

"Three Auspicious Treasures": Psychological Evolution and Emotional Needs of Literary Translation

Yajuan Zhou

School of Foreign Languages, Wenzhou University, Wenzhou, Zhejiang, 325000, China

Keywords: Literary translation, translation psychology, auspicious three treasures, psychological evolution, emotional needs

Abstract: China's translation theory is divided into linguistic translation theory and literary translation theory. No matter what kind of theory, there are few studies on the psychological evolution and emotional needs of translators. The translator's thinking is a key factor affecting translation. Therefore, translation research must be human-centered. This paper holds that in the process of translation, the psychological evolution and emotional needs are very important to the translators, and the cultivation of "three treasures" is also a strong backing for the high fidelity of the translation. In the past, people thought that translation was just a part of foreign language learning, so there was little research on its essence. We should make a descriptive study of the external environment of translation. Through the basic activity of translation, the impact of multiple factors such as history, culture and behavior on human language is explored. At the same time, when exploring the nature of translation, that is, the nature of two languages, scholars should not give up the study of natural science. Language selection in literary translation is, to a large extent, a dynamic process in which the translator adapts to the psychological world and emotional needs of the original author and readers. Cultural factors, social factors and translation activities are closely related and inseparable. On the one hand, the translated text can reflect the culture of the source language and enable readers to better understand other nationalities. On the other hand, translation activities are affected and restricted by the culture and society of the source language. They are mutually reinforcing. Therefore, translation should not only convey the information of the source language, but also the culture of the source language, so as to promote intercultural communication and understanding to really get the "three auspicious treasures" from life to literature. Literary translation is the process of re-creation of literary works. It is the product of emotional communication and cultural running-in combined with various psychological factors and emotional needs, and it is the identity proof of translators with characteristics. The re-creation process of literary translation is not without the intervention of emotional factors and psychological needs. Therefore, translators must be wary of their own subjective emotional factors in the process of translation, and objectively and faithfully convey the emotional factors in the original work. Psychology is a new field and the study of integrating psychology into literary translation has attracted much attention. The creation of psychology is actually to separate psychology from the formal philosophy and make it become an independent discipline. However, the confusion of psychology itself is obvious. From the beginning of its birth, psychology has tried to study human spirit in a scientific way. However, after a large number of so-called controlled experiments, when people finally make theoretical conclusions, it is always human introspection. The "three

treasures" must take full account of emotional factors and psychological needs, ensure the fidelity of the translation, and use another language to elaborate what the original author really wants to express. Through the understanding of these two concepts, the author believes that today's translation circles, especially translation theorists, are also constantly quoting and applying psychological methods to make statistics of translations in order to achieve scientific and rigorous purposes. But after so much data and summary, we still can't get rid of a reflective research model. This means that all theorists are just expressing their views. Like the "downhill" psychology, when people prove some phenomena through complex experiments, they often use their own words to generalize. From the world of life to the palace of literature, this road is not easy to go. If you want to convey the original author's ideas, only by carefully reading the translation, deeply understanding the original author's ideas, and empathizing with others, can you achieve the "three auspicious treasures" of the literary palace.

1. Introduction

Translating is a kind of linguistic psychological activity with speech as its carrier. Translation is to decode the signs of the source language and obtain semantics from them. On this basis, the extracted semantics are recoded. It is a cognitive process based on bilingualism, which is different from reading and creative activities based on other media or a single language. From the perspective of psycholinguistics and cognitive psychology, translation is a process of communication between languages. Translators will consciously take advantage of their cognitive abilities to recognize and reproduce the object when they recognize the object and the object of expression.

Translation is process of aesthetic consciousness. The translation process is not without the involvement of motivation and emotional factors. It is a complex aesthetic psychological activity full of perception, emotion and imaginative understanding. This aesthetic psychological activity is also reflected in the fact that translation should not only remain faithful to the original text, but also naturally express the translator's subjective world. Translation includes not only the reproduction of the original work, but also the creation and style of the translator. Therefore, from the perspective of aesthetic psychology, translation is also an aesthetic process. Translation psychology believes that the essence of translation is the psychological activities of the translator's contradiction, adaptation, choice and psychological activities when he or she chooses under different cultural backgrounds. "Break-in" refers to the target culture that translators understand and melt.

2. The Three Treasures come from the World of Life to the Palace of Literature

The cultivation for the base of languages and the language knowledge of cultural cognition require contributions and comments we try our best to make. The cultivation of literacy is not only the only way for language learners, but also the cornerstone for translators to remove obstacles and seek truth in translation practice. However, the quality demands of knowledge and culture which are very diverse, multi-dimensional and open. The learners' own learning habits affect the input of language which may determine the expansion of cognitive scope and the broadening of cognitive horizon on language output. The simple sentences "I asked him if he knew her." and "I asked him if he didn't know her" have nearly most the same meaning that is that they ask me whether I knew her. "Not" used for stress, politeness and euphemism don't mean denial completely. It does pose the

initial challenge to the beginners and translators. And if you are not careful, mistakes will arise. In fact, it is not a rare phenomenon to find that the language is seemingly illogical. Just like "to, also" used in affirmative sentences is naturally taken as a truth for granted to the beginners, but actually, "to, also" can always be used in negative sentences, which is not surprising to see in literary works.

Language expression is rooted in the soil of national cultural life. Language achievements with strong national color cannot be separated from the nutritional elements of national cultural life. This historicity, cultural and social nature often results in the gap between the image meaning and the essential meaning of language, and adds layers of intellectual disabilities to learners, especially translators. The three-dimensional quality is the internal reason for the smooth translation process. For example, if you can change "The tree is known by its fruit." to "*Guan qi xin er zhi qi ren*", you must know its context, because specific language achievements often "involve a series of mutual factors such as national psychological awareness, cultural formation process, historical customs and traditions, and regional features represented by a language" [1]. Foreign language learners are familiar with the ending of Socrates' Apology, "The hour of defense has arrived, and we go our ways -- I to die, and you to live. Which is better God only know." As a one of sages, Socrates' few words at the end of his life must show solemnity and profundity with elegance and simplicity. Although he was sentenced to death for the crime of corrupting the minds of young people, he had a clear understanding of life and death. The one, knowing and understanding Socrates' universal concern for the mankind of teaching and caring about them will translate his last words at the cultural, historical, social, religious and philosophical levels.

3. The Three Pagodas in My Translation: the Stereoscopic Thinking of Translation Literacy

Any outstanding translation achievement represents the thinking transplantation and language psychological activities related to two languages and cultures and two national societies. The understanding and expression in translation practice cannot but run through the splicing of the thinking between the author and the translator, the silent dialogue of the thinking collision between the two, and the monologue of the translator's self-indulgent carnival. The sharpening of translation thinking in learners' stereoscopic literacy and the implementation of thinking splicing in specific translation practice not only involve whether the translation results are more scientific and faithful to reproduce the original text semantics, but also whether the translation expression can more fully and substantially restore the original text context. The sharpening of the translator's thinking in the training of stereoscopic literacy is beneficial to the resolution of the grammatical or structural ambiguity of the original language, the removal of the barriers in the translation process, the breakthrough of the bottleneck, and the establishment of the high fidelity of the translation according to the original language. Yan Fu, the forerunner of translation studies, lamented that "the establishment of a name, the hesitation of the sentence and the moon" ("The Theory of Heaven Performance"), the anguish of the writer Lu Xun in finding the key out of the box ("The Unsettled Grass"), the occasional excitement of the translator Yang Yi in translating the title of Wuthering Heights, and the joy of the translator Huang Long in changing his manuscript for the three times to get "gazing at a smile", all of which indicate that the cultivation process of thinking in the pursuit of translation studies is hard, elegant, and cheerful. The sentence "She was, to be sure, a girl who excited the emotions, but I was not one to let my heart rule my head." in the text named "love is fallacy" from the Advanced English is easy to understand by the learners of the same stage, but it is difficult to know how to translate it. It is not common to translate "to be sure" to "*di di que uqe*" instead of "*que ding*", "*keng ding*" and different people hold different views about whether the semantic extension of extracted the emotions is related more about the subject or the object. It is one out of ten that can translate it to most people's taste. The negation of the second half of the

sentence will have the same effect if it uses reverse thinking to find a new way from the writing point of view. Moreover, the original work uses metonymy. In translation, it is necessary to remove its form and retain its meaning as a deep extension, and finally get "I am a person who is more rational than emotional", and convey the meaning without saying it directly. The translator's compound thinking in the practice of stereoscopic thinking cultivation is pluralistic, stereoscopic, open and flipping. It focuses on the original image, and the reasoning, analysis and judgment which can be used to obtain information and grasp the actual semantics, we can "describe thinking as a conversation, and judge as an announced statement -- not to speak aloud to others, but to ourselves in silence." [2] This kind of thinking study with the deliberate language of understanding the existence can "build our perceptual experience by analogy, and also shape our non-perceptual experience by metaphor" [3]. In the silent monologue and dialogue of thinking, the cognitive subject reaches the creative mapping through the inversion of input and output. Translating it was not his day yesterday to "Ta zuo tian zhen bu zhou yun" break through the barrier setting by the logical thinking and show the charm of creative thinking. As for "The fine snow, setting into this red grass, on the feed little evergreens, into the headstones, looked very pretty" [4], in this sentence, I'm afraid that only through the perfunctory experience of image thinking, the cultivation of aesthetic thinking, the perception of poetic thinking and the insight of creative thinking can the fine snow be translated into "meng meng xi yu", the setting into be upgraded to "sa luo zai", the few little evergreens into "su su ji ke xiao dong qin shu", and very good can also be transformed into "fen wai yao rao". [5] The expression of meaning in translation not only interrogates the language at the ontological level, but also requires learners to carry out three-dimensional scanning of multi-dimensional space, the questioning of logical thinking, the publicity of image thinking, the perception of aesthetic thinking, the rumination of reverse thinking, the difficulty of critical thinking, the decoration of poetic thinking, and the integration of macro and micro. Learners can learn a lot from three-dimensional thinking in language conversion, it is the requirement of the nature of translation and the practical call of the essence of translation. In concrete practice, either the penetration of logical analysis [6], or the translation of *Wuthering Heights* by the translator Yang Yi [7], or the dynamic overflow of the aesthetic subject [8], or the poetic expression of "thinking structure of cultural spirit" [9], can show the translation process as a process of thinking activity [10]. In translation practice, the practice of stereoscopic thinking is omni-directional, dynamic and static. The translator experiences an inexhaustible sense of life. There is a study place for logical thinking, a space for the development of image thinking, a place for the use of aesthetic thinking, a force direction for poetic thinking, and a vent object for reverse thinking. The original English works with logical preciseness cannot be imitated by Chinese in appearance, but the Chinese expression with long artistic conception makes the English world feel overwhelmed. This kind of thinking formation on the basis of national language, history and culture deduces, expedites and calls for the three-dimensional quality of both thinking science and thinking art in translation theory and practice, and has achieved fruitful results in the psychological world activities of the rational and emotional world.

4. The Practice of Literacy under the Guidance of the "Three Treasures"

Translation, as a bilingual art and knowledge that reproduces the culture and artistic conception of the original work through the medium of language and writing, is complex and profound. The exploration of the charm of the source language, the publicity of the advantages of the target language and the positioning of the bilingual collision point all depend on the cultivation of the translator's three-dimensional literacy. As a real literate person [11], if the cornerstone of the translator's language knowledge and cultural adaptability can be integrated in irreplaceable theories

and experience, the translator's personal rational thinking mode and analysis system will show its power. Translation practice in translators' stereoscopic literacy should not be blindly produced in accordance with certain principles and methods [12]. Translation is also a comparison of different languages, different cultures, different histories, different thinking, and different national psychology in a certain sense. There isn't two people expressing the same symbols in exactly the same way and the same experience with the same symbols [13], The objectivity of the translator's thinking should be proved in practice, based on the recognition of the author's divine status, based on the language itself and returning to the original text and locking the image of the original text, so as to realize the subjective human participation in the translator's three-dimensional literacy training [14], and form a personal tangible and intangible theoretical consciousness system to guide, standardize, describe, explain, inspire and predict his own translation practice [15]. Next, from the perspective of translation practice and teaching, we can experience the cultivation of literary translation literacy and the power of "three treasures". Let's try to see the part of Nu Wa mending the sky in Ding Huidao's translation of *"A Hundred Chinese Myths and Mysterious Novels"*:

Su shuo tian di kai pi, wei you ren min, Nuwa tuan huang tu zuo ren. Ju wu li bu xia gong, nai yin sheng yu ni zhong, ju yi wei ren. Gu fu gui zhe, huang tu ren; pin jian zhe, yin geng ren ye. (Tai Ping Yu Lan) [16]

It is said that there were no men when the sky and the earth were separated. It was Nuwa who made men by moulding yellow clay. The work was so taxing that her strength was not equal to it. So she dipped a rope into the mud and then lifted it. The mud that dripped from the rope also became men. Those made by moulding yellow clay were rich and noble, while those made by lifting the rope were poor and low. [17]

Here, the original text begins with "popular saying", and the translation is translated with "It is said that", which belongs to the same idiom, just like all rivers run into the sea, yet the sea is not full in the Bible. [18] However, as a learner, you can also consider "Legend has it that...", which may have the same effect on Nu Wa who is a myth and legend. The creation of heaven and earth is an important cultural information of the Chinese culture, while there is no corresponding cultural source in the western culture. It is also a move for translators have to make to use "when the sky and the earth were separated" to interpret translation. After all, the cultural gap is natural and common, and it is also a part of the translation that is often difficult to "be loyalty and filial at the same time". [19] However, if there are too many additional translations or meanings during translating for the sake of complete cultural information, it will inevitably threaten the apparent faithfulness of translation, and even the terrible result is unknown. Therefore, it is inevitable that there will be defects in translation. It is not difficult to see that language cornerstone, cultural cognition and stereoscopic thinking, as the "auspicious three treasures" in the training of translation literacy, which are necessary and groundbreaking for translation, but also highlight the naturalness and humanity after both internal and external training. It is logical and imaginative, rule-based and flexible, and likes to follow the former style and create something new. Just as the text has no fixed form, so is the translation, which is also a perfect harmony between the outer circle and the inner circle. Another example is the "Autumn Thoughts" written by Ma Zhiyuan and translated by Mr. Zhou Fangzhu of Anhui University by Ma Zhiyuan:

Withered vines, old trees, crows, small bridges, flowing houses, and the ancient westerly lean horses. At sunset, heartbroken people are at the end of the world.

Withered vines, old tree, a raven at dusk crows,

Tiny bridge, thatched cottage, a stream flows,

Ancient road, bleak wind, a bony steed slows.

The setting sun in the west glows,

A heartbroken man at the end of the world sorrows. [20]

The translation follows the form of the original text, using three groups of nouns in parallel, but deliberately ending with verbs at the end of each sentence. Although the original text does not show the features of the verb, the translator's wise choice of "crow", "flow", "slow", "glow" and "sorrow" makes the reader understand, appreciate and admire, because this is the wisdom and inspiration of the translator's complex literacy. [21] The addition of these verbs makes the translation sonorous and powerful from the perspective of the target language. This kind of creativity is the tension of the translator's subjectivity and the representation of the translator's style. Although the translation of such works can prove to be true as a common saying in the translation circle that dancing with shackles, it is also amazing that translators can dance with style, authenticity and beauty after being adjusted with such high-end qualities. Extensive cultivation of quality contributes to immortality of translation.

5. Conclusion

A seemingly simple sentence, "He is absent in London." can show something of cultivation of translation literacy. Whether he is in London or not, or whether he is on the way to London, beginners often do not think there is difficulty in understanding English itself, but only when he is translating can he feel troublesome. The life discourse that encourages learners to study diligently is "Shu shan you luo qin wei jin, xue hai wu ya ku zuo zhou." If translating it, you can see at a glance whether you are competent enough. On the surface, you can see it is perfect to translate "shu shan" as the subject, "you" as the verb and "luo" as the object. Also, there is nothing wrong with translating "qin", "wei", "jing" as the subject, verb and object. Certainly, in translation, the conjunction "and" is used to connect the two parts side by side, as if the translation has been completed. However, this translation will not be the product of inspirational thinking, nor can it be said to be the crystallization of cultivation. While creatively referring to the paragraph, referring to "diligence" as the subject, the whole sentence is translated as "Diligence serves as a path to climb the mountain of books." In the same way, the translation of the later sentence should be "Tolerance acts as a boat to sail the sea of learning." It is this kind of thinking and way of learning language that could be the presentation after cultivating the literacy. Of course, refining words and sentences will not stick to heresy. If the perspective is changed, the translation can also change, such as "Industry pays the way for the mountain of books;" and "Labor makes the boat on the sea of learning." This kind of expression can be the product to encourage the learners of translation to cultivate the literacy. The pursuit of "shen si", "hua jing", "san mei" should not be irrational and impossible. Only by working hard for the "three treasures", can the translator's own valuable translation be handed down. The ancient adage "Ma bu fu li, bu ke yi qu dao; shi bu su yang, bu ke yi zhong guo" is a maxim for translation learners. The cultivation of three-dimensional quality of translation is the internal condition of learning and thinking. A translator who is extremely sensitive to language expression, cultural load and translation regeneration must be a miscellaneous and a living encyclopedia. Although Chinese English is an objective existence, after all, the translator must be a real literate person. Although language will affect our thinking and the way we view the world to a certain extent, to construct our perceptual experience by analogy, we can also shape our non-perceptual experience by metaphor. In the silent monologue and dialogue in our thinking, the cognitive subject reaches the creative mapping through the inversion of input and output. The study of translation psychology includes not only the relationship between language and thinking, but also the translator's cross-language and cross-cultural psychology. Translation research should be people-oriented. The construction of translation psychology can not only open up a new perspective for translation research, but also deepen and enrich it in theory. Translation studies should not only be limited to the study of original text, but also have a deep understanding of the evolution of

various mental activities and emotional needs, as well as analyze their characteristics and rules. Only from the perspective of psycholinguistics, cognitive psychology and aesthetic psychology, can we better go through many difficulties to achieve our goals in the great cause of transmitting the achievements of human civilization and conducting cultural exchanges by combining the "three auspicious treasures" about the true faithfulness and caring for both internal and external cultivation.

References

- [1] Lakoff G. *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind* Chicago: The University of Chicago Press, 1987.
- [2] Nida E. A. *Language, Culture and Translating*. Inner Mongolia: Inner Mongolia University Press, 1997.
- [3] Bao Tongfa. *Rethinking poetic thinking in translation*. *Shanghai Translation*, 2018 (4): 88-93.
- [4] Plato. *Complete Works of Plato (Volume II)*. Translated by Wang Xiaochao. Beijing: People's Publishing House, 2003.
- [5] Cao Minglun. *The relationship between translation theory and practice and the way to combine them*. *Journal of Southwest University for Nationalities*, 2014 (11): 184-188.
- [6] Chen Fukang. *History of Chinese Translation Studies*. Shanghai: Shanghai Foreign Language Education Press, 2011:223-224.
- [7] Dan Hanyuan. *English-Chinese Translation Theory and Skills*. Changsha: Central South University of Technology Press, 1999.
- [8] Fang Mengzhi. *Translation Dictionary*. Shanghai: Shanghai Foreign Language Teaching Press, 2004.
- [9] Ding Huidao. *One hundred Chinese myths and mystery novels*. Beijing: China Foreign Translation and Publishing Company, 1991.
- [10] Huang Zhending. *Dialectical relationship between translation theory and practice*. *Shanghai Science and Technology Translation*, 2002 (1): 5.
- [11] Huang Zhonglian. *Translation Review*. Beijing: Chinese Press, two thousand and nine. 1998.
- [12] Jin Shenghua. *Understanding the true face of translation*. Hong Kong: Tiandi Book Co., Ltd. 2002.
- [13] Ke Ping. *English-Chinese and Chinese-English Translation Course*. Beijing: Peking University Press, 1993.
- [14] Li Ping. *The significance of translation theory from the perspective of cognitive psychology*. *China Science and Technology Translation*, 1999 (1): 40-44.
- [15] Mao Ronggui. *Image thinking and translation of scientific and technological terms*. *China Science and Technology Translation*, 2003 (4): 43-46.
- [16] Qiu Wensheng. *Thinking cognition and translation - from the perspective of conceptual thinking and image thinking*. *Journal of Southwest Jiaotong University*, 2009: (6): 17-24.
- [17] Xiao Kairong, Wen Xu. *New progress in the study of translation cognitive process*. *China Translation*, 2012 (6).
- [18] Xiao Kunxue. *On the Cognitive Orientation of Lexical Translation*. *Foreign Language and Foreign Language Teaching*, 2005 (1).
- [19] Xiao Zhiqing, Shao Bin. *Corpus-based analysis of English translation of "green waters and green mountains are golden mountains and silver mountains"*. *Contemporary Foreign Language Research*, 2019 (2): 95-105.
- [20] Xu Yuanchong. *Translatology should dare to be the first in the world*. *China Translation*, 1999 (2): 4-9.
- [21] Yu Yanhong. *Analysis of Inspirational Thinking in Translation Activities*. *Shanghai Translation*, 2005 (3).