

Study on the Translators' Behavior and Dissemination of English Translation of Prairie Novel Collection *On the Horqin Grassland* by Mongolian Writer Malqinhu

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Abstract

Prairie literature *On the Horqin Grassland*, a collection of short stories and novellas written by famous Mongolian writer Malqinhu in *Panda Books*, describes China's revolutionary struggle and the construction of socialism in the new era, highlighting a distinct patriotic theme and the characteristics of Mongolian ethnic minority. Its translation and dissemination are internally consistent with the strengthening of the Chinese national community consciousness. In this context, this research takes the perspective of Translator Behavior Criticism as the starting point, and analyzes the English translation of *Horqin* and the translators' behavior. It is found that translators made varying degrees of choices on the balance of "truth-seeking and utility-attaining", which well reproduced the style of the original work and fulfilled the translators' responsibilities. This article aims to provide a reference for ethnic minority literature to go abroad under the major issue of Chinese literary going-out. It is of great significance for the unique prairie literature and culture in Inner Mongolia, as well as for promoting national unity at home and abroad in New China.

Keywords

Malqinhu, Prairie Literature, Translator Behavior, Oversea Dissemination

1. Introduction

Since the 1980s, the *Panda Books*, published by China Literature Publishing

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House and Foreign Language Press, covers a rich range of themes and includes numerous famous works, opening a window for the world to understand contemporary Chinese literature.

Tang Jialong (1995), once the Chief Editor of Chinese Literature Press, mentioned a French diplomat's words that the *Panda Books* is the only way for him to learn about Chinese writers in the new age, and the *Panda Books* can be seen in book stores in no matter London, New York or Paris.

Miao (2009) reported that the Frankfurt Book Fair's, *Panda Books* has been launched by Foreign Language Press as a significant project to republish the *Panda Books* in August with 40 types in total. The *Panda Books* has always had a significant market influence abroad and has high brand awareness. The Foreign Language Press has integrated existing resources and selected the most influential and representative works of modern and contemporary writers as the first volume for publication, covering various aspects such as urban and rural areas, love and marriage, and ethnic minorities.

Wang and Li (2018) mentioned that "After its publication, the *Panda Books* gained popularity in both domestic and international markets, with many books reprinted. Due to the increasingly important role of this series, Chinese Literature Press was established in 1986 to publish *Chinese Literature*, *Panda Books* and other works. Since 1981, the *Panda Books* has been distributed to over 150 countries and regions. By the end of 2009, according to the author's statistics, the *Panda Books* had published a total of 123 English books (covering literature, culture, tourism, etc.), 70 French books, and 10 German and Japanese books, totaling over 200 types."

At present, there have been some studies on the translation of literary works with national characteristics in the *Chinese Literature* and the *Panda Books*, but most of them focus on the evaluation of the translation quality of such literary works and the comparative study of English and Chinese languages. The Case study on the role of the translator in the English translation of prairie literature in Inner Mongolia and its impact on the translation is still insufficient, This research hopes to provide a more detailed case to enrich the case study of the Mongols prairie literature's translator group.

Malqinhu is the leader of Chinese minority literature, the pioneer of prairie literature, and has far-reaching influence. The collection of short stories *On the Horqin Grassland* is a representative work of prairie literature in northern China, and has a distinctive patriotic theme and distinctive Inner Mongolia regional color, which is of great significance to the unique prairie literature and culture in Inner Mongolia and the internal promotion and external publicity of new China's national unity. Following the theme of the era of building a strong sense of the Chinese nationalities' common body, this research hopes to reproduce the images of grassland and the New China in the works of ethnic minorities through the descriptive study of the translators' behavior both inside and outside the translation, so as to provide some reference for prairie literature to go abroad under the big topic of national image building and discourse transmission ca-

capacity building, helping to create a typical translation model for contemporary ethnic minority literary works.

In recent years, the study of translator has become a hot topic in the field of translation studies. Translator Behavior Criticism theory proposed by Zhou Lingshun (2014) is a relatively new achievement of domestic translator study from the combining perspective of translator's linguistic behavior in terms of intra-translation and social behavior in terms of extra-translation, aiming to discover the general rules of translators' behavior in this collection.

According to Translator Behavior Criticism theory, the intra-translation part can be divided into truth-seeking-oriented and utility-attaining-oriented, and the former will be discussed with some Mongolian proper names and translation examples; and the latter will be illustrated with translation examples involving the methods of omission, addition and substitution.

2. Truth-Seeking-Oriented and Utility-Attaining-Oriented Operations in the *Horqin* (Table 1)

2.1. Truth-Seeking-Oriented Operation in Translating: The True Reproduction of Inner Mongolian Features and Prairie Culture

For example, as shown in Table 2, in novels, people's names can generally be translated freely rather than according to their pronunciation, for it's difficult for foreigners to pronounce or remember. However, in this table, Gladys' translation of *A Visit to "Slave Village"* shows that in order to better fit the unique characteristics of ethnic minority works, Gladys chose the latter way, allowing readers to directly feel flavors that are significantly different from their own culture.

Table 1. Basic information of *On the Horqin Grassland*.

No.	Chinese Name	English Name	Translator [Nationality]
1	踏过深深的积雪	<i>Slogging Across the Deep Snow</i>	匡文栋[中国] (Kuang Wendong)
2	活佛的故事	<i>The Story of a Living Buddha</i>	闻学[中国] (Wen Xue)
3	科尔沁草原的人们	<i>On the Horqin Grassland</i>	
4	青青大草滩——忆童年	<i>The Green Meadow</i>	Wu Ling [中国]
5	女篮 6 号	<i>Woman Basketball Player No.6</i>	宋绶荃[中国] (Song Shouquan)
6	“奴隶村”见闻	<i>A Visit to "Slave Village"</i>	戴乃迭[英国] (Gladys Yang)
7	大地	<i>The Earth</i>	Jeff Book [不详]
8	歌声——过去的故事	<i>The Song</i>	
9	花的草原	<i>Long Distance Runner</i>	
10	路	<i>The Road</i>	沙博理[中国] (Sidney Shapiro)
11	迷路	<i>Lost</i>	
12	爱，在夏夜里燃烧	<i>Love That Burns on a Summer's Night</i>	张西蒙[英国] (Simon Johnstone)

Table 2. Translations of Mongolian people's names.

Name (Translator)	ST	TT
<i>Long Distance Runner</i> (Sidney Shapiro)	杜古尔 齐米德	Dugar Qimed
<i>A Visit to "Slave Village"</i> (Gladys Yang)	扎木苏 哈代	Zhamsu Hadai
<i>The Earth</i> (Jeff Book)	巴塔	Bata
<i>Slogging Across the Deep Snow</i> (Kuang Wendong)	洪戈尔 哈吐	Hongol Hatu

Through the research of the translation of Mongolian characteristic words by translators in different articles (Table 3 and Table 4), it can be concluded that transliteration is used to keep the Mongolian pronunciation to the maximum extent, which reflects the "truth-seeking" orientation of the translator group, that is, when translating, they move closer to the original text/author, focusing on the foreignization strategy, so as to retain and reproduce the unique cultural information of the source language as much as possible.

Apart from vocabulary, the translators' efforts to "truth-seeking" can also be seen in narrative expression.

Example 1:

ST:

山里人最讲求实际，索性把窗缝一封，门一关，提前“猫冬”了。
“猫”，是躲藏的意思。

(Malqinhu, 2015b: p. 239)

TT by Simon Johnstone:

In the event the hill folk, who are impressed by facts, sealed their windows, shut their doors and began to "cat the winter" earlier than usual.
"Cat" from hiding.

(Malqinhu, 1988: p. 165)

Example 2:

ST:

它山势陡峭险峻，掩隐于丛林之中，自古以来就是个藏龙卧虎之地。他们从这里出击，又回这里隐蔽，神出鬼没，连连奏捷。

(Malqinhu, 2015b: p. 240)

TT by Simon Johnstone:

Precipitously steep in its contours and swathed in dense woodland, it had been from earliest times the dragon's and the tiger's lair, but we will pass over its ancient history and come to the time of the Anti-Japanese War, when it was here that the combined Mongolian and Han guerrillas in their armed struggle against the invader launched their attacks and returned to cover, flitting like shadows from victory to victory.

(Malqinhu, 1988: p. 166)

Table 3. Translations of Mongolian place names.

Name (Translator)	ST	TT
<i>The Earth</i> (Jeff Book)	察哈尔草原 查干浩特	The Qahar Grassland Chaganhot
<i>The Story of a Living Buddha</i> (Wen Xue)	白音浩特 格根庙	Bayan Hot Gegen Monastery

Table 4. Translations of Mongolian proper nouns.

Name (Translator)	ST	TT	Chinese Meaning
<i>The Story of a Living Buddha</i> (Wen Xue)	巴彦	Bayan	财主
<i>The Road</i> (Sidney Shapiro)	莽格斯	Mangas	怪物

Simon made the translation very closely to the original text, striving to achieve “truth-seeking”, but the “closeness” in Example 2 did not mean “fitness”. The term “藏龙卧虎” refers to undiscovered talents. It is not what the literal meaning goes, but rather the habitat of dragons and tigers. Johnstone clearly did not process the meaning in order to preserve the Chinese expression here, which is highly likely to cause confusion and misunderstanding among foreign readers who are not familiar with Chinese culture.

The translator’s translation behavior is always constantly sliding on the scale of “truth-seeking and utility-attaining” to consider relatively appropriate processing methods.

2.2. Utility-Attaining-Oriented Operation beyond Translating: Flexible Adjustment of Narration

Referring to the daily practice of Chinese-English translation, English translation is often slightly more than the original Chinese text on a certain proportion. The ranking of the English word count in the 12 articles shown in Table 5 does not match the one of Chinese word count, indicating that some translations have undergone significant narrative adjustments. This means that translators are guiding their translation behavior out of “utility-attaining” consideration.

2.2.1. Narrative Omission

Example 3:

ST:

“噢，这是冲刺开始了！”杜古尔说着，脸上露出了微笑。

杜古尔被落到老远的后面了，但是他不急于去追赶他们。他在幸福地观赏着这足以使一个老运动员长久激动的场面。

(Malqinhu, 2015a: p. 117)

In this novel, all explicit descriptions of young athletes during long-distance running exercises from the perspective of Dugar have been omitted, and Sidney’s

Table 5. Basic data of *Horqin*.

Name	Number of Chinese	Number of English
<i>Love That Burns on a Summer's Night</i>	38343	22777
<i>Long Distance Runner</i>	13022	4561
<i>Woman Basketball Player No. 6</i>	11899	5982
<i>On the Horqin Grassland</i>	10962	6055
<i>A Visit to "Slave Village"</i>	7006	3846
<i>The Song</i>	6405	4463
<i>The Story of a Living Buddha</i>	6384	4383
<i>The Road</i>	6369	3868
<i>Slogging Across the Deep Snow</i>	6040	3369
<i>The Lost</i>	4910	2013
<i>The Green Meadow</i>	4719	2586
<i>The Earth</i>	4088	3446
Total	120147	67349

handling enables readers to follow up on the story and the progress of the race more smoothly and completely from a third-party perspective.

Example 4:

ST:

“要不要向你夫人给你请假？你们这些人哪，都得‘气管炎’（妻管严）啦！”
我回答说：“不，我没有气管炎，这几年城里肉食供应少，我得的是‘胃溃疡’（胃亏羊），这病吃两顿手扒羊肉，就能见好。”
我们又是一阵开怀的大笑，随后她说：“那好，上车吧，牧民专会治这种病。” (Malqinhu, 2015b: p. 13)

As a Chinese translator, Kuang Wendong is familiar with homophonic expressions such as “气管炎”（妻管严）and “胃溃疡”（胃亏羊）. Malqinhu has the bilingual skills of Mongolian and Chinese. These homonyms are not Mongolian characteristics, but from Chinese. Considering the difficulty of readers' understanding under the cultural background differences between China and foreign countries, Kuang choosing not to translate the content, which will not have too much impact on Mongolian characteristics.

2.2.2. Narrative Addition

Example 5:

ST:

村里有人说我爷爷“七十岁想起个当秀才”，爷爷回答说：“不指望秀才，能当个会计，也算是不辜负毛主席领导咱们翻身的心意。”

(Malqinhu, 2015a: p. 171)

TT by Gladys Yang:

Some of the villagers teased my grandad for wanting to become a *xiuca** at seventy. “Not a *xiuca*”, he said, “but a co-op accountant. I owe it to Chairman

Mao. Thanks to him we've stood up."

*A candidate who passed the examinations leading to officialdom in the old days.

(Malqinhu, 1988: p. 137)

Example 6:

ST:

巴塔一辈子受穷，从来没为怕丢东西操过心，就连前年冬天“大串联”那样乱劲儿，他外出放牧，都没锁过门。

(Malqinhu, 2015b: p. 50)

ST by Jeff Book:

Even during the chaotic months of the “Da Chuan Lian”^{*} the previous winter, he had never bothered to lock his door when he went out to mind the sheep.

*A campaign that began at the beginning of the “cultural revolution” in 1966 and lasted about a year and a half. Red Guards were encouraged to travel to different parts of the country to “make revolution”, trade revolutionary experience and help other Red Guards propagandize Mao Zedong Thought. Millions of Red Guards swarmed throughout the country disrupting public and private life with virtually no restraints.

(Malqinhu, 1988: p. 43)

The above two footnotes were added by two translators to explain the subject of selecting officials for readers. The special title for school students is “秀才” and the cultural revolution term “大串联”, which reduces the difficulty of reading for readers.

2.2.3. Narrative Substitution

Example 7:

TT:

当时昆都仑河两岸，一片荒漠，别说是住户，就连一间土房都没有。

(Malqinhu, 2015a: p. 67)

ST by Sidney Shapiro:

Although the region was sparsely settled, the scenery was beautiful, and the quietness and fresh air, so restful and soothing to the nerves, was exactly what she needed.

(Malqinhu, 1988: p. 122)

Sidney's translation added many things, beautifying the desert like banks of the Kundulun River at that time as a place with “pleasant scenery and fresh air”.

3. Factors Affecting Translators' Behavior

According to the publication catalogue (1981-2007) of the English version of the *Panda Books* summarized by Geng Qiang (2019), according to 149 translations of *Panda Books* in English, there are 43 by Gladys Yang, 9 by Wen Xue, 8 by Song Shouquan, 7 respectively by Sidney Shapiro, Kuang Wendong, and Simon Johnstone, 5 by Jeff Book, and 2 by Wu Ling.

3.1. Social, Cultural and Historical Background

Our reform and opening up have been going on for some time, and the economy has taken a leap. China's literary and artistic environment has become more relaxed and diversified, and all aspects have taken on a new look. Translating and introducing ethnic minority literary works requires dual guarantees in terms of ethnic characteristics and ideology. Translators are familiar with these requirements, and in the translation process, they are seeking a dynamic balance between "truth-seeking" and "utility-attaining", striving to present an objective and authentic New China.

In the late 1980s, the Tibet issue caused riots, with the Dalai Lama clique smearing China externally, creating internal divisions, and creating false appearances both domestically and internationally, attempting to completely negate the Party's work in Tibet. The Western world has some misunderstandings over China's ethnic issues and they do not believe that ethnic minority areas are moving forward under the leadership of socialist China and communist party. Even in 2021, some unscrupulous western media were still spreading rumors and slandering the forced labor of the Xinjiang cotton industry in China towards the Uyghur ethnic group, demanding a ban on the import of Xinjiang cotton, not to mention China in the 1980s just after the reform and opening up. Coupled with the incitement and deception of the Dalai Lama group, they believed that the Chinese ethnic minorities were oppressed.

3.2. The Patron

The 12 articles in *Horqin* were carefully selected and compiled by the CL Press from dozens of short and medium stories published by Malqinhu, taking into account ethnic minority characteristics and political theme orientation. They not only spread ethnic minority culture but also implemented the will of the country. Thanks to the efficient resource allocation and scheduling of the centralized national translation and introduction behavior, and the editors of the China Foreign Languages Publishing Administration (CFLPA) began to contact the authors for editing and arranging for translators to start the process of foreign translation and introduction as soon as excellent novels were published.

Although the eight translators have different nationalities, they are all employed by the CL Press and follow the relevant translation regulations of the CFLPA. Therefore, their main demands in their positions are to showcase the real China to the outside world and assist in the promotion of the new China. "Unfortunately, we are actually just hired translators, and it is not up to us to decide what to translate. The selection is often made by a few young Chinese editors who have little knowledge of Chinese literature, and the selected works must adapt to the political climate and taste of the time" (Yang, 2010: p. 225). There may be differences in personal considerations, but the overall perspective and direction of evaluation still have to converge.

According to Xu Shengui's description, "We have two criteria for choosing,

one is suitable for going-out, and the other is highly artistic.” He gave an example to illustrate, “There are also works with relatively high level and significant influence, but they cannot be selected. You know there is a poem written about Zhang Zhixin, who was persecuted and died in the Cultural Revolution, called *The Little Grass Sings* (《小草在唱歌》). We did not adopt it because we were afraid of damaging China’s image. You cannot introduce the dark side of the domestic situation, and the poem itself is too emotional” (Geng, 2019: p. 252).

“Translators usually do not have the power to select manuscripts, and they generally do not actively request the right to select manuscripts. They often accept manuscripts selected or edited by Chinese editors according to the arrangement and occasionally discuss and resolve disputes”, “However, in actual work, Chinese editors seem to have more power, they have the right to choose and modify the original text, while English editors have no right to choose or modify the original text” (Zheng, 2021: p. 39). There are larger sponsors on top of the sponsors. There is the CFLPA on top of the CL Press, the State Council on top of the CFLPA, and the State Council implements the national will. Even Yang Xianyi, who runs the *Panda Books*, may not always be able to achieve his wish when there are conflicts with the leaders of the CFLPA in selecting materials.

3.3. The Writer of *Horqin*

Malqinhu is a famous Mongolian writer in China and the founder of Chinese prairie literature. His works have won many awards. He is proficient in both Mongolian and Chinese, and directly writes in Chinese. The Chinese script is just what Malqinhu thought in Mongolian, avoids the “erosion” of the original text by the “second translation” from ethnic minorities to Chinese and then to foreign languages, greatly facilitating the translation work of Chinese and foreign translators who are not familiar with Mongolian.

Malqinhu’s writing coincides with the era when political and power values were at the core of China at that time. “Ethnic minority writers are the objects of unity and assistance in New China, and their works focus on the improvement of the lives of ethnic minorities, becoming an important creative team that praises the leadership of the Communist Party” (Zheng, 2021: p. 81). Like many ethnic minority writers of the same period, Malqinhu’s works truly reflect the historical fate and real life of the brotherly nation in China, expressing their hopes and aspirations. His famous novel *On the Horqin Grassland*, published in *People’s Literature* in 1952, was commented as “writing new themes, new lives, new characters, reflecting the advanced forces in real life, and educating people with new ethics and new moral spirit” (Li, 2021), which has received a good response in the literary walk. The following year, the translation was published in the spring issue of *Chinese Literature*.

In 1963, Lao She wrote an inscription for Malqinhu’s work that “As a Chollima of the literary circle, Malqinhu created impressing stories. With a description

of splendid landscape, his works are a combination of both agricultural and nomadic features”.

In 1957, *Chinese Literature* published Malqinhu's *By the Shanding River* (《善丁河畔》).

In December 1959, *The Lost*.

In August 1979, *Slogging Across the Deep Snow*.

In February 1981, *The Story of a Living Buddha*.

.....

Among the numerous ethnic literature works, Inner Mongolian ones boarded the cross sea express ship of *Chinese Literature* and participated in the overall composition of Chinese literature with a considerable translation volume from ethnic literature works, spreading abroad. “The number of translated and introduced works of Mongolian, Tibetan and Uygur nationalities is in the forefront, of which the number of Mongolian literature works is the largest, 67 in total, accounting for 26.69%”, “For example, Mongolian literature has the largest number of translated and introduced works, because after the founding of the People's Republic of China, the Mongolian writers' team has grown rapidly, and the Mongolian writers' team represented by Na Saiyinchaoctu (纳·赛音朝克图), Ba Bulinbehe (巴·布林贝赫), Malqinhu (玛拉沁夫), Aosider (敖德斯尔), Li Zhun (李准), Zaragahu (扎拉嘎胡), Pengsike (朋斯克), Ankechinhu (安柯钦夫), Chaoktunarin (超克图纳仁), etc. has grown rapidly, becoming the leader of minority literature creation in this period” (Wang & Luo, 2022). From the last century to this century, time has witnessed the enduring power of Malqinhu's works.

4. “Truth-Seeking-Utility-Attaining” of Horqin's Overseas Dissemination

4.1. Truth-Seeking on the Dissemination Statistics

In China, Guangxi Ethnic Publishing House published the *Stories of Chinese Ethnic Minorities* in 2010, including Malqinhu's *On the Horqin Grassland*, which was adapted by Ye Fu, compiled by the Lu Jun and Huang Rongmian, and painted by Chen Jian into a comic book named *Heroes on the Grassland* in Zhuang language.

Researchers from Guizhou University have found that “143 works of 34 writers from 14 ethnic minorities have been translated into Japanese, and the publication time of the translations is mostly concentrated in the 1980s and 1990s, totaling 90 works, accounting for 63% of all the translations. This indicates that Japan has sparked a wave of translation of works by ethnic minority writers during this period” (Fan & Wang, 2019). Among them, Malqinhu's work was translated and introduced by Kosaku Nagata (永田耕作) in 1984, Published by Chaoyang Publishing House (朝阳出版社), titled *The Latest Collection of Chinese Short Stories* (《ひなっ子：最新中国短篇小说集：首のこぶ》); in 1988, translated and introduced by Sinologist Eiji Makita (牧田英二) from Waseda

University, who has long been engaged in the translation research of ethnic minority literary works in China, it was published by Cangcang Publishing House (苍苍社) and titled *Quarterly Chinese Modern Novel 1 (6): Love That Burns on a Summer's Night* (《季刊中国现代小说 1(6): 爱--夏の夜に燃焼す》). In addition, “Eiji Makita launched a column titled ‘Chinese Minority Writers’ on NHK Radio’s Chinese Language Lecture in Japan to introduce contemporary Chinese minority writers” (Zhu, 2009), which includes Malqinhu.

The German sinologist Irmtraud Fessen Henjes and others wrote *Erkundungen 16 chinesische Erzähler*, which was published by Volk und Welt Press in Berlin in 1984, which included Mongolian writer Malqinhu’s *Die Geschichte eines Lebenden Buddha*. This collection aims to “provide readers with a vivid overview of contemporary Chinese short narrative prose and the current situation of life in China since the 1940s through the novels of sixteen Chinese writers” (Sun & Gao, 2020).

In the English-speaking world (United States, United Kingdom, Canada, Australia, Ireland, New Zealand), five collections of novels containing works by Malqinhu have been published (Table 6).

According to Xia Weihong (2022), *Love That Burns on a Summer's Night* has a total of 53 in libraries worldwide, of which the English speaking world is 49, ranking 22nd; The total number of libraries in the global collection of *On the Horqin Grassland* is 40, among which the English speaking world is 27, ranking 32nd. “About 80.3% of these translations did not receive feedback or comments from readers” (Xia, 2020: p. 148). Unfortunately, Malqinhu’s works are among

Table 6. Publishing Situation of *Horqin* in English-speaking countries.

Year	Publishing House	Name of the Novel Collection	Name of the Selected Work
1954	Foreign Language Press	<i>Registration and other stories</i> (《登记及其他故事》)	<i>On the Horqin Grassland</i>
1961	Foreign Language Press	<i>Sowing the Clouds</i> (《耕云记》)	<i>The Road</i>
1984	China Literature Press	<i>Chinese Stories from the Fifties</i> (《中国五十年代小说》)	<i>Long Distance Runner</i> <i>Slogging Across the Deep Snow</i> <i>The Story of a Living Buddha</i> <i>The Earth</i> <i>Long Distance Runner</i> <i>Women Basketball Player No.6</i>
1988	China Literature Press	<i>On the Horqin Grassland</i> (《科尔沁草原的人们》)	<i>The Song</i> <i>The Road</i> <i>Lost</i> <i>A Visit to “Slave Village”</i> <i>On the Horqin Grassland</i> <i>Love That Burns on a Summer's Night</i> <i>The Green Meadow</i>
1990	China Literature Press	<i>Love That Burns on a Summer's Night</i> (《爱，在夏夜里燃烧》)	<i>Love That Burns on a Summer's Night</i>

the majority of ethnic minority works that have no feedback.

4.2. Utility-Attaining on the Dissemination Problems

There are too few foreign books and periodicals about China before 1980s. Existing literary works really cannot reflect new reality of China and its people. At that time in addition to cultural exchange, our translation activities also have a top priority task, which is to break the blockade of the West and showcase a new image of China to the world.

The *Chinese Literature* and *Panda Books* are indeed important windows, but the publicity activities carried out by the CFLPA with a lot of effort have gradually lost their position. “British sinologist believes that ‘from its establishment to the end of the 20th century, the country did not benefit greatly from the Foreign Language Press. The reasons include the mediocre selection of translation materials, the lack of attention to target readers in translation works, and the mediocre quality of translation works’” (Cited by Tan & Xin, 2017).

Indeed, the poor sales of both the *Panda Books* and the English version of *Chinese Literature* are undeniable facts. With the retirement of the older generation of editors and translators, and frequent reassignment of new staff, added the low salaries of translators, in the 1990s, it was difficult for the CFLPA to establish a team of fully composed and proficient Chinese and English editors and translators. Under the impact of market economy, the state also requires CFLPA to be responsible for their profits and losses. In addition to economic development and technological progress, as well as the popularization of the internet and new media, the channels for understanding China and Chinese literature are no longer limited to a single paper journal. The CL Press, which was not well prepared for marketization, ultimately faced a series of impacts and unfortunately out of fashion.

There are basically two factors that influence the dissemination and acceptance of Chinese minority literature. Firstly, ethnic minority literary discourse serves political interpretation. At that time, the novel images created among ethnic minority groups were “typical of typical, hero of hero”, and the positions of the characters were either good or bad. Secondly, the mainstream poetics worked. What we think is good may not necessarily be accepted by others, which is closely related to the aesthetic taste and reading habits of readers in the target country. Taking Malqinhu’s novels as an example, from the perspective of Chinese people today, they are literary works, historical and cultural readings, and guides to regional customs. But at that time, most of the western world used these ethnic minority literary works as historical evidence, hoping to uncover the image of the Inner Mongolia they imagined. Even those who read such books for literary purposes are only sinologists, scholars, and students engaged in literary research in universities or research institutes, and the audience is not widespread.

As a multi-ethnic country, the story connotation reflected in ethnic minority literature is a powerful portrayal of the strong leadership and solid political

achievements of New China. Translating ethnic minority literature works into foreign languages is conducive to building a new national image of China. In July 2009, the State Council held a national conference on ethnic minority cultural work and issued the *Several Opinions of the State Council on Further Prosperity and Development of Ethnic Minority Cultural Undertakings*, proposing guiding opinions: To create a batch of high-quality ethnic minority cultural exchanges with foreign countries, consolidate existing brands of ethnic minority cultural exchanges with foreign countries, and further enhance the international influence of ethnic minority culture. The promotion of ethnic minority culture has gained new popularity, which should be seized as a new growth point.

5. Conclusion

From the English translations of *Horqin*, it can be concluded that relatively famous translators strive to be “utility-attaining” to the greatest extent on the basis of the source texts and making it easier for foreign readers to understand China; new translators tend to be more “truth-seeking”, with unlimited translation capacity and order that are close to the source text, fully preserving the cultural characteristics of ethnic minorities and the integrity of the author’s narration. The underlying reasons and motivations behind different translators are closely related to their own translation concepts, strategies, political positions, and external social factors.

A planned national translation behavior is a window for foreign countries to understand Chinese culture, face up to China’s image, and share China’s wisdom. It is of great significance for China to establish its international status and enhance cultural confidence and national soft power. In this process, both the market and the state’s assistance are indispensable. There are some key points to solve the problems: clarifying the essence of going-out and respecting objective laws, paying attention to market factors and cultivating market thinking mode, strengthening cross-border cooperation and exploring cooperation models, and delving into the information age to discover additional value.

The translation and introduction of Chinese ethnic minority literary works is an unstoppable and continuous process, and the translation and introduction of ethnic minority literature to foreign countries deserves more attention.

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