
1. Introduction

This chapter is an introduction. This chapter mainly introduces the research background, why to choose this topic, the theoretical and practical significance of the research, the research methods and the framework of the thesis.

1.1 Research Background

Since 1979, when *The Field of Life and Death* translated by Howard Goldblatt, it has rarely been discussed by scholars. Many scholars have studied the novel from different angles but few have studied its English translation. And few scholars discuss the translation value in *The Field of Life and Death* from the perspective of female narratology and culturology. The innovation of this paper lies in the interpretation of Howard Goldblatt's translation strategies from the perspective of conceptual blending theory, with a view to promoting Chinese excellent literary works to the world.

The Field of Life and Death depicts the story of the entire village. All the people are the protagonists. The book is filled with sickness, hunger, plague, and the death of aging. The first hundred pages show that the peasants lived like cows and horses under the oppression of nature, disease, and poverty. The last thirty pages show the tragic living conditions of the northeastern peasants and the national consciousness and resistance that gradually awakened under the shackles of the Japanese. Prior to this, there were also novels on the theme of the war in the literary world, but Hsiao Hung's *The Field of Life and Death* was the leader in sales. This book is widely regarded as the representative work of Hsiao Hung.

Hsiao Hung (1911-1942) was born in a feudal landlord family. Hsiao Hung likes literature and painting. After graduating from the community college, he transferred to the army and was sent to Taiwan. At the age of 22, she published "*Abandoned Children*" and officially embarked on a literary journey. After the 20-year-old dissolution of marriage, he met Xiao Jun and lived with him in a difficult situation. At the age of 27, she remarried and soon began to fight against the disease. In 1942, she died at the Queen Mary Hospital in Hong Kong. Under the support of Mr. Lu Xun, Hsiao Hung's work *The Field of Life and Death* quickly became popular. In this way, Hsiao Hung was crowned the title of "Anti-Japanese

writer". Mr. Lu Xun praised her. "She is the most promising of our female writers. Hsiao Hung's literary history is only ten years, leaving outstanding works such as "*The Field of Life and Death*", "*Hulan River Biography*" and "*Ma Bole*". Product "*The Field of Life and Death*" contains grief for the suffering people, appeals for national liberation, and enlightenment for the numb soul. Hsiao Hung's exquisite writing can clearly penetrate everyone's mind. Its perspective is everywhere. When you see a dying woman rolling over in her bed, crawling with maggots, all the way up to her unconscious body, it is deeply worrying for anyone. This is Hsiao Hung's words and our power of understanding. She has a pure and sincere heart and never gives up. She has the courage to go beyond the ordinary, the courage and perseverance not to compromise others' aesthetics. The dead are dead, the living have to plan how to live. Hsiao Hung's novels have extraordinary stylistic language, poetry, frankness and nature. Her works are more self-narrative. She did not conform to the common rules of writing, but she used a very strange language to describe what she knew. Hsiao Hung's extraordinary language use is not only fresh and strange, but also straightforward and natural. Her creation gets rid of the narrow class theory and has her own mature literary view, which is also the important premise for Hsiao Hung to become an excellent writer.

Howard Goldblatt (1939—) was born in the Jewish family of the middle class in the United States. He did not learn in public schools and had poor academic performance. At the age of 26, he met his first wife in Taiwan. He returned to China to pursue a master's degree. He then received his Ph.D. from Indiana University and began studying Chinese literature. Judging from the life experience of the two people, Goldblatt and Hsiao Hung have very few things in common. They are not only different in gender and nationality, but also have different ages and different life experiences. Hsiao Hung is in a modern China with a low female status and is subject to feudal ethics everywhere. During the War of Resistance Against Japanese Aggression, she was still in a difficult situation and persisted in her creation with enthusiasm. Goldblatt's childhood was spent in the Second World War. The youth was not bound by tradition and had a rebellious spirit. He spent nothing to do all the time and even drunk. In summary, the cultural background and writing context of the two are far from each other, and the only link that can hold them together is Chinese literature. The common pursuit of literary

aesthetics draws the distance between them. Goldblatt is both a loyal reader of Hsiao Hung and a successful translator of Hsiao Hung's works. Therefore, the relationship between the two is not only the aesthetic relationship between the reader and the author, but also the aesthetic relationship between the translator and the author. It is precisely because of the differences in cultural background and growth environment, coupled with the time and space distance and gender differences, Goldblatt can objectively and fairly evaluate Hsiao Hung from a long-distance aesthetic perspective, without being disturbed by the political environment. At the same time, as a Western scholar, Goldblatt also has a global vision. In his *"Hsiao Hung Biography"*, he compares Hsiao Hung's works with contemporary Western works, which makes Hsiao Hung's works have a certain world vision. Going smoothly into the hearts of Western readers. In English-speaking countries, "If you have read a Chinese novel (English translation) published in the past 20 years, it may be translated by Goldblatt." Through his own efforts and translation, Goldblatt has set up a bridge of cultural communication between Western readers and Chinese literature. Its translation also promoted the spread of Chinese literature and culture in Western English-speaking countries. Goldblatt was born in California in 1939. He obtained a bachelor's degree from Long Beach State College in 1961, a master's degree from San Francisco State University in 1971, and a doctorate in Chinese literature from Indiana University in 1974. For nearly 40 years, Goldblatt has been engaged in the teaching, research and translation of Chinese literature. Because of his efforts, the English translations of the novels of Chinese writers such as Ba Jin, Lao She, and Mo Yan were published in English-speaking countries. His Chinese short stories translated and published are countless. With the translation of Goldblatt, the works of many writers in modern China are rewarded internationally. On October 11, 2012, Mo Yan won the Nobel Prize in Literature for his work *"Frog"*. Because Goldblatt's translation is slightly marginalized, scholars in Western English-speaking countries have limited research on Goldblatt's translation and translation thoughts, and lack of in-depth and systematic research on Ge translation. Different from the West, the domestic study of translation of Goldblatt is prosperous. The number of related journal articles in Goldblatt's translation has basically increased before 2012, but the fluctuations are not big. However, since Mo Yan won the

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