



On Foreignization's Contribution to Spreading Chinese Language and Culture in Pearl S. Buck's *All Men Are Brothers*

Wu Shaoming

Foreign Languages College, Inner Mongolia University, Hohhot, China

Correspondence: 737660132@qq.com

Abstract: Nowadays, “Spreading China’s voice and telling Chinese stories” is a trend and the translation involving Chinese cultural publicity becomes a focus of domestic translation work. The use of foreignization strategy is conducive to the export of source language and culture. With the cultural turn of translation, especially in translation involving cultural factors, foreignization plays an increasingly important role in translation. As one of the four classics, *Shui Hu Zhuan* is publicly regarded as a masterpiece with great achievement both in the Chinese “good fellow” culture and typical Chinese language features. Amid translation versions of this book, Pearl S. Buck’s *All Men Are Brothers* is highly praised for spreading Chinese language and culture with foreignization strategy. Typical cases are chosen from *Shui Hu Zhuan* and its translation *All Men Are Brothers* to research foreignization strategy’s contribution to spreading Chinese language and culture abroad.

Keywords: foreignization strategy’s role, *Shui Hu Zhuan*, *All Men Are Brothers*, Chinese cultural translation for international publicity

1. Introduction

Promoting international publicity of Chinese language and culture is an important national strategy. It is in response to the call of President Xi in current era—“telling Chinese story, and spreading Chinese voice”. Foreignization translation is conducive to the export of the source language and culture, achieving the purpose of cultural communication. In the process of Chinese-English translation, it is of great significance to increase the use of foreignization strategy to maintain the independence of Chinese culture and export Chinese language and culture^[2]. *Shui Hu Zhuan* is one of the four classics that Chinese people are familiar with, which has the characteristics of traditional Chinese language, vividly tells Chinese wonderful folklore, and shows the chivalrous spirit of the Lianshan heroes. Amid translation versions of this book, Pearl S. Buck’s *All Men Are Brothers* is highly praised for its spreading Chinese language and culture abroad, with the foreignization strategy. The original intention of Pearl S. Buck is to introduce Chinese classics to the West, and she hopes to retain the unique expression and writing habits of ancient Chinese language, as well as the strong characteristics of traditional Chinese culture^[3]. To achieve this goal, the most effective and convenient translation strategy is the foreignization strategy^[4].

2. Literature Review

In recent years, China has gradually moved to the center of the international stage with increasing international influence, “Telling Chinese stories well, spreading Chinese voices well, and building a international discourse system that integrates both Chinese and international countries” have become one of the topics and research hotpots of the communication and translation circles in China, which asks for new standards and requirements for international publicity^{[2][24]}. In the 30th group study session of the Political Bureau of the 19th CPC Central Committee, President Xi remarked that “to strengthen our international communication capacity, it is important to tell genuine and engaging stories, make our voice heard, and present an accurate, multidimensional and panoramic image of China”^[1]. Translation is one of the important ways to build cultural perception, national image and international relations^[17]. Under the background of globalization, any form of international publicity work is inseparable from international publicity translation. The translation in this field is closely related to the building of translation discourse system with Chinese characteristics, and this translation discourse system is an important part and an channel of building the international discourse system with Chinese characteristics^{[15][16][25]}.

The translation of international publicity aims to make the world fully understand China. In the new era, translation research should integrate into the national strategy, and actively undertake the international publicity translation research programs that serve the national strategy^[15]. Promoting Chinese culture to go global becomes a focus of domestic translation work. Although contemporary Chinese translation theories have achieved initial results^[18], Zhang^[19] & He^[20] & Jiang^[22] proposed that Chinese cultural publicity demands its own translation theory, but now, the

[Received 15 April 2023; Accepted 05 May 2023; Published (online) 30 June 2023]



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translation of Chinese cultural publicity lacks its own theoretical support. Therefore, building Chinese own translation theory and discourse system is our focus now, and there is a long way to go. The study on Pearl S. Buck's *All Men Are Brothers*, belongs to the study on the publicity translation of Chinese language and culture in the category of international publicity translation. Its purpose is to enhance the communication power of Chinese language and culture and promote Chinese language and culture to go global. This study is closely related to the current advocacy of "telling Chinese stories well, spreading Chinese voice well, and building a international discourse system that integrates both Chinese and international countries"^[24].

Since language and culture are so closely related, translators must pay full attention to the role of cultural context if they want to achieve success in cross-language and cross-cultural communication^[5], while, when it comes to culture-related translation, two translation strategies, domestication and foreignization have to be discussed because they are very important in this field. The foreignization strategy was formally put forward at a very early time. The German philosopher Friedrich Schleiermacher proposed that there were only two ways to translate: The translator make the reader toward the author-or make the author toward the readers. In *The Translator's Invisibility* (1995), Venuti further defined these two strategies, namely domestication strategy and foreignization strategy. Venuti^[6] proposed that "either the translator leaves the author in peace and moves the reader toward the author; or he leaves the reader in peace as much as possible and moves the author toward the reader".

Domestically, domestication and foreignization have been researched frequently. Concerning clear classification of their nature, before 2014, some tend to take domestication and foreignization as translation methods, while some think they are translation strategies. Until 2014, Xiong proposed that in translation circle, the misuse and inconsistency of terminology have caused much adverse effect to the development of translation both domestically and abroad. And he thought that domestication and foreignization should be strictly classified as strategies. Foreignization refers to "author-oriented", while domestication means "reader-oriented". The advantage of foreignization lies in enriching target language expression with the expression features and cultural symbol of the source text, providing exotic flavor to target readers to promote cultural communication, and resisting cultural hegemony. While its only disadvantage is making the translated text lack of readability, not idiomatic. And under foreignization strategy, there are zero translation, transliteration, word for word translation and literal translation methods^[4].

Regarding the function of and relation between them, domestication and foreignization are dialectical, not completely opposite, they have both their own strength and weakness, and are often used together to supplement each other^{[4][9][26]}.

Liang^[9] believes that domestication is mainly manifested in language level, while foreignization should be maximized in culture level. Domestication follows the norms of the target language, so it is easy to understand and accept, while foreignization preserves the strangeness of the original text, which makes the translated text exotic and accordingly it plays a role of enriching target language expression and promoting the cultural exchange^{[4][7]}. Therefore, we should use foreignization to deal with cultural content as much as possible and seek necessary help from domestication in form level. In this era of globalization, with the rapid development of China, Chinese culture and foreignization translation have gradually been accepted by Western readers, and foreignization strategy will play an increasingly important role in cross-cultural translation^{[9][27]}. Now, translation is undergoing a cultural shift, which aims to enhance the communication between different cultures. Zhong proposed that in the translation with the purpose of culture export, foreignization translation is very popular. In Chinese-English translation, the foreignization strategy should be adopted as much as possible to carry out equal dialogue between cultures, which plays an important role in the export of Chinese culture^[2]. Although domestication strategy was always dominant, in the literary translation of 21st century, foreignization strategy will gradually occupy a dominant position, especially when the text they want to translate has a high cultural connotation^{[8][27]}.

Shui Hu Zhuan is one of the Chinese classical works, and in this book the folk stories represented by the *Shui Hu* culture and the language characteristics of the Song and Yuan Dynasties attract the attention of readers domestically and abroad. Pearl S. Buck was the first to translate *Shui Hu Zhuan* into English version. Her great achievement about writing and translating China is inseparable from her double cultural backgrounds. She was a great admirer of Chinese literature, especially Chinese fiction. Her exposure to Chinese culture and literature since she was young, enabled her to see Chinese writing and translation differently with the western tradition. Her complete impression of Chinese novels, make her could understand and appreciate their unique artistic charm. She found that Chinese novels grew and developed in China's own cultural soil, and their content and artistic features were inevitably restricted by various Chinese cultural factors. Amid all the classical Chinese novels, she likes *Shui Hu Zhuan* the most. She spent four years (from 1927 to 1932) translating the full text of the seventy-first edition of *Shui Hu Zhuan*, the earliest full English translation. The translation, published simultaneously in New York and London in 1933 under the title "*All Men Are Brothers*", was a hit at that time, and it still remains popular today, which greatly help Chinese language and culture going global. For Pearl S. Buck, it is her only mission to let the West know a more authentic China.

Zhao^[28] made a conclusion for recent studies about Pearl S. Buck's *All Men Are Brothers*. And he concluded that, there are different comments on Pearl S. Buck's *All Men Are Brothers*. Some scholars criticized Pearl Buck's translation, for instance, Lu Xun criticized the translation of the title in 1933, Qian Gechuan discussed the mistranslation in this book. Zhong Mingguo criticized *All Men Are Brothers* built a distorted and distinctly devalued image of China. While, some scholars defended Pearl's translation, for example, Ma Hongjun demonstrated the

rationality of Pearl's "mistranlation". Zhang Zhiqiang et al., based on the Post-colonial Translation Theory, pointed out that Pearl S. Buck's *All Men Are Brothers* is of great significance to the elimination of Western cultural hegemony and the entry of contemporary Chinese language and culture into the world.

Translator's purpose determine translation strategy, method and language style. To be faithful to *Shui Hu Zhuan* and fully embody the linguistic features and cultural connotations of source text is Pearl S. Buck's first principle. She wrote in the foreword to *All Men Are Brothers* that "the content and style of the translation are naturally formed, so the translation text should be as faithful as possible to the original text and reproduce the language style and connotation of the original text, so that readers can feel like reading the original text"^[12]. For this reason, she tries her best to choose "literal translation under the foreignization strategy"^[4], an abnormally faithful translation strategy^[11]. To show Chinese language features and ways of thinking more accurately, she abandoned the standard English expression but used Chinese language style. Wilss^[10] pointed out: "If a translation reviewer wants to evaluate a translator objectively, he must understand the translator's translation purpose and various considerations, instead of only from the level of language".

In my opinion, the great popularity of *All Men Are Brothers* in the whole world can fully justify the use of foreignization in this book is very successful and Pearl S. Buck's foreignization strategy has successfully played a great role in the international publicity of Chinese language and culture. But some people only living in sole Chinese cultural environment, argue that Pearl's translation strategy belongs to abusive foreignization, so that foreign people cannot understand the text. Whether foreigners can understand it or not should depend on foreigners' feedback and actual spreading effect. It is widely acknowledged that foreignization strategy plays a crucial role in spreading Chinese language and culture abroad^{[2][3][4][6][7][9][22][26][27][28]}. And what we should do is strive to immerse in the study of Chinese and western language and culture, trying to be a person like Pearl with multiple cultural environment, knowing exact degree of foreignization is the most appropriate.

Different translation text and translation aims decide strategies. The author proposes that, in most culture-related C-E translation, as long as with the aim of spreading Chinese language and culture abroad, we should bravely take foreignization strategy a dominant solution, and when necessary seek help from domestication in language forms, which also comforts to the "proper flexibility of international publicity translation"^{[20][23]}. Furthermore, as a Chinese, we should insist on our position of cultural confidence and should not excessively conform to western expression habits and discourse system. Lastly, with tens of years of Chinese language and culture going global, many foreigners have become a Zhongguotong (a person who are very familiar with China), there is no need to comply with their expression habits; otherwise, they will lose a chance to learn Chinese language and culture.

3. The Positive Role of foreignization Strategy in spreading Chinese language and culture

Based on the literature above, It is widely acknowledged that foreignization strategy plays a crucial role in spreading Chinese language and culture abroad^{[2][3][4][6][7][9][22][26][27][28]}. This paper, is mainly to specifically clarify how foreignization strategy works in Pearl's *All Men Are Brothers* to spread Chinese language and culture abroad. This is an enrichment for the *Shui Hu Zhuan* related study. It also belongs to the category of Chinese language and culture publicity translation, which is of great significance to enrich and improve the discourse system of international publicity translation with Chinese characteristics, and further "tell Chinese stories well, spread Chinese voices, and build and perfect China's international discourse system". The author will specifically study foreignization's positive roles in spreading Chinese language and culture in Pearl S. Buck's *All Men Are Brothers*, from the following three aspects: firstly, foreignization strategy meets the requirement of "faithfulness" in translation standards. Secondly, foreignization in Chinese-English translation can better satisfy Westerners' curiosity to understand China. Thirdly, the use of foreignization in Chinese-English translation can enrich English language expression.

3.1 Meeting the Requirement of "Faithfulness" in Translation Standards

In accordance with Yan Fu's translation standards of "faithfulness, expressiveness and elegance", "faithfulness" is the first one. Although many scholars in the translation field are controversial about the standards of "faithfulness, expressiveness and elegance". But the standard of "faithfulness" is basically agreed upon. "Faithfulness" means that translation should faithfully reflect the original information of the text, which includes all information like content, language style, and the cultural information. Therefore, foreignization strategy is one of the most effective ways of seeking information-fidelity in translation.

Firstly, regarding foreignization's positive role in conveying cultural information of the original text, two typical idioms in *Shui Hu Zhuan* are illustrated. The first one is "表壮不如里壮" (施耐庵 487), Pearl S. Buck translated it as "Outside strength is not so great as inner strength" (Pearl 280). According to Xiong^[4], literal translation refers that lexical meaning and rhetorical meaning of source text have to be kept, but allow proper change in lexical and syntax structure. Through literal translation method, original lexical meaning and rhetorical meaning of "表壮" (outside strength) and "里壮" (inner strength) have both been maintained. For another example, "这酒好生有气力" (施耐庵 462), was literally translated as "There is strength to this wine!" (Pearl 263). The logic contained in the translation of "气力" (strength) is the same as last one. Idiom is an important embodiment of a culture, and *Shui Hu Zhuan* is a classic in Chinese literature works, full of traditional Chinese idioms. The foreignization strategy was adopted to

preserve the original cultural feature contained. The translation faithfully conveys the cultural information of the original text and conforms to the translation criterion of “faithfulness”, so it is a successful translation. Secondly, Pearl S. Buck also faithfully maintains the Chinese language features of the original text. See a typical example below:

Example 1:

施:话说宋江因躲一杯酒, 去净手了, 转出廊下来, 跣了火锨柄, 引得那汉焦躁, 跳将起来, 就欲要打宋江。(施耐庵 453)

Pearl: Sung Chiang, because he had drunk a cup too much of wine, had gone out to relieve himself, and he had walked under the porch and stumbled over the handle of a shovelful of coals, and incurred the wrath of a certain fellow, who leaped up and made as if to strike Sung Chiang. (Pearl 261)

Analysis: Generally speaking, English is a static language with only one core verb and multiple nouns or non-predicate structures, while Chinese is a dynamic language with multiple verbs^[4]. Accordingly, the underlined words “躲”, “去”, “转”, “出”, “跣”, “跳” and “打” should all be translated as noun structures, reflecting the static features of English sentence patterns. However, here Pearl correspondingly translated all the Chinese verbs one by one, through the word-for-word translation method^[4] under foreignization strategy to maintain the language features of Chinese sentences as much as possible (According to Xiong, word-for-word translation method is different from literal translation method, the former method can not make any grammatical change.). Due to the foreignization strategy, Pearl S. Buck faithfully maintains the Chinese language style and cultural feature of the original text, which meets the requirement of “Faithfulness” in translation Standards.

3.2. Satisfying Westerners’ Curiosity to Understand China

China is one of the four ancient civilizations with a history of over five thousand years. As a representative of Oriental civilization, Chinese culture has great differences with Western culture. Historically, China has been known by Westerners as an amazing country, so they have a strong interest in Chinese culture. Now, with the rapid development of China, more and more foreigners are eager to learn about Chinese culture. Foreignization strategy in C-E translation can satisfy foreigners’ curiosity to understand China. In addition, target readers want to feel a foreign culture different from their own in reading the translation text, so they are eager to feel the exotic atmosphere. If the domestication strategy had been much adopted in translation, the differences between Chinese and Western cultures would have been erased, and the opportunity to publicize Chinese culture would have also been lost. Examples from Pearl S. Buck’s *All Men Are Brothers* are illustrated below.

Firstly, as for the 108 heroes’ nicknames, Pearl S. Buck adopted foreignization strategy: The Opportune Rain (及时雨), The Leopard Headed (豹子头), The Fire In The Thunder Clap (霹雳火), He Whom No Obstacle Can Stay (没遮拦), White Stripe In The Waves (浪里白条), Flea On A Drum (鼓上蚤). These nicknames of “good fellows” selected above are all translated by the literal translation method under foreignization strategy^[4], the lexical and rhetorical meanings of source text are retained at the same time. In this way, target reader’s curiosity and interest for Chinese “good fellow” culture are greatly spurred and meanwhile promote the spreading of Chinese culture abroad. Secondly, two typical Chinese idioms are selected as follows:

Example 1:

施:那妇人笑道: “怎地这般颠倒说? 常言道: ‘人无刚骨, 安身不牢。’奴家平生快性, 看不得这般三答不回头, 四答和身转的人。”(施耐庵 469)

Pearl: But that woman laughed and said, “Why do you speak by opposites like this? It is ever said, ‘If a man’s bones are not hard, he cannot live long in one place. As for me, my nature has been swift since I was born, and I cannot bear to look on this sort of slow man who thrice called, does not so much as move his head and even the fourth time scarcely turns himself about somewhat.’” (Pearl 272)

Example 2:

施:那妇人在里面喃喃呐呐的骂道: “却也好! 人只道一个亲兄弟做都头, 怎地养活了哥嫂, 却不知反来嚼咬人! 正是‘花木瓜, 空好看’。你搬了去, 倒谢天地, 且得冤家离眼前。”(施耐庵 486)

Pearl: People outside are saying how an officer can support his brother and brother’s wife, but they do not know it is the other way about and that he bites and injures us. Truly it is a quince that looks full ripe, but is empty within. Yes, and if you move away I shall thank Heaven and earth and then my enemy will be far from my sight!” (Pearl 278)

Analysis: “三答不回头, 四答和身转” is used to describe the weak and slow people, here towards Wu The Elder. However, with the literal translation method, it is translated by Pearl as “this sort of slow man who thrice called, does not so much as move his head and even the fourth time scarcely turns himself about somewhat”. The lexical and rhetorical meanings of the source text like “三答”, “四答”, “不回头”, “和身转” are all maintained, providing a precious chance for target readers to experience and understand Chinese idioms and the weakness and slowness of Wu the Elder based on the cultural context. “花木瓜, 空好看” is also a typical Chinese idiom, and it is literally translated as “Truly it is a quince that looks full ripe, but is empty within”. Thus, lexical and rhetorical meanings of the source text “木瓜外满内空” (a quince that looks seemingly full, but is empty within actually) have been retained, and the vivid Chinese cultural image have tremendously attracted foreigners’ curiosity.

3.3 Enriching English Expression

Foreignization strategy can greatly enrich English language expressions^{[4][7]}, here, the author will illustrate it from two aspects, enriching lexical expressions and sentence expression of target language.

Firstly, foreignization strategy can enrich lexical expressions of target language. Pearl S. Buck uses the foreignization strategy to retain the language style and word formation of Chinese in the translation, which greatly enriches the English lexical expression. For example, when translating weapon names without equivalent word in English, she used “whirling knives” to translate “滚刀” (hob) and “firebomb” to translate “火炮” (artillery). This is to describe these weapons according to Chinese expression habits, but the target language readers can also understand the appearance of the weapons through association. The translation method for these two weapon names above is called word for word translation method^[4]. For other examples, She used “good fellow” to translate “好汉” (hero), an application of the literal translation method^[4]. “谢天地” (施耐庵 486) was translated as “thank Heaven and earth” (Pearl 278) with literal translation method^[4] and specially the first letter of “Heaven” is capitalized, demonstrating people’s very worship towards the Heaven. Recently, we can find that many foreigners have already known Chinese worship to Heaven, and often say the words “xie tian xie di” (thank Heaven and earth), in comparison to their belief to “God”. “江湖上” (施耐庵 459), actually means in society in terms of rhetorical meaning. But here, to maintain lexical and rhetorical meaning of source text, Pearl translated it as “on river and lake” (Pearl 263), with the literal translation method^[4]. These years, “jiang hu shang” (on river and lake) has been known and spoken by many foreigners who are familiar with Chinese language and culture. So these Chinese words have been very popular to many foreigners and accordingly enrich English lexical expression, to some extent.

Secondly, foreignization strategy can enrich sentence expression of target language. Pearl’s translation not only retains the lexical expression style of Chinese, but the characteristics of Chinese sentences, which is a good way to enrich the expression of English sentences. Due to completely different cultural and historical environment, there are obvious differences in structure between Chinese and English sentences. However, the foreignization strategy adopted by Pearl plainly expresses the Chinese language characteristics in the translation text. Pearl retained the sentence structure of the original text, which is a typical English translation with Chinese sentence structure. She retains the description of actions, and even the word order of the source text. Two typical examples are followed.

Example 3:

施:武松缚了包裹, 拴了梢棒要行, 柴进又治酒食送路。武松穿了一领新衲红绸袄, 戴着个白范阳毡笠儿, 背上包裹, 提了杆棒, 相辞了便行。(施耐庵 457)

Pearl: Then Wu Song tied up his bundle and he caught into the rope his club. And Ch’ai Chin gave him a parting feast, and Wu Song wore a new red silk, quilted, padded coat and he wore a hat of sheepskin and he shouldered his bundle and took up his club and thought to say farewell and go on his way. (Pearl 262)

Example 4:

施:次日早起来, 打火吃了饭, 还了房钱, 拴束包裹, 提了梢棒, 便走上路。(施耐庵 459)

Pearl: The next morning he rose and lighted the stove and ate his breakfast and paid for his room, tied up his bundle, took up his club, and then went on his way. (Pearl 262)

4. Analysis: According to idiomatic or standard English sentence feature, the underlined Chinese verbs from Example 3 and 4 should be translated as noun or non-predicate structure, so as to conform to the static features of English language^[14]. However, here through foreignization strategy, Pearl literally translated them as corresponding English verbs from beginning to end, maintaining the sentence features of Chinese as much as possible. This practice enriches English sentence patterns and also get an effect of describing an agile and impulsive Wu Song character. Additionally, generally speaking, some word or constituent order has to be changed when translating Chinese to English. But, here Pearl wants to retain Chinese sentence structure, and this is in line with the foreignization principle of “author-oriented”^[4]. Thus, based on the analysis above, Pearl’s foreignization strategy in *All Men Are Brothers* not only makes target readers understand Chinese language characteristics retained, but also greatly enriches the language expression of the target language.

Concluding Remark

Cultural publicity is a kind of cross-cultural communication, which requires three steps: the first step is to faithfully maintain the original language and culture feature in translation, that is to achieve “faithfulness”. The second step is to attract curiosity of target readers, making them curious about Chinese language and culture and glad to accept. The third step is that target readers are willing to absorb and use the “exotic part” in everyday life. Only finishing the three steps above, can we say that the spreading process of language and culture is completed. At that time, Pearl’s original intention was to translate these folk stories originally. However, it is not difficult to find that, there exist certain disadvantage in foreignization strategy itself, making the translated text lack of readability, not idiomatic^[4]. While, from the perspective of translation aim of Pearl, her translation is a success, and gets a terrific result in spreading Chinese language and culture abroad. Thus, we can draw a conclusion that, the foreignization strategy in C-E translation can greatly promote the spreading of Chinese language and culture and we can use foreignization strategy as a dominant strategy in translation involving cultural factors, seek necessary assistance from domestication strategy in

language form^[9], especially the Chinese classics with strong cultural feature like *Shui Hu Zhuan*. But when facing other types of international publicity texts, we have to seek more assistance from domestication strategy in language form. For example, the author once encountered a culture-loaded word “风水”, the author translated it as “the Fengshui theory, a kind of Taoist theory in ancient China”, with the method of transliteration plus annotation, so that foreigners can easily comprehend Chinese cultural image and connotation. This method is a typical combination of foreignization and domestication, which has worked well in translation and publicity. This conclusion can provide certain reference for our cultural publicity translation, and further contribute to the building of translation discourse system with Chinese characteristics, and even the international discourse system with Chinese characteristics.

Acknowledgements: First of all, I would like to express my sincere gratitude to related translators for their dedication in this field, making me have the opportunity to stand on “the shoulders of giants” to study translation. Secondly, I would like to thank my supervisor, Zhang Hongmei for her guidance and care during my postgraduate study, and all my teachers from Inner Mongolia University for helping me build a systematic structure about translation. Thirdly, I would like to thank this journal for giving me precious opportunity to publish my views on translation theory and practice. Knowledge is infinite. With strong interest in translation, I will continue to make efforts to make my own contribution to the building of China’s international discourse system in the new era.

about the author: Wu Shaoming (1995-), male, a MTI student, Inner Mongolia University, 2021. He is interested in interpreting and translation studies and has won many awards in interpreting and translation competitions. He has also participated in many interpreting practice like Xianling Mausoleum guide interpreting practice.

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