Beyond the Discourse Limitations of "Locality" Discourse: A Discussion on the English Translation and International Communication Strategy of Guangxi Poetry

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Abstract: In the cultural exchange between the Guangxi Zhuang Autonomous Region and the West, Western culture has always been in a dominant position, under whose influence, local culture in Guangxi has gradually lost the right to express itself. Guangxi poetry contains rich Guangxi ethnic culture. In today's world dominated by Western culture, how to ensure the international dissemination of Guangxi poetry transcends the discourse limitations of "locality" while preserving its own ethnic culture and avoiding losing its true discourse appeal is an urgent problem that needs to be solved.

Keywords: Guangxi Poetry; English Translation; International Communication; Transknowletology

1. Introduction

While leading the economic globalization, the western developed countries are also imperceptibly leading the process of cultural globalization [1], which not only does not bring about the diversified development of global culture, but also continues to accelerate the assimilation process dominated by Western values, further consolidating the Western culture's hegemony in the world. Dominated by the hegemony of cultural imperialism, the weak culture completely loses the right to express its demands and becomes "an alien who is constantly damaged or even insulted" [2]. As the only coastal province in Western China and an important gateway for the organic connection of the "belt and road initiative", Guangxi, with unique geographical location and rich cultural resources, plays an irreplaceable role in foreign exchange and cooperation. Guangxi poetry is the essence of the excellent traditional culture of Zhuang nationality, but due to its long-term backward history, it has been marginalized in the current world cultural pattern, facing the difficult situation of saving itself from subjugation. The way of self-help is not a simple publicity, but lies in how to transcend the limitations of "locality" discourse, retain the "national character" in poetry as much as possible, make the people around the world better accept and reconstruct the discourse power of Zhuang poetry. Through some specific examples of English translation of Guangxi poetry, this paper discusses what translation strategies should be adopted by translators to get rid of the inherent discourse limitations of "locality", reproduce the nationality and cosmopolitanism of the source language in the target language discourse system, reconstruct the discourse power of the

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source language, and make the audience of target language accept the translation to the maximum extent.

2. Aphasia in Guangxi Poetry

According to Mr. Cao Shunqing's insights into aphasia, an academician of the European Academy of Sciences and arts, with the increasingly frequent cultural and ideological exchanges between China and the west, under the impact of the strong Western culture, China's own cultural system has been severely challenged in terms of speaking methods, conceptual categories, and discourse rules; With the advent of the era of globalization, "Aphasia" has gradually evolved into a large-scale discourse debate in the context of cross civilization, which not only involves literature, but also extends to various art categories, and even the entire humanities [3]. In this case, poetry is no exception. As the essence of Guangxi's excellent traditional culture, Guangxi poetry contains Guangxi's unique customs, natural scenery and products, and thus has a strong Guangxi style, besides which Guangxi poets' concern for the country, society and people's livelihood is also integrated into the creation of Guangxi poems. This patriotism is the strong spiritual support and national will of the Chinese nation formed in thousands of years. The development of Guangxi poetry, to some extent, is a condensed history of Guangxi's history, humanities and social development. For a long time, Guangxi poetry has been at the edge of the world cultural landscape, and is a neglected existence of "aphasia" in the world cultural pattern, which is mainly reflected in the following two aspects.

(1) Lack of discourse power to express themselves.

For a long time, the influence of Guangxi Culture in the pattern of Chinese culture has been relatively weak, and Guangxi poetry is in a weak position ignored. In the era of globalization dominated by western strong culture, "the culture of weak ethnic groups is increasingly being assimilated by confrontation", which can only "serve as a dumping ground for unconditionally accepting strong cultural products", in which case the lack of international discourse share and the acquisition and loss of the right to speak are directly related to "whether speeches can continue, whether what is said is true, and whether the objects of communication are in an equal position". However, with the loss of discourse power, Guangxi poetry has lost the voice and autonomy to express its true demands, to utilize its own words to express positions and requirements, and to spread Guangxi culture to the world.

(2) Ignored, doubted and looked down upon by the world's mainstream culture.

Nowadays, the voices of various strong cultures are often filled in the world cultural circle, while Guangxi poetry and other Chinese excellent traditional culture are rarely paid attention to in the world context. Due to their strong position and cultural isolation, the strong people's attitude towards the other's culture is inevitably filled with spiritual superiority, more inclined to the "weird and attractive" exotic style of the weak culture in their own eyes, while they ignore, doubt or even misread the excellent side of the weak culture, and regard the weak culture as a potential competitor. Coupled with the particularity of language and the difficulty of translation of culture, Guangxi poetry in a weak position is bound to lose the right to speak,

fall into the plight of external communication, and become a silent "aphasia" patient in the world culture.

3. The "Locality" and "Cosmopolitism" in International Communication

Under the cultural assimilation and strong cultural hegemony centered on the western developed countries, some translators only pay attention to the acceptance of the target language readers, ignore the problem of nationality, blindly imitate and transplant, making their own discourse power quietly lost. This seemingly successful communication activity only satisfies the aesthetic taste of the target language readers, does not achieve the ideal of equal "dialogue" in essence, but causes the foreign readers to have more misunderstandings about the culture behind the source language. In recent years, with the upsurge of the revival of traditional culture becoming intense, more and more translators take the cultural revival as their own responsibility, regard rebuilding national cultural self-confidence and reconstructing cultural discourse right as important cultural self-help strategies, but they inevitably go to the other extreme, namely, taking a strong "locality thinking" when carrying out international communication activities.

Local thinking refers to the process of communication that centers to some extent on self-expression, using self-sufficient storytelling or viewpoint exposition as a means, occasionally driven by psychological urgency, eager to change the cognition and attitude of others. Local thinking leads translators to selectively screen local culture, presenting an almost perfect media image to the world, and spreading culture to the globe with a persuasive attitude. However, "attempting to make the world accept their own values or rules unilaterally is inherently unethical" [4]. As a matter of fact, such a high level of "national sentiment" makes other cultures feel fearful, gradually drifting away from the original purpose of dissemination.

Transknowletology (proposed by a scholar named Yang Feng from Shanghai Jiao Tong University) believe that knowledge is essentially a local knowledge generated from human experience, experimentation, and practical activities, while culture is the human knowledge and experience accumulated over a long period of time in a certain place. Therefore, "culture belongs to knowledge in essence because of the accumulation and purpose of knowledge" [5], and has the characteristic of "locality". Since ancient times, as the most basic medium of communication, translation has migrated culture from one place to another, in which case cultures between different cultural circles have either influenced each other, erupted into conflicts, or even triggered wars. In the process of cultural dissemination, local culture also evolves beyond global culture, such as Christian culture, Islamic culture, etc, the key issue of which is whether culture can gain global recognition, namely the "content and validity of dissemination" [6]. At the same time, translation is endowed with two aspects of global significance: the first is the "global evolution" of local culture, while the second is the "equal dialogue" among local cultures [7]. Dialogue is the light of reason and a "good medicine" for resolving various conflicts and contradictions. Only by truly achieving equal dialogue can various cultures "transcend their love for conflict and gradually move towards a 'human community' of mutual trust, equal consultation, and resource sharing" [8]. Under the complex

global cultural trends, how to promote the evolution of local culture towards global culture is an urgent issue that needs to be addressed in international communication activities.

4. Strategies for the C-E Translation of Chinese Poetry and Its International Communication

The external dissemination of Guangxi poetry not only aims to convey the textual information in the poetry faithfully and accurately to the greatest extent possible, but also strives to convey the cultural ideas, religious philosophy, historical and cultural information contained in the poetry to the target language audience in an appropriate manner, without causing the phenomenon of "aphasia" during the process of language conversion. The translation production principle of "seeking knowledge through truth, establishing righteousness through goodness, and writing with beauty" proposed by "Transknowletology" undoubtedly provides a new perspective for contemporary translation theoretical research and practice.

4.1 Seeking Knowledge through Truth

"Seeking knowledge through truth" refers to the factual level of cross linguistic knowledge transfer, which requires the "consistency among ontological facts, logical facts, and discourse facts" [9]. This not only involves the "fidelity" in traditional translation studies, but also pursues equal dialogue among different local languages and cultures. Since translation is an equal dialogue of different knowledge carried by different languages, the heterogeneity between the two parties cannot be erased in the translation process. Only in this way can a truly interactive and mutually beneficial dialogue pattern be achieved. In literary works, all "different" factors will constitute different levels of "heterogeneity", which possesses the characteristics different from the target language and culture, society and politics, called "heterogeneity" [10]. The standard of "seeking knowledge through truth" is to study and choose appropriate translation methods and strategies in the context of the target language, find appropriate discourse forms, faithfully reproduce the "heterogeneity" in Guangxi poetry, and promote the acceptance of culture by the target language audience. Although the traditional principle of "faithfulness" is inherently idealistic and relative, the primary task of translators is still to restore cultural knowledge as much as possible in another language environment [11], while ensuring the acceptance of the target language audience and facilitating the transformation of local culture into global culture. The heterogeneity in Guangxi poetry is composed of beautiful and interesting cultural images, reflecting the unique thinking, social culture, and way of life of the local people. According to its expressive function, imagery can be divided into descriptive, symbolic, and allusion types.

4.1.1 Descriptive Imagery

Descriptive imagery is the most commonly utilized cultural imagery in Guangxi poetry, and Guangxi poets are adept at using objects and scenes to enhance the emotions and artistic conception of poetry, such as Zheng Xianfu's "Lingyan" and "Xiangshu" in the poem "Mooring in Yangcheng on Qingming Day to Reminisce about My Previous Trip and Occasionally Feeling Something", and Wang Zheng's "Binglv" in the poem "Spring Light". This type of imagery is the poet's pure description of the real world and does not create a

sense of cultural isolation for the target language audience. Therefore, when conducting its C-E translation, translators only need to use literal translation methods to vividly reproduce the scenes depicted in the original poem. In addition, most of the descriptive imagery in Guangxi poetry is closely related to national culture and cannot be easily understood and accepted by the target language audience. It may even lead to psychological resistance in the target language audience's identification. Here is illustrated by Wang Zheng's "Spring Light".

Example 1: 天意未谙人事惜，东风开落任繁枝。

Translated Text: Heaven knows little about the pities on earth; Just spring wind observes branches thrive and wilt.

Analysis: The imagery of the "east wind" that appears in spring is unique. In China, Dongfeng refers to warm winds blowing from the eastern coast. In British culture, the cultural concept corresponding to China's "east wind" is "west wind", and the east wind in Britain is a cold wind blowing from the northern part of the European continent, far from China's "east wind", so it cannot be simply translated as "east wind". If the target language is tampered with as "west wind" to gain the recognition of the target language readers, it is based on an unequal dialogue between the two cultures, placing the target language culture above the culture of the native language. The tampering with the original poem implies an excessive abuse of the translator's subjectivity and discourse power. Since the "spring wind" and "east wind" are essentially consistent, there must be syndactyly between the two in terms of language and culture. "Spring wind" can not only restore the "heterogeneity" of the national culture in the target language, but also be closer to the target language readers and gain acceptance and recognition.

4.1.2 Symbolic Imagery

Symbolic imagery is to express special meanings via special objects, which contain specific cultural and historical connotations, allowing readers to obtain the same or similar emotions and associations. If the translation is simply literal translation, it is actively giving up the culture attached to the language. Here, this article provides an example of Zhu Qi's "September 10th to Tongzhou" to illustrate:

Example 2: 已矣谢故人，吾将侣鸥鹭。

Translated Text: Farewell to old friends, I will journey with footloose egrets and herons.

Analysis: The "鸥鹭" is a common symbolic image in poetry, symbolizing a free and leisurely attitude towards life. Translating it as "footprint egrets and heroes" is to demonstrate the connection between "鸥鹭" and "freedom" through the form of "connotation + surface meaning", basically reproducing the symbolic meaning of "鸥鹭". In essence, the focus of translating symbolic imagery is not on the methods of symbol and form conversion, but on whether the translator can accurately grasp the cultural core within it. The characteristic of poetry is ambiguity, which means uncertainty. The meaning of symbolic images is often uncertain, in which case there can be different interpretations as the emotions and background of poetry change. Translators ought to subjectively understand the translated content, exert their subjectivity, and flexibly adapt based on their own understanding of the original text.

4.1.3 Allusion Type Imagery

The allusion type imagery is an imagery that contains allusions, characterized by simplicity, conciseness, and rich connotations, which is the most culturally rich imagery in Guangxi poetry. Allusions are not untranslatable and cannot be omitted or untranslated at will. However, if they are added one by one, it may appear structurally imbalanced in the refined form of poetry. Hence, when translating important allusions in poetry, the translator needs to "use concise language to supplement the cultural information hidden behind them" [12]. Here is an example of Zheng Xianfu's "Sending the Compilation of Zeng Zhitan to the Capital in August of Bingshen".

Example 3：临流自笑私窥镜，帽影鞭丝别是秋。

Translated Text：By the river clear as a mirror, I look myself with laughs; In another autumn, I travel with a whip and hat.

Analysis: The term "帽影鞭丝" uses the allusion of "鞭丝帽影", which first appeared in Lu You's lyric "Qi Tian Le · Zuo Mian Dao Zhong". Later, the idiom "鞭丝帽影" was used to refer to travel. This study attempts to translate it as "travel with a whip and hat" and reconstruct the language structure of "鞭丝帽影" in the translation, retaining the image while downplaying the meaningless words, namely, "shadow" and "silk", which not only effectively reduces the reading burden on the target language audience but also preserves the deep meaning of the image.

The principle of "seeking knowledge through truth" is neither mechanical nor inflexible. It is not limited to a specific translation method, but requires translators to exert their subjectivity, adopt an equal translation attitude, and fully consider and balance the discourse power and reception effect of the source language on the basis of not damaging its discourse power and being accepted by other cultures. It aims to achieve the best expression effect of the translated work without any constraints, and adopts various translation methods reasonably according to different situations, thereby promoting the evolution of local culture towards global culture. This is also the responsibility and obligation of contemporary translators.

4.2 Establishing Righteousness through Goodness

"Establishing righteousness through goodness" refers to the "emotional appropriateness" of cross linguistic knowledge transfer at the value level, which concerns the rationality and legitimacy of cross linguistic knowledge transfer. If the standard of "seeking knowledge through truth" is a requirement for translators' sense of responsibility, then "establishing righteousness through goodness" is a requirement for translators from an ethical perspective. Cross cultural communication means that two different cultures interact with each other in a complex environment of collision, entanglement, conflict, and fusion. Therefore, translators consciously hold what purpose for external communication and what impact it will have on other cultures, which is related to the "justice" and "legitimacy" of translation activities. In the translation and dissemination activities of Guangxi poetry, translators spread Guangxi poetry to other cultures, reconstructing the discourse power of the source language discourse in the target language discourse by manipulating the conversion activities of discourse symbols and discourse forms. Its purpose is not to enslave and damage the culture of other countries to gain global discourse hegemony, but to establish the discourse power of Guangxi culture in other

languages and realize the discourse demands of Guangxi ethnic culture in other languages; It aims to liberate Guangxi culture from the "Western cultural hegemony" that has been under long-term constraints, and regain the lost voice and discourse power; It is intended to ensure the sustainable development and innovation of Guangxi culture, preserve inherent and core cultural characteristics, and avoid the weak and declining Guangxi culture being assimilated by Western culture in the process of cultural globalization. This is a principle that must be established at the beginning of translation activities and must ensure the consistent implementation of translation and communication activities. Therefore, the starting point and foothold of translation and communication activities are to pursue "dialogue", transcend "locality" thinking based upon equality, respect, and coexistence of diversity, and share cultural and emotional values with others in translation and communication activities.

The standard of "establishing righteousness through goodness" is not limited to the relationship between the translator and the culture of others, but the relationship between the translator and the original work should also be filled with "goodwill". A translator is not a faithful "servant" of the original work, cannot follow the footsteps of the original author step by step, let alone a violent "conqueror" of the original work who arbitrarily deletes and modifies the original work according to his or her own ideas. Translators and the original works should have the right of "equal dialogue". If, because Guangxi poetry is in the blank stage of few translators, a translator puts himself or herself in the position of a "pioneer", places Guangxi poetry in the subordinate position of "inferior", does not go through strict research and deliberation, relies on his or her "unique opinions" to modify the words of the original poetry, and changes the poetry belonging to the original poet into his or her own poetry, then such behavior is undoubtedly contrary to the justice of translation. However, if the translator completely loses his or her subjective consciousness and blindly obeys the original poet or target language readers, the translation will lose its flexibility and the translator will easily fall into the trap of "cultural centralism" or "western centralism". In translation, the ideal relationship between the translator and the poets in Guangxi should be "meeting friends with poetry", and the poet is the translator's "friend", while the translator reads the original poem in an equal posture, immersive and happy. When dealing with Guangxi poetry, the translator should hold a sharing attitude of "appreciating both rare and precious works", and be active and willing to share the poetry and its valuable culture with the world. It can be said that the translator's "goodness" lies in treating every role in the translation activities such as the original poet, the original poem, the target language audience and the other's culture with an unassuming and impartial attitude. In the context of globalization, to successfully disseminate Guangxi poetry to the world, translators should always maintain goodwill, abandon the "locality" thinking, advocate the equal relationship between ethnic groups, national cultures, translators and the original, always adhere to the "dialogue" thinking beyond the "confrontation" and "hegemony" thinking, and conform to the concept of equality, openness and mutual benefit. Translators should promote mutual understanding in the world through equal exchanges, reconstruct the discourse power of the original language anchored in equal dialogue, and strive to get rid of the tragic situation of "aphasia" in an open, interactive and mutually beneficial cultural pattern.

4.3 Conveying Aesthetic Feelings in Translation

"Conveying aesthetic feelings in translation" refers to the "unity of knowledge and practice" of cross language knowledge transfer at the behavioral level, and measures the "ideological enlightenment and life constructiveness" of cultural knowledge for the target society. The "cosmopolitanism" premise of local culture is to be recognized and accepted by the target society, which requires that local culture must have a positive impact on the latter. Guangxi has a long history and diverse cultures. Why does this study only choose the cultural symbols of Guangxi poetry instead of others as the object of international communication?

First, Guangxi poetry is rich in artistic beauty. Poetry, as the "pearl on the crown of literature", has inherent advantages in aesthetic perception. Guangxi poetry is not only elegant in language, diverse in style, but also exciting and awesome in content. It shows readers a landscape with strong Guangxi characteristics, just like the Lijiang River described by Meng Jingquan, a poet in Guangxi, which is as soul stirring as the Lijiang River, bringing intuitive artistic impression and beautiful enjoyment to readers.

Second, Guangxi poetry is full of humanistic beauty. Although there are huge differences in cultural values among different nations, countries and groups due to natural environment, historical process and other factors, there is still a "limited consensus" among all mankind. Guangxi poetry contains the great love feelings of Guangxi poets for the country, society and family. These feelings are not only the personal feelings of Guangxi poets, but also the common spiritual value of all mankind, which helps to promote the evolution of Guangxi poetry from "locality" to "cosmopolitanism". Translation is a kind of artistic creation, which is inseparable from the unremitting pursuit of "truth", "goodness" and "beauty". The harmonious sharing, appreciation and conversation among world cultures are inseparable from translation. Mr. Fei Xiaotong once said: "Achieving one's own goal yields gratification, lending a hand to consummate others' goal doubles satisfaction; Goals of self and others can be unified, thus the world can be harmonized. In translation, the translator should not only retain the "heterogeneity" of the original poem and reconstruct the discourse power of the original language, but also bring positive aesthetic enjoyment to the target language readers and the target language culture, and finally achieve the ideal state of "rotating without hindering each other" of world culture.

5. The Foreign Communication Strategy of Guangxi Poetry

In 1948, an American scholar Harold Lasswell first proposed the five basic elements of the communication process, and arranged them in a certain structural order, forming a process model later known as the "Five W Model" or "Lasswell Program" [13], as shown in figure 1. The five "W" are the first letters of five interrogative pronouns in English, namely: "who" says "what" "in which channel" "to whom" "with what effect" [14].

Algorithm

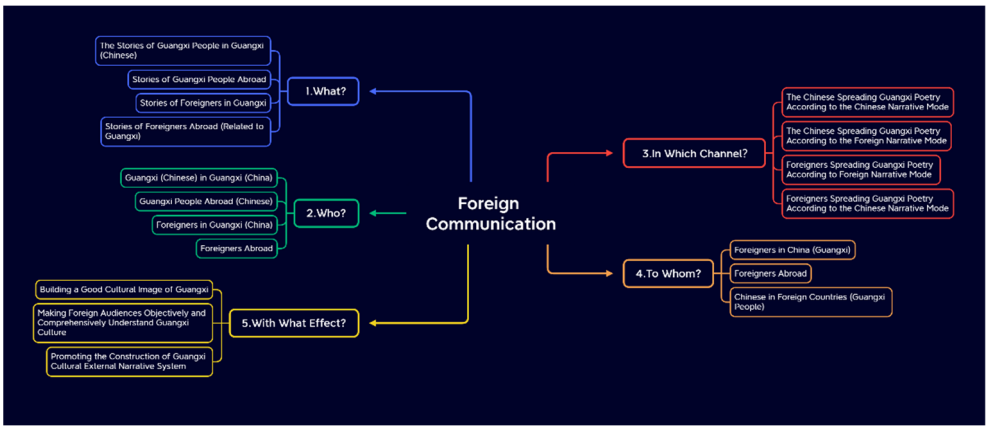

Figure 1: "Five W Model"

6. Conclusions

Guangxi poetry, one of the important representatives of Guangxi culture, is broad and profound, with high artistic charm. However, when Guangxi poetry embarked on a foreign journey, it became silent and was ignored by foreign societies. When exploring the countermeasures for the international dissemination of Guangxi poetry, translators must be aware of the huge differences among cultures, and recognize that the international dissemination is not a simple activity of symbol transformation and form transformation, but involves the gains and losses of the rights and interests of both the national culture and the other culture. In the process of translating poetry from Guangxi into English, translators may adopt the three translation production principles advocated by transknowletology, namely "seeking knowledge through truth", "establishing meaning through goodness", and "conveying aesthetic feelings in translation", to guide translation practice and effectively improve the quality of the translation. In the process of international communication, a translator is by no means an unconscious individual. Instead, he or she must give full play to his or her subjectivity, regard himself or herself as a cultural communicator, break through the limitations of "locality" thinking, and promote the evolution of the source language culture to the "world culture" based on respecting the target language culture and reconstructing the discourse power of the source language culture to seek the harmonious coexistence between national cultures. Only in this way can Guangxi poetry regain its vitality in a foreign land and continuously promote its dissemination and acceptance in the West and even the whole world.

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