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On the Aesthetic Reproduction Strategies of Artistic Conception in *Shallows* from the Perspective of Translation Aesthetics

Xinyu Shao, Zhulin Han

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

Abstract: Artistry is one of the foundational attributes of translation aesthetics. In literary translation, the criteria for assessing the quality of a translation cannot be confined merely to the dimensions of linguistic accuracy and fluency. The literary beauty in literary works encompasses both formal and non-formal sensibility, among these, the non-formal aesthetic aspects are particularly adept at revealing the deeper meanings of the work and the genuine emotions the author intends to convey through it. Therefore, reproducing the literary beauty of the original text becomes a paramount task in translation. This paper takes *Shallows* as the research text and explores translation strategies for reproducing the beauty of artistic conception from the perspective of translation aesthetics.

Keywords: Translation Aesthetics; *Shallows*; Artistic Conception; Aesthetic Representation Strategies.

1. Introduction

Shallows is a novel written by Australian writer Tim Winton, and its Chinese version was translated by Huang Yuanshen. This novel expresses the author's ecological and environmental protection thoughts by describing the life of the residents in the small town of Angelus in Australia in a specific period. The environmental description in the novel not only serves as the background of plot development, but also carries the important narrative function, which can effectively set off the atmosphere and create the beauty of artistic conception Huang Yuanshen's translation shows his translation aesthetics. In his view, literary translation is not only the conversion of language symbols, but also the interpretation and transmission of the style and connotation of the original work. His translation is both accurate and creative, and perfectly reproduces the artistic style and aesthetic value of the original work (Zhu Xiaoying, 2020: 23).

This paper will focus on how the translator can capture and reproduce the delicate and profound artistic conception in the original novel through the strategies of language refining, image reconstruction, emotional resonance and the integration of cultural elements. In the process of language transformation, it not only tests the translator's language skills, but also requires him to have profound cultural cultivation and aesthetic perception ability, so as to ensure that the translation can cross the boundaries of language, touch the hearts of readers from different cultural backgrounds, and achieve real cultural resonance and aesthetic communication.

2. The Writing Style of Shallows

2.1. Depicting the Beauty of Melancholy by the Use of Rhetoric

The novel *Shallows* mainly tells the story of the confrontation between anti-whalers and whalers. When the residents in the town are still living under the "Curse" of "whaling is their bounden duty", all the scenes in the town are chaotic and depressing. The tone of the full text is serious and gloomy, which shows the terrible impact of the imbalance of the ecological environment in the town, visually and intuitively conveys the broken scene after the whales were killed wantonly, giving people a sense of desolation. For example:

"On his left in the distance, the thin coastal hills were never out of sight. The bruise of the Ranges to his right stayed with him." "Thin coastal hills" and "the bruise of the Ranges" are two very vivid images. The former uses "thin" to describe the hills along the coast, giving people a feeling of lightness, distance and continuity; The latter uses "bruise" to describe mountains. The author uses the rhetoric of personification, which makes the inanimate mountains seem to have traces of life, suggesting the grandeur, heaviness or a certain degree of depression of mountains.

2.2. Depicting the Beauty of Brightness by Precise Word Choice

In addition to the subtle brushwork of sketching out the gloomy scene, the article also skillfully interspersed with many happy and active atmosphere depictions, vividly reflecting the happy and bright mood of the characters. For example:

The original text presents a natural scene full of vitality and vigor. Birds fly or jump lightly in the air or among branches, showing a carefree and free state of life. At the same time, the bushes also seem to be endowed with life. They send out sweet whistles with the breeze, and the branches and leaves are full of vitality and vigor. Through the detailed description of hearing ("whistled") and vision ("batted about", "bristled with life"), the author makes the readers seem to be able to hear and see the vibrant scene with their own ears, which enhances the appeal of the language. "Batted about" vividly depicts the posture of birds flying or jumping quickly and lightly in the air or among branches, giving people a lively and flexible feeling. The use of the verbs "whistled" and "bristled" is also very ingenious. The former is usually used to describe the wind or whistle, but here it is used to describe the sound of bushes, creating a natural and harmonious sound effect; The latter, by means of personification, makes the

bushes seem to be full of vitality and vigor, vividly expressing the vitality of nature. This sentence successfully presents a natural scene full of vitality and vigor through the vivid use of verbs, concise sentence structure and delicate description of senses, which brings readers a profound aesthetic experience and artistic conception.

2.3. Depicting the Soft Beauty of the Environment by the Use of the Element of "Water"

In literary works, water is often used to depict soft pictures and create a quiet, beautiful and profound atmosphere. People usually create a soft atmosphere by direct description, combining water with other elements, and using the sound and dynamics of water. The work *Shallows* also skillfully uses the "water" element to depict a soft and quiet artistic conception. For example:

"In the weak dawn of 19 June the harbour water was slick and jetties, wharf, seedy flanks of ships, clouds, were lightly brushed with the gentle tones of a watercolour." The whole sentence creates a quiet, harmonious and soft atmosphere. Each element is wrapped by soft light, forming a warm and quiet environment, making people feel comfortable and relaxed. "Jetties, wharf, seedy flanks of ships, clouds" These scenes are listed one by one. They are all illuminated by the soft morning light, forming a harmonious picture. Especially the "seed flakes of ships", even the side of a less shiny ship, is soft and poetic in the soft light.

3. Translation Strategies of Aesthetic Reproduction

When translating *Shallows*, Huang Yuanshen paid special attention to the handling of imagery in the original work. For instance, the word "shallows" appears multiple times in the original text, which not only refers to a specific geographical concept but also metaphorically represents the inner dilemmas and struggles of the characters. After careful deliberation, the translator ultimately chose a word that not only conforms to Chinese expression habits but also conveys similar imagery, thus reproducing this multi-layered symbolic meaning in the translation.

3.1. Reconstruction

Huang Yuanshen also paid special attention to the rhythm of the original in the process of translation. The original text of *Shallows* has a unique sense of rhythm in narration, sometimes fast, sometimes slow, reflecting the changes of the characters' emotions. The translator tries to reproduce this sense of rhythm in Chinese by adjusting the length and structure of sentences, so that readers can also feel the emotional fluctuations similar to the original when reading the translation.

Example 1：Marion Lowell moves about in the fluorescent light of the empty office, looking now and then down to the deserted street that is salmon-pink in the dawn and silent but for the wind rushing in from the harbour, lifting papers, stirring muck in the gutters.

Translation：空空荡荡的办公室里，玛丽恩·洛厄尔在荧光灯下走来走去。不时往下瞧着寥落的街道。拂晓时分，那里一片三文鱼色的粉红，十分寂静，只有风从海港吹来，飘起片片废纸，搅动阴沟里的污物。

Analysis: the language features of this example are mainly reflected in the following aspects: First, the original text uses the rhetoric of personification and metaphor to create a quiet and lonely atmosphere by depicting the sea water, breakwaters, docks, ships' flanks and clouds in the port as gently smeared with soft water color. This anthropomorphic description technique endows non-living objects with life characteristics and enhances the vividness and image of the text. Secondly, the author is also very careful in the choice of words. The use of words such as "salmon pink" and "abandoned" in the original accurately describes the color and atmosphere of the streets at dawn, so that readers can vividly feel the quiet and lonely beauty of the scene.

This lonely atmosphere is also perfectly reflected in the translation. First of all, in terms of sentence structure, the original is a long sentence. The translator divides the sentence into several parts through the method of translation, which makes it closer to the reading habits of Chinese readers and enhances the readability and fluency of the translation. Secondly, in terms of the choice of words, the choice of the words "空空荡荡"and"寥落" vividly depicts the emptiness of the office and the desolation of the streets, echoing the original words "empty" and "deserted". At the same time, the translation of "三文鱼色的粉红" not only retains the metaphor of the original text, but also enables Chinese readers to understand the color at dawn vividly, and also gives Chinese readers an intuitive visual experience. Moreover, in terms of rhetoric, "lifting papers, stirring muck in the gutters"in the original vividly depicts the dynamics of wind through the juxtaposition of verb object structure. In the translation, "飘起片片废纸，搅动阴沟里的污物" also adopts the parallel verb object structure, which maintains the rhetorical effect of the original text and increases the sense of picture and motion of the translation. Finally, from the perspective of the overall style, the translation maintains the literary style and atmosphere of the original text as a whole, which not only conveys the information of the original text, but also retains the beauty of the original text.

3.2. Imitation

In translation practice, imitation usually refers to the translator applying the meaning of the original text according to the structure, expression habits or cultural characteristics of the target language in the process of translation, so as to create a translation that not only conforms to the norms of the target language, but also accurately conveys the meaning of the original text. Imitation translation is not a simple copy or mechanical transformation, but a creative translation strategy, which aims to achieve the aesthetic equivalence between the original and the translation.

The imitation translation method can be divided into the following aspects according to the definition: The first is the imitation of language structure. The translator creates a smooth, natural and easy to understand translation by imitating the sentence structure, grammatical rules or rhetorical devices of the target language. The second is the imitation of the author's expression habits. In the process of translation, the translator will refer to the expression habits of the target language, such as using idiomatic words, phrases or expressions, in order to enhance the readability and acceptability of the translation. The third is the imitation of the cultural characteristics of the original. When the original contains specific cultural elements, the translator conveys the cultural connotation of the original by imitating the cultural symbols, traditional customs or historical background in the

target language. The fourth is to pursue the imitation of aesthetic equivalence. Imitation translation also aims to achieve the aesthetic equivalence between the original and the translation, that is, the translation should be consistent with the original in form and style, and convey the emotional color and artistic beauty of the original. The last is the imitation of functional equivalence. In some cases, imitation translation pays more attention to the functional equivalence between the translation and the original text. For example, in advertising translation, imitation translation may be used to enhance the appeal and publicity effect of the translation.

Imitation is a flexible and effective translation strategy in translation practice. It requires translators to have profound language skills, cultural literacy and aesthetic ability, so as to create a translation that meets the target language norms and aesthetic requirements while maintaining the original meaning. In this novel, Huang Yuanshen imitates from the aspect of aesthetic equivalence.

Example 2: He felt its milk-warm breath and its sap-sweetness.

Translation:他感觉到世界热牛奶般的气息和汁液一样的甜蜜。

Analysis: As a child, Daniel liked to wander to the far corner of their isolated farm to explore and feel the nature. Lying on the granite surface of the hill above the pasture and the beach, looking up at the charming blue sky, he felt the world surrounding and embracing him. This experience made him establish a close connection with the world, as if he were one with the world.

From this example, we can feel Daniel's deep perception and emotional experience of the world. The "热牛奶般的气息" and "汁液一样的甜蜜" here are both figurative metaphors to describe the warmth and sweetness of the world he feels. This feeling comes not only from his physical comfort (such as the pleasure of lying on the granite surface looking up at the blue sky), but also from his spiritual satisfaction and the deep connection with the world. He felt that the world was as warm as hot milk and as sweet as juice. This feeling filled his heart and made him feel extremely happy and peaceful. This sentence not only describes Daniel's unique perception of the world, but also reflects the harmonious relationship between man and nature, as well as the beautiful experience of exploring and feeling nature. This is precisely a clear contrast with his thoughts and situation after he grew up.

After a deep understanding and interpretation of the characters' mood, the translator restored the happiness and beauty of the characters in the novel when they were young.

From the perspective of artistic conception transmission, the "milk-warm breath" and "sap-sweetness" in the original text are two poetic images, which respectively depict a warm breath like milk and a sweet feeling like juice. The translation successfully conveys these two images through "热牛奶般的气息" and "汁液一样的甜蜜", retaining the poetic and image sense of the original text.

From the perspective of emotional rendering, the original text conveys a warm and sweet emotional atmosphere through the description of these two images. The translated text also creates a warm and sweet emotional effect through concrete expression, so that readers can feel the emotion expressed by the original text.

From the perspective of language conversion, the original text uses a metaphorical approach, comparing the breath to hot milk and the sweetness to juice. In the process of transformation, the translation retains this metaphor, and makes the translation more vivid and vivid in expression through the structure of "…般" and "...一样". On the basis of maintaining the image and emotion of the original text, the translation has carried out appropriate language conversion, making the translation more in line with the expression habits of the target language.

Through the description of these two images, the original text creates a quiet, harmonious and beautiful artistic conception. The translated text not only retains the poetic flavor and image of the original text, but also creates this kind of artistic conception through concrete translation, so that readers can have similar aesthetic experience with the original text when reading the translated text.

3.3. Domestication

In dealing with cultural elements, *Shallows* involves many words and allusions with specific cultural backgrounds. If translated directly, it may confuse Chinese readers. Therefore, while retaining the cultural characteristics of the original text, the translator can make these cultural elements lifelike and easy to understand in the Chinese context by adding notes or appropriate rewriting. This not only enriches the cultural connotation of the translation, but also avoids the reading barriers caused by cultural differences.

Example 3： 'Your father,' she said, 'was a man too small for his ideas.'

Translation："心比天高，力比纸薄。"

Analysis: "心比天高，力比纸薄。" is usually used to describe a person with lofty ambitions, but his actual ability is far from reaching this height, resulting in a huge gap between ideal and reality. Here, "心比天高" means that a person has high expectations and pursuits, while "力比纸薄" implies that his actual ability or situation is extremely fragile or insufficient compared with it. This sentence is adapted from the "心比天高，力比纸薄" in *A dream of Red Mansions*. This sentence refers to Qingwen, which means that although she has great ambitions, her life is too thin - life and death can not be controlled by herself. She was born poor and unable to fulfill her ambitions, so she is humble until death. The translator uses the same structural collocation to express the same fate of the characters in the text and Qingwen. Although the two men share the same fate, the "father" in the novel often blames others, unwilling to admit his mistakes, but blames god, tools, friends, family and ancestors. These behaviors suggest that fathers often choose to avoid responsibility rather than face up to their own shortcomings when facing the real difficulties. His father's heart is contradictory and struggling. He has lofty aspirations and can't face up to his actual ability.

The so-called "domestication" means to express foreign works in the way of our own nation as much as possible in the process of translation, so as to provide a natural and smooth translation for the target language readers. In this example, the original "too small for his ideas" does not have a direct corresponding English phrase or idiom, but the translator chose the idiom "心比天高，力比纸薄" common in Chinese culture for translation. This idiom not only accurately conveys the meaning of the original text, that is, the father's ambition or idea is far beyond his actual ability, but also retains the metaphorical and symbolic meaning of the original text, so that the target readers can feel the cultural connotation

and artistic beauty of the original text. It not only conveys this emotional color, but also expresses it in a more poetic and implicit way. At the same time, the domestication strategy also emphasizes the creation of an aesthetic experience in the process of translation, so that the target readers can feel the artistic charm and artistic beauty of the original text. In this example, the translation "心比天高，力比纸薄" not only accurately conveys the meaning of the original text, but also creates a unique aesthetic experience through the rhythm and rhythm of idioms. This experience enables the readers of the translated text to have a deeper understanding of the emotion and artistic conception of the original text, and feel the struggle and helplessness of their father's heart.

4. Conclusion

From the study of the aesthetic reproduction of the Chinese version of *Shallows*, we can deeply understand the importance attached to the aesthetic characteristics of the original text in the process of translation. With his keen observation and exquisite translation skills, Huang Yuanshen not only captured the unique style and emotional color of the original work, but also skillfully reproduced these elements in the translation. His translation is not only reflected in the precise choice of words and the ingenious construction of sentence patterns, but also in the profound understanding and precise grasp of cultural background and context. In the field of literary translation, artistry, as one of the core characteristics of translation aesthetics, should be judged beyond the simple category of language accuracy and fluency. Literary works are not only a stack of words, but also works of art with rich aesthetic value. These aesthetic values include not only the natural and non-formal perceptual levels, but also the aesthetic characteristics embodied in the formal perceptual level. The latter can deeply reveal the deep meaning of the work and the sincere feelings that the author wants to convey through the work. Therefore, in translation practice, the primary and core task is to accurately reproduce the aesthetic style of the original text. This requires translators not only to have solid language skills and translation skills, but also to have profound cultural heritage and keen aesthetic perception. Only in this way can we ensure that the translation can faithfully convey the aesthetic characteristics of the original, and let readers feel the unique charm and profound emotion contained in the original in the process of reading.

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