

Research on the Translation Strategies of Onomatopoeic and Hieroglyphic Characters in Literary Works

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ABSTRACT

Onomatopoeic and hieroglyphic characters are important features of Japanese used in literary works. When analyzing the translation of Japanese onomatopoeic and hieroglyphic characters, it is necessary to follow the basic principles of dynamic reciprocity, sort out the “variable translation characteristics” of the localization and use translation techniques flexibly to solve the special words in Japanese literary works. It can be clearly found that most onomatopoeic and hieroglyphic characters are used to describe some characters’ voices, shapes, actions, etc., so as to set off the specific images of the characters and strengthen the reader’s sense of substitution. It is necessary to classify and translate onomatopoeic and hieroglyphic characters into Chinese one by one to fully translate the entire book.

Keywords: *Japanese onomatopoeic and hieroglyphic characters, literary works, translation strategies*

1. INTRODUCTION

When Japanese onomatopoeic and hieroglyphic characters are translated into Chinese, most of them are represented by onomatopoeia. It is necessary to use translation skills reasonably according to the characteristics of onomatopoeic and hieroglyphic characters, in-depth inquiry and analysis, and summary and induction methods to facilitate the revision of later translations. From the actual investigation, it is found that it has a small number of words, lacks system and overall planning. Therefore, in the translation of some literary works, there are often inconsistencies. Translators can use dictionaries or electronic Japanese libraries to comprehensively analyze and integrate them, and complete the translation tasks well. This article will take many literary works as examples to carry out in-depth exploration and analysis to understand the translation methods.

2. PRINCIPLES OF THE TRANSLATION OF ONOMATOPOEIA IN LITERARY WORKS

From the perspective of language, onomatopoeia is mainly used to describe the sound or the character. Moreover, The Japanese onomatopoeia belongs to the onomatopoeia and hieroglyphic in the Chinese system.

For example, snow falling, she hopped home. For literary works with character stories or narrative series, the central point of the whole shows the connotation. Therefore, for translators, it is an important task to elaborate the specific meaning expressed in onomatopoeia accurately in detail, so that readers can directly understand the spirit and thoughts, which will also directly determine the quality of the translation. The translator must follow the basic principles of faithfulness, expressiveness and elegance, and focus on the characteristics of Japanese to normalize the onomatopoeic words, reproduce the meaning of the original text, and improve the quality. At the same time, the translator should always convert the text from the form and structure according to the focus of dynamic equivalence, so as to maximize the equality between the original and the translated text and avoid changes. In addition, within the specified word limits, it needs to ensure that the author’s emotional thoughts, so that readers understand as soon as possible. In view of the current literary creation environment, it is necessary to comprehensively analyze the part of speech and structure of onomatopoeia, and try to elaborate with concise and comprehensive localized language. Only under these two conditions can the translation truly achieve the excellent and complete effect.

3. THE CHARACTERISTICS AND CLASSIFICATION OF JAPANESE ONOMATOPOEIA

Specifically, Japanese onomatopoeic and hieroglyphic characters are mainly used to describe the sounds and shapes of some special things. They belong to the special part of speech system with diversified characteristics, and they are widely used in various Japanese literary works. From a quantitative point of view, different from Chinese onomatopoeic and hieroglyphic characters, there are many special words like Japanese, which are basically reflected in any literature or comics. It was found from the Internet that some Japanese linguists and scholars have come to compile the "Dictionary of Onomatopoeic and Hieroglyphic Characters", which contains 5647 onomatopoeic and hieroglyphic characters, among which 2000-3000 are Japanese. However, there is no specific mimetic word group in the Chinese system, and the number of onomatopoeic words similar to Japanese is relatively small. From "Xinhua Dictionary 4th", there are nearly 58 onomatopoeic words. From the comparative analysis of Japanese and Chinese systems, Japanese onomatopoeic and hieroglyphic characters contain a wide range of connotations, which cover the rich and delicate language emotion of the speaker. According to "A Brief Analysis of Japanese Onomatopoeic and Hieroglyphic Characters", translators need to explore and analyze onomatopoeic and hieroglyphic characters from multiple perspectives such as phonetics, vocabulary, rhetoric, grammar, language structure, and styles, and point out the main features of Japanese onomatopoeic and hieroglyphic characters and show strong emotional color. At the same time, these words can also indirectly express a variety of voices such as love, praise, dislike, abuse, contempt, and so on. In terms of formal characteristics, most of the Japanese onomatopoeia and hieroglyphic are expressed in the form of repetition. In addition, it also has obvious characteristics, and the same syllable can be expressed in multiple ways.

The classification of Japanese onomatopoeia is generally divided into onomatopoeia and hieroglyphic in the academic circle. Onomatopoeia is also divided into three types, including non-biological state, biological state, character psychological state, etc. In general, the onomatopoeia of Japanese plays an important role in the whole language system. It is necessary to analyze the structure changes of onomatopoeia from multiple perspectives and improve the accuracy.

4. TRANSLATION OF ONOMATOPOEIA AND HIEROGLYPHIC IN LITERARY WORKS

4.1 Face Up to the Structure and Accurately Translate Literary Works

To translate Japanese literature into Chinese, it is necessary to analyze the difficulties of onomatopoeia and master the correct translation methods. In the process of Japanese translation of various works, there are still some misunderstandings, which also leads to the errors of speech types and directly affects the whole article. It is also caused by the lack of onomatopoeia in the Chinese system. Referring to the standard Japanese language structure, there are 98 onomatopoeic words, 1055 hieroglyphic words and 768 onomatopoeic and hieroglyphic characters. However, only 425 are included in The Dictionary of Chinese onomatopoeia and pictographs, occupy a relatively small number, which makes it difficult to find equivalent words to express some contents in translation. If the traditional literal translation method is adopted, it will be difficult to translate some of the Japanese literary works with strong Japanese color words, which also brings limitations to the Chinese translation of onomatopoeic and hieroglyphic characters. In order to break the limitations and constraints of the bilingual system, translators need to face up to the structure of Japanese onomatopoeia, correctly apply translation strategies, and reproduce the connotation and meaning of the original. Among them, variable translation, borrowed translation, and interpretation are the most commonly used, and translators need to use them flexibly to improve the translation quality.

The Japanese literary novel *On and Off* involves part of the entry of onomatopoeia. For example, ばたばたしました、筆がぼろぼろ転がって、目をぱちぱちさせていました。In the translation of these special columns, the translator should first understand the structure and form of Japanese, refer to the electronic dictionary or network software and improve the accuracy. If the onomatopoeic and hieroglyphic characters are translated into Chinese, it means running around, pens rumbling on the table and blinking. In addition, translators can also adopt the means according to the localization of the language. Considering the particularity of the two languages, it is necessary to adapt to the real life and translate effectively. For example, some Japanese literary works involve the sound form of "Ding Er er", which is pronounced "Bulululu", and the Chinese is "hubbub" or "jingle Bell". For readers who have not been exposed to Japanese, they can make quick associations. Therefore, when translating onomatopoeia, it should start from the

sound of objects, recall the existence in real life, deepen understanding, popularize the language, enhance the flavor of life, and give the translation the soul.

4.2 Strengthen the Chinese Translation of Japanese Onomatopoeia Expression

Onomatopoeic and hieroglyphic characters in the Japanese system can be transformed into onomatopoeia in Chinese. The two are similar in syllable structure. Therefore, literal translation can be used to express the key content. At the same time, the nature of Japanese onomatopoeia and syllable structure have the characteristics of equality, and they are generally directly translated into adjectives, adverbs, verb phrases, idiomatic sentences and so on. Since there are no perfectly matched mimic words in Chinese, it is necessary to annotate and explain in advance to avoid misunderstandings. In some classic texts, some translators will skillfully use four-character idioms to translate, that is, use Chinese four-character idioms to translate Japanese onomatopoeic and hieroglyphic characters. This translation method can bring readers closer to the work. A certain sense of intimacy is generated, and the emotional communication between the reader and the text is closer, and to a large extent the ultimate translation effect is achieved. From the collection of onomatopoeic and hieroglyphic characters, the main types are ABAB, AABB and so on. 多くの質問が相次いだ in some literary works is used to describe crowds. In the Japanese-Chinese Dictionary, it is interpreted as continuity.

For example, in the translation of Japanese literature "Izu Dancer", comprehensive analysis is required. First, the onomatopoeic words in the text should be integrated and classified for later specific translation. <つたり usually means tired, and it needs to compare the original to avoid deviation. The translation of そつと言いました、しゅうと言いながら馬を軽く打ちました、だあ、と言いました can use similar words and the translator should be united front part of the text according to the style. The above few onomatopoeic and hieroglyphic characters can be translated as speak quietly, shoo and beat the horse lightly. After that, the translator can import the entire translation into the computer software, scan all aspects, find grammatical errors in time, solve them effectively, and ensure the quality.

4.3 Analyze the Characteristics and Translate Text Correctly

When officially translating Japanese literary works, the translator must first understand the characteristics

of the foreign culture, and flexibly use the various translation methods centering on the author's central idea, and fully display the meaning of the original work and connotation, convey the translation to more readers, and demonstrate the charm and value of literary works. At the same time, translators need to follow the concepts of dynamic equivalence and domestication with words of equal meaning to ensure vocabulary equivalence. Nowadays, the vocabulary of Chinese onomatopoeia is severely lacking. How to reproduce the Japanese literary works has become the focus of translation with a bearing on the meaning of life. Therefore, for two-way language translation, it is necessary to use various vocabulary cleverly, add some modal particles appropriately, improve the lack of text and onomatopoeia and mimic words, and strengthen the smooth expression.

Higashino Keigo's *A Journey in the White Night* covers a variety of onomatopoeia parts of speech, so it is difficult to translate. For ぐるっと回って、ジャラジャラジャラジャラン、キックキックキック野原に出ました, the translator can first interpret word by word, then connect them one by one, and combine them according to the Japanese grammatical structure to form a complete sentence. Then, the translation should be submitted to the editor for a second review to determine whether there are any errors. If so, the translator needs to modify and improve "bypassing the river, the purser of meow, squeaking loudly and coming to the field with creak" to ensure the correctness. Finally, the translation is converted into an e-book and imported into a digital library. The computer system will automatically detect and print the inspection report. The translator can analyze in detail and improve the content of the translation.

5. CONCLUSION

Onomatopoeic and hieroglyphic characters are one of the main features of Japanese, which are frequently used in daily life. It is necessary to explore the nature and characteristics of Japanese onomatopoeia, compare the characteristics of Japanese Chinese translation, and determine the direction. Among them, "variable translation, borrowing translation and interpreting translation" are the main translation strategies. Translators should expound the characteristics of literary works from multiple perspectives, follow the characteristics and principles of onomatopoeia, consider the translation method from the perspective of dictionaries and readers, grasp the author's intention, and translate literary works in an orderly manner.

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