

Summary of the Research Results on the Communication of Mo Yan's Works and the Multilingual Translation in Xinjiang

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Abstract: Chinese national literature exchanges are increasingly frequent, showing a thriving situation. A large number of excellent literary masterpieces at home and abroad have been widely disseminated in various regions after being translated into languages of various ethnic groups, making people of different nationalities, languages and regions feel the charm of the same cultural language under the same blue sky. As the first winner of the Nobel Prize in Literature in China, Mo Yan's works are of far-reaching significance and high popularity. However, there are few studies on the inter-lingual translation of Mo Yan's literary works in Xinjiang. This paper comprehensively uses the methods and theories of translation studies and translation studies to review the research on the dissemination of Mo Yan's works, and further discusses the translation and dissemination of contemporary literature in ethnic minority areas.

1. Introduction

Chinese national literature exchanges are increasingly frequent, showing a thriving situation. A large number of excellent literary masterpieces at home and abroad have been widely disseminated in various regions after being translated into languages of various ethnic groups, making people of different nationalities, languages and regions feel the charm of the same cultural language under the same blue sky. As the first winner of the Nobel Prize in Literature in China, Mo Yan's works are of far-reaching significance and high popularity. However, there are few studies on the inter-lingual translation of Mo Yan's literary works in Xinjiang. Dissemination of a work is the process of re-creation, and creative treason is a very important issue in the dissemination of literary works. To mo yan's many works can smoothly enter the cross inter-language cultural market, can maximum limit retains the original aesthetic culture characteristic and achieve the delicate balance between enhance readability, both do not lose the original charm, and can be accepted by most of the readers, so in the narrative mode and perspectives, and novel structure of the book in a series of necessary changes.

2. Domestic Research Review

More than a decade ago, writers and critics such as Liu Jianwei, Zhang Qinghua and Li Jingze evaluated Mo Yan's works for their "immortality" and "greatness". [1-3]. These comments reflect the high recognition of Mo Yan by domestic critics. Foreign translators and critics have been paying more and more attention to Mo Yan, and various research results have emerged one after another. As early as the 1990s, Professor Michael S. Duke of the University of British Columbia, Canada, believed that Mo Yan was "increasingly showing his potential as a truly great writer" [4]

By June 2015, there had been about 2,000 research articles on Mo Yan, which interpreted Mo Yan in an all-round way from the aspects of thematic implication, narrative features, linguistic style, stylistic features, comparative studies, etc. It was in 1997 that Mo Yan really entered universities and became the research object of his master's and doctoral theses. As of 2018, there have been 1,150 master's and doctoral dissertations on Mo Yan in the past two decades, 100 times more than in 2012. The first master's thesis, on the Extraordinary Collocation of Words in Mo Yan's Novels, was written by Yin Xiangyin of Hangzhou University in 1997, and the first doctoral thesis, *Boiling Land -- Mo's Speech*, was written by Liao Zenghu of East China Normal University in 2004. There are numerous critical and analytical articles on his works in China.

According to incomplete statistics, there are a total of 27 dissertations on the translation and dissemination of Mo Yan's works overseas, including Shao Lu's *Research on the Translation of Mo Yan's Novels into English*. This paper combs the influence of Mo Yan and his works in Western English-speaking countries and the reasons why he likes them. In the *Review of Mo Yan's Overseas Studies*, Ning Ming focuses on analyzing the influence of overseas literary criticism on the dissemination of Mo Yan's works from the perspective of Mo Yan's overseas scholarship and communication. His perspective is roughly the same as that of domestic scholars, but the specific comments and analysis are still different due to the different cultural backgrounds. Jiang Zhiqin's two articles "Mo Yan in the Eyes of Western Readers" and "The Eyes of Others: Mo Yan and His Works Abroad" mainly reflect that the attention of Mo Yan and his works in the West cannot be separated from the modern atmosphere and excellent translation of Mo Yan's works. Liu Jiangkai's "Native and National World Writing -- Mo Yan's Overseas Communication and Acceptance" is an excerpt from his doctoral dissertation. This paper focuses on the translation, publication, acceptance and research of Mo Yan's works abroad, and discusses some possible problems in the overseas communication of Chinese contemporary literature through Mo Yan's case study. However, there are few researches on the translation and communication of Mo Yan's works in Chinese minority languages and literatures. Zhao Li, a master of Xinjiang Normal University, holds in her master's thesis "A Preliminary Study on the Translation Contents and Methods of Mo Yan's Translation of the Frog" that the translation of the Frog is faithful to the original text in terms of language features, the application of translated words, rhetorical skills and translation techniques, and reappears the original style to explore the translation strategy of the Frog. Through literature survey, the author finds that there are no research papers on the translation, introduction and communication of Mo Yan's works in minority languages at present. Some of them are only comments on Mo Yan's works published by minority critics, such as: "Mo Yan Won the Nobel Prize in Literature" (the fifth issue of Tianshan bimonthly Journal, 2012) by Echer Kader, [5] a teacher of Minzu University of China, introduced the content of Mo Yan's novels and the artistic features, language features and writing skills of Mo Yan's works. The *Artistic Characteristics of Mo Yan's Thirteen Steps* (the first issue of Xinjiang Literary Review in 2017) [6], written by Ekram Abudumijiti, a middle school teacher, discusses the artistic characteristics of *Thirteen Steps* from five aspects, including the characters, figurative techniques and narrative structure features in the novel. Mo Yan's "I Am Rooted in Searching for My Roots" (Tianshan Magazine's fifth issue, 2012) translated by Yimin Ahemaiti is popular among readers; Traditional

Chinese Novels by Shocletti (A translation of Mo Yan's works was published in the second issue of Tianshan magazine in 2016; The first and second issue of Xinjiang Social Science Forum, 2013) [7]. The speech of Mo Yan Liberation Team Art College was translated into Uygur; Editors reader author communication on February 25, 2017, 77, xinjiang economy evening art photography publishing house (in Chinese) interview xinjiang uygur, xinjiang, China youth editor Aihaiti tudi, land, ascends to the new new electric press editor into the mo yan's world, "the subject interview record detailed" appendix "icon (1.1); It can be seen that the research on Mo Yan in Xinjiang is far from enough, and the research on the dissemination of Mo Yan's works in Xinjiang is still of research value and significance.

3. Foreign Research Review

Mo Yan belongs to the nation, and at the same time, Mo Yan belongs to the world. In the global cultural and literary environment, the perspective of the interaction between Mo Yan's creation and the world culture has also become a concern of some researchers. China National Knowledge Infrastructure (CNKI) has a total of 27 master's and doctoral theses on the overseas dissemination of Mo Yan's novels. The main English translator of Mo Yan's novels, the famous American Sinologist Howard Goldblatt, first came into contact with Mo Yan's works in the 1980s and began to translate and introduce Mo Yan's novels. He commented on Mo Yan as follows: "To the best of my knowledge, Mo Yan's contribution to imagining the historical space of China, past and present, and to reappraising Chinese society remains unmatched." "These works, with their world-captivating themes and moving imagery, easily cross borders." [8] Su Fang Qiang, a Vietnamese student studying in China, as an "other" master's thesis in China, *The Nation and Beyond the Nation of Mo Yan -- On Mo Yan's Novels*, shows us Mo Yan in the eyes of a Vietnamese reviewer. He believes Mo Yan's status in Vietnamese literature cannot be surpassed by any other writer in the country. Badma is an overseas student from Russia. [9] In her book *Dissemination and Research of Mo Yan's Works in Russia*, she sorted out the current situation of Mo Yan's publication, acceptance and reading in Russia, and finally sorted out the main problems in dissemination and acceptance. Master's and doctoral dissertation on Mo Yan's translation and communication studies in France, Japan, South Korea, Russia, Vietnam, the United States, etc.

As early as the 1990s, the study of Mo Yan and his literary works began to become a unique research field. Many scholars and literature lovers have deeply explored Mo Yan, his works and their connotations. Mo Yan's works are well known at home and abroad. His works have been translated into more than 20 languages and nearly 100 editions. On October 11, 2012, Mo Yan won the Nobel Prize in Literature, and the Swedish Academy Nobel Prize Committee gave the award speech as: "Who with hallucinatory hallucinatory realism merges folk tales, History and the Contemporary". China's Xinhua News Agency translated it as "magic realism combines folk tales, history and contemporary society." The research on Mo Yan's works at home and abroad continues to heat up. The level of research includes ideology and politics, history and culture, connotation and implication, etc., and the focus of the research is gradually extended to national significance and international influence. To sum up, there are still some areas to be filled in the research on the dissemination of Mo Yan's literary works at home and abroad in Xinjiang. This paper aims to explore the translation and dissemination of Mo Yan's works in Xinjiang.

4. Translation of Mo Yan's Works in Multiple Languages in Xinjiang

The unbalanced development of culture, economy and literature between the mainland and the Western regions will help us to understand the development history of literature and culture from the perspective of the exchange of the Chinese nation. It can be seen from the translation history of

contemporary literature in Xinjiang that the translation of mainstream literature has always been very popular among the readers of ethnic minorities in Xinjiang. The cultural connotation, ideology, sense of cultural identity, sense of belonging, and love of traditional Chinese cultural consciousness reflected in the literary translation and creation of minority writers can provide a more abundant spiritual entity. This shows that the charm of excellent literature and art is regardless of nationality, is the base of the Chinese nation's literature and art. Finally, it can be seen that mainstream contemporary literary writers can be popular in the literature of all ethnic groups in China, because they are not only talented but also have great personality charm. It is worth mentioning that the works of modern and contemporary Chinese literature have brought many surprises to the national readers. Their love for literature, recognition of mainstream cultural literature and mainstream culture, and yearning for the new era urge them to pay more attention to contemporary writers, Mo Yan is one of them.

The interlingual communication of Mo Yan's works in Xinjiang cannot be separated from the important role of translators. Xinjiang is a multi-ethnic region, and the translations of Mo Yan's works in Xinjiang include Uyghur, Mongolian, Kazak, Kirgiz, Xibe and other ethnic minority languages. Among them, most of Mo Yan's works and his critical literature published in Uyghur are translated into minority languages.

In 2012, Mo Yan won the Nobel Prize for Literature and Chinese writers achieved zero breakthrough in the Nobel Prize for Literature. This milestone event in the literary field is of great significance and role for Chinese national literature to go to the world and Chinese contemporary literary works to gain recognition of world value. With the strong support of the government, most of Mo Yan's works were translated into five minority languages in 2013. According to Table, Translated into uyghur literature has a "song of a young garlic shoot heaven", "ten steps", grass-eating family", "a buxom", "mangrove", "sandalwood penalty", "fatigue life and death", "frog", embrace the flowers of woman, "41 gun", "wine", "the teacher is more and more humor", "transparent carrot", "dead river" and so on, This also proves that the most Moyan works have been translated into Uyghur; Second, Mo Yan's works translated into Kazakh include The Garlic Ballads, Thirteen Steps, Herbivore Family, Big Breasts and Wide Buttock, Mangrove, Sandalwood Death, Life and Death Are Wearing Me Out, Frog, Forty-one Guns, Wine Country, and Master's Growing Humor. Seven of Mo's works have been translated into Mongolian: "The Garlic Ballads", "Big Breasts and Wide Hips", "Sandalwood Death", "Frog", "Forty-one Guns", "The Master's Growing Sense of Humor", and "Transparent Carrot". As shown in the above table, the number of Mo Yan's works in the Ke and Xibo versions is second only to the Mongolian versions, with the Ke translations mainly including The Garlic Ballads, Big Breasts and Wide Hips, Mangrove, Sandalwood Death, Life and Death Are Wearing Me Out, Frog, and Transparent Carrot. Xibe'S translations include "THIRTEEN STEPS", "MANGROVE", "SANDALWOOD DEATH", "LIFE AND Death ARE WEARING ME OUT", "WOMAN WITH FLOWERS", "FORTY-ONE GUNS", and "THE TRANSPARENT CARROT".

To sum up, in Xinjiang ethnic minority areas, the Uyghur version is the most widely published translation of Mo Yan's works into Xinjiang ethnic minority languages, followed by the Kazakh version with 11 books, and the Mongolian, Kirgiz and Xibe languages with seven books each translated into their ethnic languages. From this table, we can see that Mo Yan's works have been spread to many ethnic groups in Xinjiang. There are five language texts and they are also loved by many ethnic groups.

5. Conclusion

Literary translation and communication are essentially intercultural communication and communication. Translator mainly refers to the translator who is responsible for the collection,

screening, processing and transmission of the original text information, and sometimes also includes the author of the original text and sponsors such as the original book publishing house. The translation between literary works seems simple, but in fact it is intricate. The translation agent mode of Mo Yan's works is mainly that of ethnic translators. Most of the translators are translators who have rich working experience and have been engaged in translation work for many years in the translation offices of various regional governments in Xinjiang. The organization and support of government departments is the main force for the translation and dissemination of Mo Yan's works in Xinjiang. These translators selectively translate and disseminate Mo Yan's novels from various angles and stances, presenting a more comprehensive view of Mo Yan's works to minority readers. The translation of Mo Yan's works has undergone a process of evolution from the principle of focusing on the target language culture to the emphasis on the source language.

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