



The historical research on the "literariness" in Yu Hua's literary works and the reproduction of the English translation results of language variation under the foreign translation of contemporary Chinese literature

He Wang*

¹ School of literature, Soochow University, Suzhou 215000, China.

* **Corresponding Author:** dimitri5077@163.com

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ABSTRACT

As a primary medium for the dissemination of contemporary Chinese literature, translation encompasses a rich tapestry of both traditional and non-traditional cultures imbued with Chinese characteristics. This process plays a crucial role in facilitating global understanding of China's political landscape, economic development, cultural heritage, and developmental trajectory. In the context of external translations of contemporary Chinese literature, the reproduction of "literariness" emerges as a significant consideration. The choice of translation materials and methodologies directly influences whether literary works resonate with readers in other countries and subsequently impacts the overall literary image projected by China. Currently, however, the international perception of contemporary Chinese literature has not met expectations. This shortfall can be attributed to the English-speaking world's tendency to select works lacking substantial literary value or artistic merit for translation. Many translated pieces prioritize internal information over their inherent artistic qualities and literary significance; consequently, translators often overlook these works' literary nature altogether. To address this issue, this paper examines the foreign representation of contemporary Chinese literature through an analysis of Yu Hua's work "Shouting in the Drizzle." By exploring variations in language within its translation results, we aim to identify effective strategies that can enhance the global reach and appreciation of contemporary Chinese literary works within a multicultural framework.

Keywords: China; Contemporary Literature; foreign translation; YU Hua; literary works; Literary

Introduction: In the early 90s of the 20th century, Chinese Literature, the first English literary journal in New China, was launched, and the Foreign Languages Publishing House was officially established, and China published and translated Chinese literary works in a planned manner for the first time, including Chinese classical literature and May Fourth literature; In the early 60s, China formulated the "Plan for the Publication of China's Excellent Classical Literary Works" and the "Plan for the Publication of Modern Literary Works". With the orderly implementation of the "going out" strategy of Chinese culture, after Mo Yan won the first Nobel Prize in Literature for China, more scholars began to explore ways and means of translating and disseminating contemporary literary works to the outside world. Some scholars have proposed that the translation of contemporary Chinese literary works and the presentation of national cultural brands with distinctive Chinese characteristics should allow foreign readers to accept and appreciate China's rich culture, gain an in-depth understanding of the life and development of Chinese people in different regions, and continue to present the unique charm of Chinese culture at different stages, so that Chinese contemporary literary works can truly achieve the development goal of "Sinicization of advanced culture" in the process of overseas dissemination. Therefore, this paper mainly studies the historical research on the Chinese nature of Yu Chinese literary works under contemporary Chinese literature and the results of English translation of language variation, and determines the effective countermeasures for contemporary Chinese literary works to go global from a diversified context.

1. The literary image of contemporary Chinese literature in foreign translation

As a discipline with profound cultural heritage and historical accumulation, Chinese literature is accurately translated as "Chinese literature" in English. Combined with the content analysis of several contemporary Chinese literary works and writers in

Table 1 below, it can be seen that the international image of Chinese contemporary literature translation to foreign countries has not been satisfactory in recent years. Feng Mu, a well-known literary critic who was the vice chairman of the Chinese Writers Association and the editor-in-chief of the China Writers Association, once pointed out in his research that contemporary Chinese novels and contemporary Japanese novels have their own advantages, but there are several major differences in the international status of the two. In his view, the literary status of a country is closely related to the country's political and economic status in the international arena, and if China becomes as rich and powerful as Japan one day, Chinese novels will become as popular as Japanese novels, and the status of Chinese literature will also improve. Today, as the world's second largest economic system, China's total economic development ranks second in the world, and its actual economic growth rate ranks among the best among the world's major economies. However, contemporary Chinese literature is still absent overseas, and although some literary works have been translated and disseminated, they are not really regarded as literary works. It cannot be denied that in recent years, a large number of novels have won international awards, such as Jiang Rong's "Wolf Totem" and Bi Feiyu's "Corn", which won the Man Asian Literature Award, Mo Yan's "Life and Death Fatigue" won the Newman Chinese Literature Award, and in 2012, he won the Nobel Prize in Literature. However, from the perspective of overall development, the influence of contemporary Chinese literature in the dissemination of world culture is still limited. According to the survey results of the Amazon website in the United States, Mo Yan's novels are not as popular among English readers as the Japanese writer Haruki Murakami, and readers still do not know much about contemporary Chinese literary works and authors. Several Chinese literary translators have highlighted in their research and surveys that the reception of Chinese literature in English-speaking countries lags significantly behind that of Japanese and Korean literature. While numerous factors contribute to this disparity, it is undeniable that the international presentation of Chinese literary images is closely tied to translation. Issues in the selection of translation materials, translation methods, and translation strategies are prevalent, making these areas critical topics for future research on the foreign translation of contemporary Chinese literature.

Table 1 Introduction of contemporary Chinese literary writers and their works

WRITER	Introduction	Representative works
Lu Xun	The Diary of a Madman, published in May 1918 by Zhou Shuren, is the first vernacular short story written in modern style in the history of modern Chinese literature, and is the great beginning of modern Chinese novels	Short story collection "Cry", "Hesitation", "New Compilation of Stories", prose poetry collection "Weeds", prose collection "Chaoxuaxishi", miscellany collection "Huagai collection", "South Accent Collection", "and see Ting Essay" and so on
Guo Moruo	Chinese modern writer, historian, one of the founders of new poetry. Published in August 1921, the poetry collection "Goddess" can be regarded as the foundation work of modern Chinese new poetry	Poetry "Goddess", "Starry Sky", etc., historical plays "Qu Yuan", "Zhuo Wenjun", "CAI Wenji" and so on
MAO Dun	Formerly known as Shen Dehong, the word Yanbing. He was the first to create a Chinese-style "trilogy" of writing. The MAO Dun Literature Prize named after him is one of the most prestigious literary awards in China and the first literary prize named after an individual in China	The novel "Midnight", etc., the novella "Eclipse" trilogy ("Disillusionment", "Pursuit", "Wavering", etc.), the short story "rural trilogy" ("Spring Silkworm", "Autumn Harvest", "Last Winter"), "Forest Shop", etc
Barking	His original name was Li Yaotang, his character was Tigan, and he was born in Chengdu, Sichuan Province. His work "Capriccion" is praised as "the conscience of Chinese literature in the 20th century".	Novels "Rushing trilogy" ("Home", "Spring", "Autumn"), "love trilogy" ("Fog", "Rain", "Electricity"), etc., daily novel "The Fourth Sick Room"
Lao She	His original name was Shu Qingchun, the word She Yu. He is a modern Chinese novelist, a famous writer, and the first writer to win the title of People's Artist in New China	Novels "Camel Xiangzi", "Four generations under one roof", novellas "Crescent Moon", "My life" and so on
Shen Congwen	One of the representative writers of the Beijing School, most of his literary works are set in western Hunan, and he is known as the "father of local literature" in the Chinese literary circle.	The novel "Border Town", the novel collection "Honest Man" and "Honey Orange", the essay collection "Xiang Xing Prose" and "Xiangxi" and so on
Cao Yu	The most accomplished dramatist in the history of modern Chinese drama. The publication of his first work Thunderstorm in 1934 is recognized as a sign of the true maturity of modern Chinese drama	Drama "Peking Man", "Thunderstorm", etc., film script "Sunny Day"
Mo Yan	Guan Moye, born in Gaomi, Shandong Province, is a famous contemporary Chinese writer. He won the Nobel Prize for Literature in 2012	Novels such as "Red Sorghum Family", "Big Breasts and Wide Hips" and "Frog", novellas such as "Red Ears", "Transparent Carrot" and "Cow", short stories such as "Broken Hand", "Rain Falling on a Spring Night" and "Ugly Soldier"

2. Based on the translation results of the language variation of Mr. Yu Hua's literary work "Shouting in the Drizzle".

As an important research topic in the translation of contemporary Chinese literature, literary reproduction is not only an effective force for foreign cultural exchanges, but also an important way for people around the world to understand culture with Chinese characteristics. Since contemporary Chinese literary works have rich and unique language styles, cultural backgrounds and philosophical thoughts, which put forward new requirements and challenges for literary translation work, translators should ensure that the translated articles can be smooth and easy to understand while retaining the characteristics of the original literature, and strive to convey the creative artistic conception and rich emotions of the original literary works. In order to better present the literary nature of contemporary Chinese literary works, translators should have an in-depth understanding of the cultural and historical background of the original texts, reasonably use a variety of translation strategies, accurately convey various information in the translated texts, and have profound language skills, cultural literacy and translation skills, so as to convey the literary and cultural connotations of more excellent contemporary Chinese literary works to foreign readers and effectively promote cultural exchanges between China and foreign countries. Taking Yu Hua's literary work "Shouting in the Drizzle" as an example, the French "Literary Fortnight" called Yu Hua one of the brightest stars in the Chinese literary scene in the past 20 years.

(1) Vocabulary variation

Leach has proposed in his research that the creation of new words is a unique means for poets or journalists to transcend everyday linguistic resources, and there are many widely used words in English that originate from poets' creations in poetry, such as Shakespeare's creation of "assassination" and Spence's creation of "blatant", which is also very common in the translation of contemporary Chinese literary works. Novelists of different periods have used neologisms to present their content, and the same is true of our time, which can be seen as a deliberate absorption of new words by creators, which is also their unique ability during the writing and translation period. In Mr. Yu Hua's literary work "Shouting in the Drizzle", there are also situations where old words are used and new words are created, which can not only express the unique literary conception, but also enhance the effect of language expression. For example, "My grandmother's wedding was just water in a glass compared to a scene like this." Translated as "Compared with this, her wedding was a nonevent.", and the literal translation of "water in a cup" in the sentence is "a nonevent". In real life, water in a cup is a sight that people can often see, but it is not common in literature. According to the analysis of the contextual composition, it can be seen that the meaning that the author wants to express is the grandmother's wedding, which is as plain as water in a cup, and this special form of language expression can bring readers a fresh reading experience and guide readers to repeatedly think about the profound connotation of the author's expression. However, the translator did not express the deep impression it contained, and directly translated it as "a nonevent", which also conveyed a literary message to foreign readers, but reduced the literary value of the presentation.

(2) Grammatical variation

Leach has pointed out in his research that grammatical variation is divided into two forms, one referring to lexical and the other to syntax. Since the former is rarely used in English poetry, research based on practical theories has mainly focused on grammatical variation. Essentially, the most important manifestation of grammatical variation is to break through the surface structure of the sentence, but it will not affect the basic connotation to be conveyed, such as some sentences with grammatical problems, such as I doesn't like him, He me saw, etc. At the same time, grammatical variations can also break through the deep structure of sentences, such as "grief", which is often used with temporal nouns, and some authors have proposed the collocation form "a grief ago" when translating. In Mr. Yu Hua's literary work "Shouting in the Drizzle", the grammatical variation is very obvious. For example, translate "This mother's whole body is like a rain" as "It was as though, without exposure to sunshine, this second mother of mine was shrouded in a perpetual drizzle." The author of the original text compares the protagonist's mother's body to an "unusually drizzle", which not only shows a state of the stepmother's relatively weak body, but also shows that this state lasts for a long time and has not been improved. In Chinese writing, there is no correlation between "body" and "rain", which breaks the surface structure of traditional sentences, and the translator translates "a continuous rain" as "shrouded in a perpetual drizzle", and also adds "without exposure to sunshine" Jiayi explains, although the whole semantic expression is clearer and clearer, and the language and text description are more fluent. However, the unique effect of the variation of the original written language is lost.

(3) Speech variation

When Leach studies the variation of pronunciation, he mainly analyzes the abnormal pronunciation, including the sound, the reason for the non-stress, the omission, the disappearance of the last sound, etc., and adjusts the pronunciation of individual words for rhyme. In the translation of contemporary Chinese literary works, the variation of speech is mainly reflected in the two situations of rhythm change and rhythm change. Reading Mr. Yu Hua's literary work "Shouting in the Drizzle", you can find that there are also many cases of voice variation, such as translating "one hit, two flee home" as "Beat one, flee two." In the original text, the father of the protagonist of the story asked him to remember this password when his brother was in school, and the original text was concise and catchy, and the translation content was simple and clear, effectively showing the reading rhythm of the article, but in Chinese, "hit" and "home" have a rhyming effect when reading, and the English translation is not reproduced.

(4) Variation in language

When Leach studies the variation of the language, he sees it as a deviant form of writing, in which the change of the writing form of poetry is mainly reflected in the variation of the language, such as the change of uppercase letters into lowercase letters, punctuation marks into no punctuation marks, etc. In Mr. Yu Hua's literary work "Shouting in the Drizzle", there are also cases of language and image mutation, such as translating "fear and trembling are the supreme goodness of man" into "To shiver is

mankind's finest lot." This sentence is quoted in the original text of the famous words of the German old man Goethe, combined with the context has the role of connecting the previous and the next, and the author chooses to use another line to emphasize, but the translation does not carry out the same treatment, but merges this sentence with the above into a paragraph, which can not show the profound meaning it contains, and it is difficult to reflect its transitional effect.

(5) Semantic variation

When Leach studied the situation of semantic variation, he analyzed this phenomenon using Yeats's explanation of the "irrational element". In his view, poetry is absurd as an inspiration, and people often ignore this characteristic. This is also reflected in Mr. Yu Hua's literary works. For example, "The sun really wanted to shine here, but the mountain robbed it halfway." Translated as "The sun wanted to shine in my room, but on its way here the mountain abducted it." This sentence is said by the stepmother of the protagonist of the story in the original text, and Mr. Yu Hua's use of anthropomorphic expressions seems to be unreasonable, but it expresses the stepmother's dissatisfaction with the mountain blocking the sun, and her infinite desire for sunshine. The translation translates it as "the mountain abducted it", which can effectively retain the anthropomorphic expression effect of the sentence, and better understand the complaint and helplessness in the speech.

(6) Dialect variation

When Leach studies dialect variation, it is very common for literary creations to incorporate social or regional dialects, which can better create a sense of simplicity and flawlessness, and bring the reader an idyllic and poetic feeling. However, when translating such languages, translators are usually required to do so, because the dialects in literary works not only have literal meanings, but also have unique stylistic functions. In Mr. Yu Hua's literary work "Shouting in the Drizzle", words with strong regional characteristics, such as "born by a son of a bitch, raised by a dog father", are translated as "my mom's a bitch and my dad's a dog". This dialect exists in all parts of the north and south of China, and it also appears repeatedly in the dialogues of the characters in the article, which not only presents the subjective emotions and objective things expressed in the dialect, but also reproduces the slang and vulgarity of the original dialogue.

(7) Variation in register

When Leach studies the variation of registers, he sees it as an expression that can only be used in different contexts at the same time. In essence, register refers to the general name of the occasion or field of language use, and the common occasions or fields include news language, advertising language, speech language, classroom language, life language, etc. If you mix the languages of different occasions and fields, then literary creation can have a strange effect. In Mr. Yu Hua's literary work "Shouting in the Drizzle", "all are punished as counterrevolutionary" is translated as "be punished as a counterrevolutionary", which itself has a very strong political attribute and belongs to a political discourse in a special historical period and a specific language scene, but it is difficult for readers to understand the deep meaning of the text without understanding the historical background of China's development.

3. Effective countermeasures for the "going out" of contemporary Chinese literary works in the context of multiculturalism

In the context of multiculturalism, in the face of the opportunities and challenges faced by the overseas dissemination of contemporary Chinese literary works, in order to allow more excellent literary works to "go global", the future research on literary translation and communication should start from the following aspects:

First, improve the quality of translations. In the future, it is necessary to combine the training system shown in Figure 1 below to increase the training of translation talents, improve the level of translation, and ensure that contemporary Chinese literary works can be accurately and smoothly translated into other languages, while retaining their cultural meaning and artistic characteristics. Especially in the rapid development of modern science and technology, the translation of contemporary literary works should be optimized and innovated in combination with advanced technological means represented by artificial intelligence and big data, as shown in Figure 2 below, which can not only reduce the difficulty of translating works, but also enrich the translation content of works.

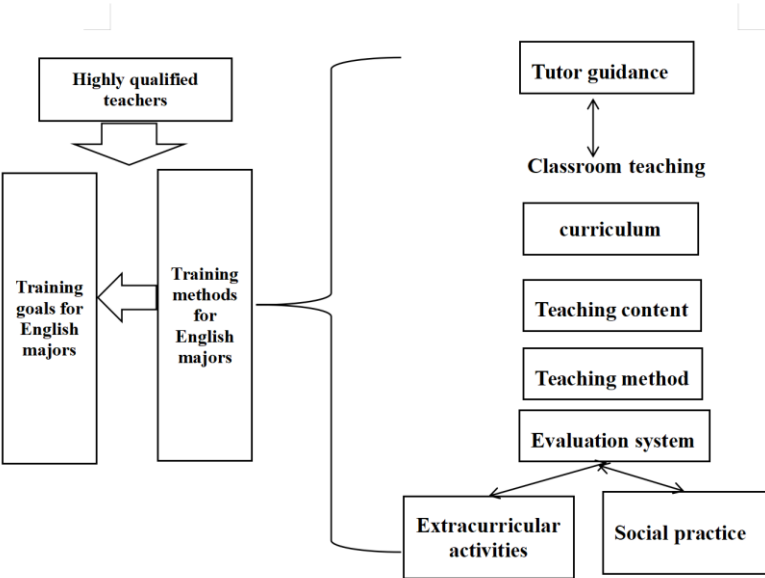


Figure 1 Translation talent training system

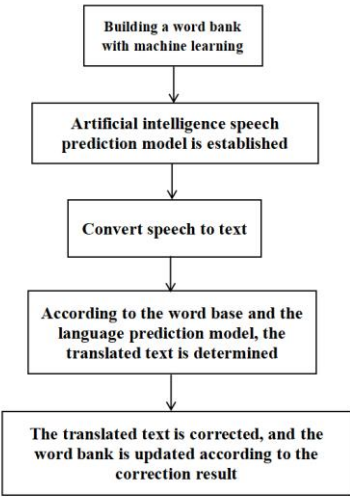


Figure 2 Flowchart of the intelligent translation mode

Second, implement a precise promotion strategy. In-depth understanding of the cultural characteristics of the international target market and the needs of various readers, systematically analyze the reading preferences and learning habits of foreign readers, so as to use modern artificial intelligence technology to select suitable works for accurate push, the specific process is shown in Figure 3 below.

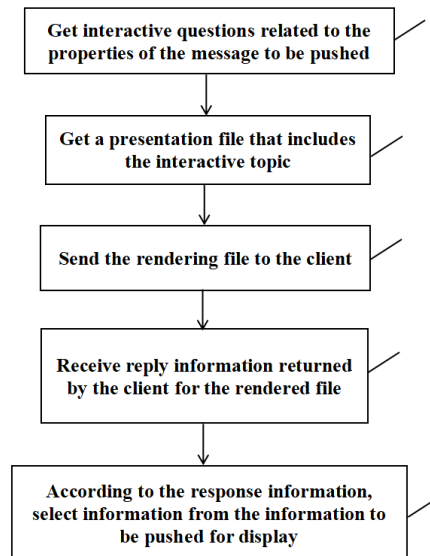


Figure 3 Flowchart of precise push

Third, we need to broaden the channels of communication. In order to expand the international influence of contemporary Chinese literary works, it is necessary to make full use of emerging communication channels and technological tools, such as the Internet, mobile devices and social media, to strive to enter the mainstream distribution channels of the West and establish contact with more international readers. At the same time, the dissemination and popularization of contemporary Chinese literary works in overseas markets will be further promoted through international cooperation and exchange activities by using the mode of communication process shown in Figure 4 below.

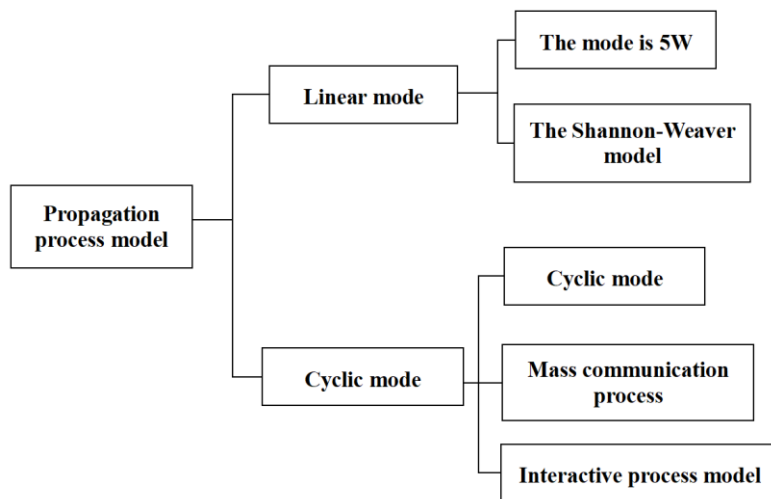


Fig.4 Pattern analysis of the propagation process

Fourth, cultivate an international readership. In the process of internationalization, through close cooperation with local writers, translators and publishing institutions, we will jointly create contemporary Chinese literary works with regional characteristics, so that they can better integrate into the local cultural atmosphere and avoid cultural conflicts and misunderstandings. At the same time, through the holding of literary festivals, book fairs, academic forums and other activities, to enhance the understanding and interest of foreign readers in contemporary Chinese literature, reasonable use of film, television, games and other multimedia carriers, to use a more intuitive and vivid way to show the charm of Chinese contemporary literary works to international audiences.

Conclusion

To summarize, re-presenting the literariness of contemporary Chinese literary works is a crucial proposition for their translation and dissemination. Despite the existence of numerous outstanding literary pieces that are considered classics in both Chinese and world literature, foreign readers often lack a profound understanding of contemporary works due to the influence of their translated content and form. In light of multiculturalism, this paper comprehensively examines the challenges faced by contemporary literature in its efforts to reach international audiences through translation. It proposes effective strategies to facilitate the "going out" of these literary works, delves into the rich connotations and unique meanings embedded within different languages, fully articulates the authentic emotions conveyed in original texts, and aims to present more exceptional

contemporary Chinese literary works to global readers.

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