

Study on the Translation Strategies of Nanchong Shadow Play's "Going Overseas" from the Perspective of Eco-translatology

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Abstract

As a national intangible cultural heritage, Nanchong shadow play is a form of folk art with a long history and great cultural value. As the core component of Nanchong culture, Nanchong shadow play is an important carrier to highlight the image and connotation of the city. Under the background of the national cultural "going overseas" strategy, the global publicity of Nanchong shadow play culture is imminent. Based on the theory of eco-translatology, this paper explores how to improve the quality of publicity translation of Nanchong shadow play from the three dimensions - "linguistic dimension," "cultural dimension" and "communicative dimension" so as to better promote the "going overseas" of Nanchong shadow play culture, enhance the soft power of urban culture and build a good international image of the city.

Keywords

Eco-translatology; Nanchong Shadow Play; Translation Strategies.

1. Introduction

Cultural confidence is one of the core symbols of a country's prosperity and strength. The realization of the Chinese dream of the great rejuvenation of the Chinese nation is also inseparable from people's inner cultural confidence. Therefore, to enhance cultural soft power and build a socialist cultural power, it is necessary to strengthen cultural exchanges between China and foreign countries and promote Chinese culture to go overseas. "Shadow play" is a common appellation for shadow play, shadow play characters (including scene, props and scenery) and relevant tools. Chinese shadow puppetry art is a unique art variety formed by the ingenious combination of folk arts, crafts and operas in China. It is an indispensable and exquisite pearl in the art palace of the Chinese nation. The art form of "shadow play" has a long history, distinct national characteristics and great cultural value, which is widely popular throughout the country. However, in recent years, traditional shadow puppetry has faced challenges such as the reduction of young audiences and the shrinking performance market. Therefore, it is urgent and of great significance to inherit and innovate the art of shadow puppetry in the digital age. In recent years, multi-dimensional exploration of the origin, development context, current situation of shadow play and related research on innovative strategies in the digital era are in full swing across the country. Meanwhile, these also involve the study of the external communication path of shadow play. Nanchong should also take a more active part in the inheritance, innovation and international communication of shadow play, so as to ensure the vitality of the treasures of Chinese traditional culture and intangible cultural heritage. The "going overseas" strategy of Chinese culture is a cultural construction policy put forward by China at the beginning of the 21st century, which plays a positive role in promoting the awakening, revival and integration of Chinese culture. The strategy of cultural "going overseas" has become a necessity to build a cultural power and enhance the soft power of national culture. As a country's soft power, culture has increasingly become the core of international competition. As a local national intangible cultural heritage, the publicity of Nanchong Shadow Play is in line with the grand planning of the national culture "going out".

As a national intangible cultural heritage, Nanchong shadow play is a form of folk art with a long history and great cultural value. As one of the indispensable representative cards of Nanchong culture, the foreign dissemination of Nanchong shadow play is an important issue to enhance cultural soft power and tell Chinese stories well. Nanchong Shadow Play is a carrier to show the image and connotation of Nanchong. Promoting the external communication of Nanchong Shadow Play will effectively enhance the image of Nanchong City, help form a good urban cultural atmosphere, and ultimately promote the construction of a strong cultural city. However, there is almost no research on the translation of Nanchong shadow play. In light of this, this study will explore the translation strategies of Nanchong shadow play based on the three principles of eco-translatology.

2. Theoretical Foundation

Eco-translatology was first proposed by Professor Hu Gengshen [1]. It is a translation theory based on the perspective of ecology [2]. In their respective translation ecological environments, the original text and the translation form a text ecosystem. The former involves the language, culture and communication ecology in the source language system, and the latter involves the language, culture and communication ecology in the target language system. There exists a difference degree between the two systems in each ecology [3]. Therefore, based on the characteristics of ecological rationality, eco-translatology is a comprehensive study of translation from the perspective of ecology. The translation method of eco-translatology is a “three-dimensional transformation” based on the basic theory of eco-translatology. That is to say, under the principle of “multidimensional adaptation and selection,” the translator is relatively focused on the dimension transformation of language, culture and communication, which requires the translator to pay attention to the transmission and interpretation of language form, the cultural connotation of source language and target language, and the realization of bilingual communication intention. Only by achieving transforming adaptability and selectivity from these three dimensions, can the translator obtain the translation with the highest degree of overall adaptability and selectivity. At present, in the field of applied research, many scholars have applied this theory to guide translation practice, expanding and enriching the research content of eco-translatology, so that the theoretical explanatory power and practical guidance of this theory are increasing day by day [4].

3. A Study on the Translation of Nanchong Shadow play Culture from the Perspective of Eco-translatology

3.1. Linguistic Dimension Investigation

The adaptive transformation of language dimension is the core of bilingual transformation. Due to the different cultural backgrounds and customs of the two languages, there will be differences in language forms. The adaptive transformation of language dimension emphasizes the adaptation to the language form of the target language. The transformation from the linguistic form of the source language to the target language from the linguistic dimension is the primary guarantee for optimizing the transformation of the target language and achieving the communicative intention. English is a hypotactic language; Chinese is a language that attaches importance to parataxis. This is also the most prominent and important difference between English and Chinese. The meaning of hypotaxis, as the name suggests, is that there should be logical connections between sentences. By contrast, parataxis means that sentences do not need clear logical connectives, but are connected by meaning associations between sentences. Chinese is a dynamic language ; by contrast, English is a static language. In Chinese, there are a large number of multi-verb or serial verb constructions. In continuous run-on

sentences, verbs are used instead of subjects, while in English, non-predicate verbs, omission of verbs or cognate nouns are preferred.

3.2. Cultural Dimension Investigation

The adaptive transformation of ecological dimension aims to grasp the differences in cultural background and connotation between the source language and the target language. In order to avoid the misunderstanding of the cultural connotation of the source language in the process of conversion to the target language, attention should be paid to adapting to the target language cultural system in the process of bilingual conversion. Due to the great differences in cultural backgrounds between Chinese and English language communities, in the process of shadow play cultural translation, it is necessary to consider the objective situation that English language communities are not familiar with shadow play culture, and appropriately add and supplement the cultural elements of shadow play to achieve accurate transmission and interpretation of the cultural connotation of shadow play.

3.3. Communicative Dimension Investigation

In addition to the above adaptive transformation of linguistic dimension and cultural dimension, eco-translatology also emphasizes the adaptive transformation of communicative dimension and focuses on the achievement of communicative intention. In the context of shadow play culture, we should pay attention to the practicability of language and construct a friendly target language for English language community. Shadow play culture involves considerable colloquial materials. In translation of this part, we should pay attention to the communicative function of language, use the plain language style to help English language communities better understand shadow play culture and achieve the balance of communicative language ecology.

4. Conclusion

Nanchong is a famous historical and cultural city with a long history. At present, it has created several cultural cards such as "Three Kingdoms Culture" and "Red Culture." The shadow play culture is also one of the core elements. Nanchong shadow play culture is an excellent local iconic traditional culture with a long history and local ethnic characteristics. Under the background of "culture going overseas" strategy, the cultural publicity of Nanchong shadow play has become an important way to highlight the cultural connotation of the city and build a good international image of the city. Based on the adaptive transformation of the three dimensions of eco-translatology, this paper explores the publicity strategy of Nanchong shadow play culture, in order to improve the quality of local shadow play publicity translation, better promote the construction of Nanchong cultural city, and also have a certain reference for the national excellent traditional culture's "going overseas" publicity project. In addition, hopefully, the research results will also have a considerable effect on promoting the development of local tourism, and have practical reference value for the cultural publicity of brother cities and counties.

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