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Exploration of Translation-Communication Model for Chinese Culture to Go Abroad from the Perspective of Mass Communication: A Case Study of English Version of the Garlic Ballads

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Abstract: Translation has become increasingly significant as the pace of Chinese culture going abroad accelerates, based on Laswell's five-questions model of communication, with the case study of two English version of the Garlic Ballads translated by Howard Goldblatt, this paper tries to construct translation-communication model so as to explore an effective way for Chinese culture to go abroad from the perspective of mass communication studies.

Keywords: Chinese culture; Mass communication; Translation-communication model; The Garlic Ballads.

1. Introduction

At present, the "go abroad" of Chinese culture has been promoted to the level of national strategy, and translation is one of the important means for Chinese culture to spread to the outside world. Translation is one of the ways to explain China to the world, realize the convergence and integration of Chinese culture and world culture, and accomplish the great mission of Chinese culture in the era of "go abroad". Spreading Chinese culture through translation is not a simple text conversion, and translation and introduction activities are essentially acting of communication. In other words, the generation of the translated text is only a part of transmission. Before it, there is the question of what to choose to translate, and after it, there are the problems of communication, influence, acceptance, dissemination and so on.

2. Mass communication and translation-communication model for Chinese culture to go abroad

In order to realize the "go abroad" of Chinese culture, we should pay attention not only to translation but also to communication, otherwise it will be difficult to achieve the desired results.

Harold Laswell, an American scholar, is one of the four founders of communication, and the author of the structure and function of Social Communication, puts forward the classic 5W communication model, that is, Who, Say What, in Which Channel, to Whom, and with What Effect. "Who" is the communicator, responsible for the collection, processing and transmission of information; "Say What" refers to the content of communication; "in Which Channel" is the means of information transmission, such as newspapers, books, radio, television and other media; "to Whom" refers to the recipient and destination of communication behavior; "with What Effect" refers to the acceptance of communication content by the communication audience, which is an important yardstick to test the success of communication activities. Laswell 5W communication model defines the basic content of communication, which is a classic of communication theory and has great influence.

According to the mass communication, any exchange of information is communication, so translation is also an act of communication, the dissemination of information between different languages and cultures. Wolfram Wells, a German translation theorist, pointed out in his works that "translation is a special form of interlingual information transmission which is closely related to language behavior and choice". Lu Jun, a Chinese scholar, also believes that translation is a process of cross-cultural information transmission, and its essence is communication. Therefore, on the basis of Laswell's 5W theory, the construction of the translation and introduction model of Chinese cultural communication also contains five elements, namely, translation subject, translation content, translation channels, targeted readers and translation effect. These five elements are interrelated and influence each other, which should be considered as a whole, systematically and comprehensively in the process of translation and introduction of Chinese culture, so as to open up a new way for Chinese culture to "go abroad" effectively. Starting with Howard Goldblatt's translation and introduction of the Garlic Ballads, this paper attempts to explore the effective "go abroad" translation mode of Chinese culture from the perspective of mass communication.

3. A study on the translation of the Garlic Ballads

The Garlic Ballads is a novel based on the theme of contemporary rural life. This novel is a literary work written by Mo Yan in the form of personal memory, inspired by a news event. The story in the novel takes place in a place called Tiantang County in the last century. Its core content revolves around the cause of the "unsalable garlic" event, and carefully describes the joys and sorrows of Gao Ma, Gao Yang and Aunt Fang. Especially in the shaping of the first two characters, it deduces a new story of "officials forcing the people to rebel". The English translation of the Garlic Ballads was published in the United States in 1995. The success of the novel in the English-speaking world is inseparable from the contribution of the translator Howard Goldblatt. Howard Goldblatt, a famous American sinologist, is known as "the

chief translator of contemporary Chinese literature". He has successfully translated more than 50 works by more than 20 Chinese writers into the English world. Taking Howard Goldblatt's English translation as an example, this paper analyzes how to spread Chinese culture more effectively from the perspective of 5W communication.

3.1. Translation subject

The subject of translation, in short, the translator and communicator, occupies the primary position in the process of cross-cultural communication. What and how to translate depends on the subject of translation. Qian Zhongshu uses the words "media" and "appeal" to summarize the role of translators in cross-cultural information communication. He believes that the translator is a mediator and liaison, introducing people to know foreign works and tempting people to like foreign works as if they were a matchmaker. At the same time, different translators often represent different cultural positions. In the face of the cultural differences between China and the West, Chinese and Western translators hold different cultural attitudes, or prefer the source language culture, take the source language culture as the destination, retain the characteristics and features of the source language culture, and lead the readers to move closer to the source language culture, or prefer the target language culture. taking the target language culture as the destination, the translation takes the initiative to approach the target language readers and rewrite the source language culture to a certain extent, so as to reduce the reading barrier of the target readers.

Howard Goldblatt, a famous American sinologist, is the English translator of Mo Yan's works, which won the Nobel Prize for literature in 2012. Born in 1939, he studied Chinese in Taiwan during his service in the 1960s and later received a doctorate in Chinese literature from Indiana University. He is the highest-ranking Chinese literary translator in the English world. He has translated more than 60 works by more than 30 Chinese writers, and has translated the largest number of Chinese novels in history. On the recommendation of his friends in Hong Kong, Howard Goldblatt read Mo Yan's first novel, the Garlic Ballads, and was deeply moved by the author's enthusiasm and the love and hate plot in the work. He took the initiative to contact Mo Yan and got an answer from his permission to translate. But shortly after he began to translate, Howard Goldblatt read another more moving novel, Red Sorghum. On balance, he thought that the latter was worthier of being the first to enter the vision of English-speaking countries, so he wrote again to negotiate with Mo Yan. The result is that since the translation of Red Sorghum, Howard Goldblatt has successively translated many works of Mo Yan, such as the Garlic Ballads, Big Breasts and Wide Hips, and Life and Death Are Wearing Me Out. After Mo Yan won the Nobel Prize in 2012, Howard Goldblatt, as the "royal English translator" of Mo Yan's works, has also attracted unprecedented attention from the media at home and abroad. Howard Goldblatt's translation ability and contribution to the overseas dissemination of modern and contemporary Chinese literature have also been widely recognized by scholars, critics and ordinary readers. As the subject of translation, Howard Goldblatt is the best candidate to translate the Garlic Ballads from the perspective of language cultivation, cultural accumulation and cultural identity.

During the interview with Huang Youyi of the Foreign Culture Bureau of China, the first question raised by Bao Xiaoying is about the subject of translation, that is, which kind of translator is more competent for Chinese translation, whether it is a local Chinese translator or a western sinologist. Huang Youyi believes that "Chinese-English translation must not be translated by one person, and there must be cooperation between China and the West." The first reason is that the translation is not only language, but also culture. Chinese local translators are well aware of Chinese culture, and the language of Western Sinologists is more authentic and closer to the readers' tastes. Only the combination of the two can bring a sound cultural experience to the target language readers. The Dream of Red Mansions translated by Yang Xianyi and Dai Naidie is an example of cooperation. Howard Goldblatt, an American sinologist, and Ma Yueran, a Swedish sinologist, who are more successful in translating and introducing Chinese culture, their wives are all Chinese. Second, foreign sinologists are better at understanding the reading tastes and needs of overseas readers, communicating with international publishers and news media, and are more able to help Chinese culture "go abroad" in terms of communication effect. Therefore, the cooperation between Chinese and foreign translation subjects is very necessary on the road of effective translation and introduction of Chinese culture.

3.2. Translation content

The content of translation changes with the development of the times. It can be literature that reflects the real society of a certain period, literature that introduces how ordinary people live, excellent classical literature, introduction of politics, classics, law, and so on. But what remains unchanged is that it should represent the cultural identity of its own nation, and at the same time accord with the mainstream ideology, world outlook and values of the audience. The books introduced into our country generally have their own national character and global vision, and the feelings conveyed can find resonance in the hearts of the Chinese people. By the same token, the Chinese culture of "go abroad" should also be able to conquer western readers in terms of content, emotion and aesthetics. As far as this article is concerned, the translation content refers to Chinese culture. The Garlic Ballads, written in 1988, is Mo Yan's most direct social criticism novel. The New York Times book review compared it to Catch-22 and the Grapes of Wrath. (Bernstein 1995) The book was banned on the mainland in the 1990s. Mo Yan confessed his heart on the title page of the book: "novelists always want to stay away from politics, but novels approach politics by themselves." Novelists always want to care about "people's fate", but forget to care about their own destiny. This is where their tragedy lies. " Julia Lovell, a sinologist at Birkbeck, University of London, points out that Mo Yan's The Garlic Ballads (1989) and The Republic of Wine (1992) do not present China as a pure land in a political sense. Lan Shiling praised Mo Yan's works for making more people express their inner voice under the condition of political permission, and sometimes even challenged political boundaries. Compared with the Chinese version, the English version deletes the newspaper reports, reviews and editorials in the last chapter of the original book. This chapter quotes heavily from the newspaper to explain the punishment of dereliction of duty officials in Tiantang County, which has a strong meaning of political propaganda. However, the deletion of the ending chapter in the English version can be said to have both gains and losses. The last chapter of the Chinese version is a satire and revelation of the practice of Chinese officialdom at that time. The end of chaos in the

mixed polyphonic sound of official discourse and folk discourse is a frustrating ending and an explanation to the readers. For Chinese readers, this is a typical Chinese story. The ending of the English version gives readers a strong impression that it has a strong tragic aesthetic meaning and is a story in line with the reading habits of western readers, but it loses the effect of satire and deprives readers of the opportunity to understand the reality of Chinese officialdom.

In order to make it easier for readers to understand, Howard Goldblatt made it easier to deal with the details of political ideology.

Howard Goldblatt translated Zhang Kou's words of ballads in chapter 10 of the novel into:

County Boss Zhong, put your hand over your heart and think

As government protector, where is the kindness in your soul?

If you are a benighted official, go home and stay in bed;

If you are an upright steward, take charge and do some good.

(Mo & Goldblatt 1995:135)

In the translation, the political terms "Kuomintang" and "Communist Party" in the original text are replaced with specific words “benighted official” and “upright steward” in the context. if translated literally, British and American readers who do not understand Chinese history cannot understand the meaning of these two political parties in the eyes of Chinese mainland readers. Here, the translator takes into account the background knowledge of the reader and makes a facilitation treatment. It can also be seen that Goldblatt respects the ideological tendency of the original text, but does not fully accept it. He consciously omits the politically and ideologically sensitive words in order to adapt to the mainstream ideology of the target language readers.

The phenomenon of cultural translation in the works is reflected in some objects or terms unique to China. For example, in Chapter 19, the judge took a pat of jingtangmu, which was translated as "banging the table with his fist". The cultural load-bearing word "Jingtangmu" has been omitted from the translation. If you want to translate the cultural meaning of the word, you need to add additional notes. There are few notes in Goldblatt's translation, which shows that his translation strategy is to win with interest and story, without delving into some cultural details. The details omitted by Goldblatt also contain some proper nouns from China's special historical period. Some sentences are describing the young officer stated the amount of various expenses to be paid by farmers, Goldblatt translated them all as "fees, taxes, fines, inflated prices for just about everything they need." (Mo 1995) when young officers criticized the county government for being bloated, they mentioned official state cadres, recruitment of cadres, and office workers. As shown below, Goldblatt omitted these proper nouns in his translation and replaced them only with the number of people.

Before Liberation only about a dozen people were employed by the district government, and things worked fine. Now even a township government in charge of the affairs of a mere thirty thousand people employs more than sixty people! And when you add those in the communes it’s nearly a hundred, seventy percent of whose salaries are paid by peasants through township fees and taxes.

It can be said that these details are irrelevant and have little to do with the promotion of the theme and plot. for ordinary readers, these details will make them feel trivial and boring and affect readers' appreciation of the works. Goldblatt made fuzzy treatment or direct deletion of the above details, which can be said to be harmless from the literary point of view of the works. however, if professional readers want to investigate the exorbitant taxes and miscellaneous taxes in rural China at that time, the personnel setting of government departments and legal provisions will be missing, which can be said to detract from the historical value of the works. Taking a general view of the source text and translation, there is not much saving translation. Goldblatt only adjusts locally and on a small scale to realize his literary aesthetics without changing the theme and core events of the original work. Even if the last chapter is deleted in the translation, it does not change the tragic theme of the original book. Therefore, his translation is still faithful to the original in terms of overall style and thought. As far as cultural provincial translation is concerned, in addition to the general translation of some Chinese-specific objects and the concept of dyslexia for readers, Goldblatt is meticulous in translating common sayings and tries his best to keep the original image.

In the process of translation, Goldblatt actively cooperates with the original author Mo Yan, evaluates the original text from the perspective of literary appreciation and even literary creation, actively embellishes the original work with the author, and improves some structural defects in the original work. Mo Yan is dismissive of the rewriting or abridgement in the translation of his works, and is even willing to provide different versions for overseas readers. This open mind and cultural feelings are appreciated and worthy of learning by writers. To a great extent, the translated works can contribute to the author's overseas reputation, which can be said to be the result of the collusion between the translator and the author. If both authors and translators can stand at the height of world culture and create and translate fine works of literature with their profound literary accomplishment, their joint efforts will make the voice of Chinese literature reverberate in a foreign land for a long time.

3.3. Translation channels

The way of translation or the channel of translation, is the way to realize the behavior of communication. The first way for Chinese culture to go abroad is distribution and publishing, followed by overseas media such as newspapers, books, radio, television and so on. Throughout China's "Panda Books" and "Library of Chinese Classics" and other projects, the overseas distribution effect is not ideal, one of the reasons is that these projects basically do not choose to cooperate with British and American publishing houses. The ways of translation and introduction of Chinese culture are faced with a dilemma: relying solely on themselves, the overseas influence of domestic publishing institutions is not enough; first, Westerners have their vision for the translation and introduction of Chinese culture, and it is difficult to be comprehensive, fair and profound. The promotion of Chinese culture will lose its autonomy; second, it is impossible for the western market to publish a large number of our works. In addition, cultural exchanges, including going out and inviting in, are subject to political, economic and other factors, and are always in a state of imbalance, although the imbalance of cultural power varies in different times and in specific periods of time. It is generally transmitted from a strong culture to a weak culture. As Han Ziman said, "as Britain and the United States have occupied a dominant position in the world for centuries in politics and economy, Anglo-American culture

marked by English has undoubtedly gradually occupied a dominant position in the world, resulting in the so-called 'ethnocentrism'. In the field of literature, strong cultures generally pay little attention to the translation of literature with weak cultures. This dominant position makes Britain and the United States have more output and less input in literary translation for many years. We have to admit that this has indeed become a natural obstacle to the translation and introduction of Chinese literature.

3.4. Targeted readers

The targeted readers is the receiver, destination and feedback of translation activities, including public readers and professional readers. They need to consider what they need and what reading preferences they have. To investigate the effect of "go abroad" of Chinese culture, we must first identify the target readers, earnestly grasp the audience's reading motivation and psychological needs, and timely grasp and adjust the translation contents and translation strategies to meet their internal needs. Through the analysis of Goldblatt's translation, it is found that he often uses domestication strategies to describe Chinese stories in a language and perspective that is easily accepted by western readers. In the process of translation, only when the content of the translation is spread among the translation audience can the purpose of translation be finally realized. Where is the readership and what does the readership need? This is the question that Chinese culture needs to grasp when "go abroad". The acceptance of Chinese culture among the targeted readers, that is, the translation effect we will talk about below, is an important yardstick to test the success of "go abroad" of Chinese culture.

3.5. Translation effect

Winning awards overseas is the most direct embodiment of the translation of Mo Yan's works. Mo Yan has more than 100 types of works distributed overseas, and his works have been translated in many languages. He is the contemporary Chinese writer with the largest number of works translated and published overseas. Mo Yan has won many awards abroad, including the French Jules Battayong Award for Foreign Literature and the French Knight Medal of Literature and Art in 2004, Italy's Nonino International Literature Award in 2005, Japan's Fukuoka Asian Culture Award in 2006, and the Newman Chinese Literature Award in 2008. On October 11, 2012, Mo Yan won the 2012 Nobel Prize for Literature, which proved the effectiveness of the translation and introduction of Mo Yan's works. The promotion rate of western mainstream media is also an important reference to measure the effect of translation. Mo Yan was mentioned by the Western mainstream media a long time ago. For example, in 1995, the New York Times published an article entitled "the 'Catch-22' of Rural China that you can almost feel." in which Mo Yan's the Garlic Ballads was evaluated; the New Yorker published an article in 1995 recommending the Garlic Ballads. After Mo Yan won the Nobel Prize for Literature, the rate of promotion of Mo Yan and his works by the Western mainstream media has been greatly improved. On the day of winning the award on October 11, 2012, Mo Yan made headlines in many western media. for example, the New York Times published an article entitled "Mo Yan won the Nobel Prize to bring contemporary Chinese literature into the view of the world." Mo Yan's representative works are introduced in detail; the Washington Post calls Mo Yan the standard-bearer of Asian and world literature. The effect of translation and introduction is a comprehensive consideration of the first four factors. Only by comprehensively grasping the law of communication can the ideal effect of translation and introduction be achieved. Although the "Library of Chinese Classics" launched in China has attracted a lot of attention abroad, it seems that a large number of its issuance is still in the domestic market. If we want to achieve better results in the world, the next step is to ask Chinese and Western translation subjects to revise the translation content, and to find foreign translation channels for distribution and publicity.

4. Conclusion

Relying on the "go abroad" of Chinese literature to enhance the soft power of Chinese culture requires appropriate and accurate rules. The go abroad of Chinese literature is not a simple language project, but includes the communication behavior of translation. therefore, the effectiveness and pertinence of studying the translation and introduction mode of literary works from the perspective of communication is self-evident. Laswell's communication model provides an effective and feasible model for the construction of Chinese literary translation and introduction model. Based on this communication model and taking the overseas translation and dissemination of the English translation of the Garlic Ballads as an example, this paper discusses and attempts to construct a literary translation model involving five dimensions, including translation subject, translation content, translation channels, targeted readers and translation effect. The subject of translation and introduction chooses the translation for a certain purpose and motivation, and the selection of translation, as the primary link in the translation chain, plays a decisive role in the dissemination of literary works; as far as the content of translation is concerned, the content of the work itself should be full of Chinese flavor. it is not contrary to the world outlook, values and ideology of the audience, while the comprehensive use of book fairs, overseas publication and distribution, publicity and marketing is helpful to establish effective ways of translation and introduction. As far as the translation and introduction audience is concerned, it is necessary for the translation subject and the translator to have an in-depth understanding of the audience's reading motivation and psychological needs, and to grasp and adjust the promotion and translation strategies in time; the effect of translation and introduction is a comprehensive consideration of the first four factors. The proposal and analysis of the translation and introduction model of literary works from the perspective of communication aims to show the embryonic form of the promotion model of Chinese literature going out, and at the same time lays a theoretical foundation for the discussion of other related topics of Chinese literature going out. From the perspective of communication, the discussion of this translation model is of contemporary and practical significance for improving and promoting China's image among English readers, optimizing China's international public opinion environment, and constructing Chinese discourse system in international communication.

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