the target language, so as to make the translation more expressive and appealing, and convey the theme and idea of the original work. In the process of translation, the translator needs to deeply understand the original work, and on this basis, carry out processing operations such as vocabulary selection and grammar construction. Only in this way can the charm of the original work be better presented, and the readers of the target language better understand and appreciate it.

Therefore, translation aesthetics plays a crucial role in the translation process. Only through accurate and in-depth translation can the target language readers have a more comprehensive and in-depth understanding of the ideas and aesthetics of the original work. Respecting the original work, understanding the aesthetic tendencies of the target language, and processing the language are the keys to ensuring the quality of translation.

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