

A Study on British Translator Anna Holmwood's Translation of Contemporary Chinese Literature from the Perspective of International Sinology

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Abstract

Anna Holmwood, a famous British translator, has long been devoted to the translation and promotion of contemporary Chinese literature, and has made remarkable contributions to the international communication of Chinese literature into the English language literature context. Based on Holmwood's translated works of contemporary Chinese literature, Holmwood's view of translation can be analyzed and explored in terms of selection of original works, translation strategy and translator's subjectivity. Taking Holmwood's translation of Chinese literature as an example, the experience of orientation towards the publication market in the communication region and conforming to the reading and aesthetic habits of the targeted readers can be drawn from, which will be beneficial for the further promotion of the communication of Chinese literature overseas, and form a historical reference to translator studies and Chinese literature translation studies on the communication of excellent Chinese literary works in the context of international sinology.

Keywords: Anna Holmwood, contemporary Chinese literature, translation, international sinology

1. Introduction

In the New Era, the whole world is in a period of great development and fast change, the international cultural ecosystem is becoming increasingly complex and volatile, and the status and key role of culture is overwhelmingly prominent in the competition for comprehensive national power. Literature is an important part of Chinese culture and a spiritual treasure of the Chinese nation, conveying positive cultural connotations of the Chinese nation. Nowadays, in the context of the national strategy of promoting Chinese culture abroad, how to promote the translation and international communication of Chinese literature has ushered in a research upsurge. Throughout the history of Chinese literary translation, many overseas translators have devoted themselves to the translation career and even the study of Sinology with their perseverance and enthusiasm, promoting Chinese culture and literature into the literary markets in the rest of world. As a result, the attention paid to overseas translators by the experts and scholars in the relevant fields has been increasing day by day.

The United Kingdom has constantly been a crucial region for the international exchanges and cooperation between China and the other parts of world. As a medium for British public and scholars to understand the true history and the status quo of modern China, contemporary Chinese literature plays an important role. It is also significant to the construction of international image of China. In the process of Chinese contemporary literature entering the English-speaking world and learning from the world's excellent literature, the contribution of British translator Anna Holmwood has been wonderfully realized. The first English translation of Jin Yong's masterpiece *Legends of the Condor Heroes* (whose Chinese original version is known as *Shediao Yingxiong Zhuan*) was published in the UK in 2018, with a overwhelming market response and a highlighted discussion in the international publishing field. The translated works of *Legends of the Condor Heroes* has become an obvious model for the international communication of contemporary Chinese literature, which is inextricably linked to the translation and promotion practices conducted by one of the key translator of the book, Anna Holmwood (whose Chinese name is known as 郝玉青, Hao Yuqing). At present, the domestic and international academic research on Anna Holmwood's translation of contemporary Chinese literature mainly focuses on the subtext of the translated book, the shaping of characters' images, translation strategies, etc. The study on Anna Holmwood's view of Chinese literature translation and promotion of Chinese literature translation as a whole needs to be further deepened, in order to provide a historical perspective for the future research of overseas translators and the translation of Chinese

literature, showing the responsible and powerful image of China and facilitating the international dissemination of Chinese culture.

2. Anna Holmwood's Translation of Contemporary Chinese Literature

Anna Holmwood grew up in a cross-cultural family background, with an English father and a Swedish mother. Growing up in England, she studied English from a very young age. She studied history at Oxford University, followed by a year majored in Chinese or Mandarin, and then studied at Taiwan Normal University and Peking University in China. Anna Holmwood received Master Degree in the major of Modern Chinese from the University of Oxford and Master Degree in Chinese Literature from the University of London. As one of the first students of the British Centre for Literary Translation at the University of East Anglia, Anna Holmwood was given the opportunity to study and work with Nicky Harman, a renowned British translator, for six months. She learned a lot from this experience and has decided to choose to translation of literary as part of her career.

Anna Holmwood's first contemporary full-length novel was *Under the Hawthorn Tree*, written by Chinese-American author Ai Mi and published by Virago in January 2012. She has done translation of a number of short stories as well as. English translation of Swedish novels is also part of her daily routine. Anna Holmwood is very optimistic about the prospects of Chinese martial arts novels in the English book market. Translating Jin Yong's *Legend of the Condor Heroes* series of martial arts novels has been the most difficult challenge for her so far. In literary translation, Anna Holmwood believes that the translator's responsibility is to create new dialogues and stimulate new interests and discussions, as the release of one translated work may lead to the translation and introduction of more related works to satisfy different readers' tastes in other countries.

Diversified book promotion activities are also key factors to continuously stimulate readers' enthusiasm for reading and maintain the influence of works. In the context of in-depth exchanges between Chinese and other cultures, in addition to translating contemporary Chinese literature, Anna Holmwood actively participates in a variety of activities to promote Chinese literature. For example, Story Drive was held at the China National Convention Center (CNCC) in Beijing from 31st May to 1st June in 2018. Anna Holmwood was at present. In her speech, Holmwood introduced the process of translation and publication of the first volume of *Legends of the Condor Heroes*, as well as her understanding of the characters and philosophy beyond the work. She believes that martial arts fiction is indeed a very Chinese genre of literature, but it does have similarities with the fantasy and romantic literature that was once popular in the Western World. The values of loyalty, honor and love embodied in the story of *The Legends of the Condor Heroes* are global and universal, which helps readers in other countries to understand and accept the work. In the same year, Anna Holmwood held a readers' meeting at Guanghai Bookstore in London, which attracted many scholars and Chinese literature lovers to exchange ideas and discuss about Chinese wuxia literature. In such meeting, Holmwood communicated with readers and had opportunities to form a close bond with the readers' market, which might exert an influence her translation preference.

In addition, Anna Holmwood has actively utilized local mainstream media to carry out promotional activities. In an interview with the British Broadcasting Corporation (BBC) in 2019, she introduced the author Jin Yong's family background, his literary status in China, and wuxia novels as a typical type of Chinese literature, stating that "I would say that there is not a Chinese person under the age of twenty who does not know who Jin Yong is. [...] He is still a ubiquitous part of the Chinese cultural landscape. [...] He is exploring very universal themes of power, corruption, ambition, greed through these martial arts fighters. [...] Jin Yong was allowed to be published in China and that really secured his place as the most prominent writer of his generation." (Holmwood, A. 2019) This BBC interview with Holmwood undoubtedly was appealing to more readers and widened the range of audience for the translation of *Legends of the Condor Heroes*. The BBC interview was undoubtedly a great promotional opportunity. Holmwood drew listeners' attention at the beginning by employing hyperbole. (Diao H., 2022, 1069)

3. Anna Holmwood's View on the Translation of Contemporary Chinese Literature

A translator's view of translation is not only the guiding idea or principle of his/her translation, but also show his/her conception and view of all the factors related to translation, such as the environment, the purpose and the translation activity itself. Based on the translated edition of *Legends of the Condor Heroes*, Anna Holmwood's view of Chinese literature translation can be mainly analyzed in terms of selection of original works, translation strategy, and translator's subjectivity.

3.1 Selection of Original Works

Anna Holmwood is not only a translator of contemporary Chinese literature, but also a veteran and professional literary agent. Before joining Diamond Kahn & Woods Literary Agency Ltd. in London, Holmwood worked as a literary agent for a Taiwanese copyright company, where, in addition to bringing Western literature into the book

market of China, she was also the driving force behind the promotion of Chinese writers to the Western world. Having a sense of what can be sold and whom to sell it to are essential skills for literary agents. (Mariotti & Fife, 1995, 81) Holmwood has unique insights in making choices for translation, which are more comprehensive, objective and far-reaching. In translating the book of *Legends of the Condor Heroes*, Holmwood has incorporated the notion of a literary agent and attempted to explore ways to promote Jin Yong's works. Depending on different publishing markets and the positioning of the work, Holmwood adopts different strategies. (Jiang T., Zhang Y., 2023, 71) In the world of Chinese martial arts fictions, Jin Yong has a prominent position and has written a total of 15 martial arts novels. Holmwood believes that readers all over the world will love the spirit of chivalry presented in Jin Yong's novels, and these works show great potential in the local market, while *Legends of the Condor Heroes* is precisely one of the best-sellers of Jin Yong's martial arts novels in the Chinese-speaking world. Holmwood publicly stated, "I think there is something about his writing that is universal and can be translated even though so few of his books have been translated. There are a few translations before by university publishers, university presses but not by trade publishers before in English." (Holmwood, A., 2018)

Some works written by Jin Yong have been translated into English, such as *The Deer and the Cauldron* (translated by John Minford, a famous British sinologist and translator), *The Book & The Sword* (translated by Granham Earnshaw), and *The Flying Fox of the Snowy Mountain* (translated by Olivia Mok), but the market response of these books did not come up to our expectation. Therefore, based on her own interests and commercial consideration, Holmwood chose the book of *Legends of the Condor Heroes* to introduce Jin Yong's status as a classic in China to the general English-speaking readers and recommended it to Maclehorse Press. It turned out to be the very first step of her ambitious plan - to publish Jin Yong's trilogy, including *Shediao Yingxiong Zhuan*, *Shendiao Xialv* and *Yitian Tulong Ji*. Holmwood is well aware of the links in the book publishing process in the UK, and is able to understand the publishing market information and possible difficulties encountered from her multiple roles as a literary agent and translator, and to better promote her works to publishing agents and publishers, thus increasing the local book market share and popularity of Chinese literature.

3.2 Translation strategies

As is known to all, translated literature has long been in a marginal position, therefore, Holmwood tends to make her translation to be more acceptable, mainly naturalized, seeking authentic expressions in English literature, leading the original work to the readers and making it easy for them to understand and accept. This is most prominent in her English translations dealing with Chinese characteristic language.

Holmwood implies the method of augmentation in the translation process, adding some content to the translated text and reorganizing some sentences or paragraphs to make the translation more authentic and help readers understand the original text more accurately, thus increasing the richness of the storyline and drawing more interests from the readers to the story. In the original version, Jin Yong writes the following paragraphs:

“他说一段，唱一段，只听得众村民无不咬牙切齿，愤怒叹息。

那人又道：‘众位看官，常言道得好：

为人切莫用欺心，举头三尺有神明。

若还作恶无报应，天下凶徒人吃人。’”(Jin Y., 2013, 3)

The translation goes as followings:

He alternates between singing and speaking, all the while beating his small drum with the bamboo stick.

The crowd is entranced by the old man's words; they snarl with rage at the soldier's cruelty, and sigh at the young girl's sacrifice.

“Dear friends, as the saying goes, ‘Keep honest heart and ever gods in mind. For if evil deeds go unpunished, only evil doth one find.’”(Jin Y., 2018, 3)

In this part of the first chapter *Suddenly A Snow Storm* of Volume I, the commander officer wanted to take the young and beautiful Miss Ye home, and warned her that if she continued to resist, he would have her whole family killed. She desired to avenge her brother's death, but unfortunately, she brought the blade to her neck and died innocently. The translator adds a sentence that “all the while beating his small drum with the bamboo stick”, thus the audience can understand what the performer was actually doing when the story happened. Also, the translator combined the two Chinese sentence “为人切莫用欺心，举头三尺有神明。若还作恶无报应，天下凶徒人吃人” into “Keep honest heart and ever gods in mind. For if evil deeds go unpunished, only evil doth one find.”, to warn that people should behave themselves in daily life. Actually, in ancient time in China, because of their belief in the gods, if they encountered with something that was not as good as they had hoped, they would went to the

appropriate temple, bowed down at the sculpture of the gods and prayed. The word “举头” means looking upwards, referring to the object of your devotional prayers. The original meaning is that the gods are looking at you from a place three feet away, and if you pray with devotion in a respectful manner, the gods will manifest themselves to help you.

In the Chapter 9 *Spear Splits Plough*, Jin Yong writes in the second paragraph:

“只听一人道：‘小王爷把这姑娘关在这里，你猜是为了甚么？’另一个笑道：‘那还用猜？这样美貌的姑娘，你出娘胎之后见过半个吗？’先一人道：‘瞧你这副色迷迷的样儿，小心小王爷砍掉你的脑袋。这个姑娘么，相貌虽美，可还不及咱们王妃。’另一个道：‘这种风尘女子，你怎么拿来跟王妃比？’”(Jin Y., 2013, 327)

Holmwood changed the whole paragraph from the Chinese original version into a dialogue between two person, as can be seen in the translation:

“What do you think the Prince is going to do with her, now that he’s got her locked up?”

“Do you have to ask! Have you ever seen a girl as luscious as that since the day you were born?”

“Watch that the Prince doesn’t hear your dirty talk, or he’ll cut your head off! She may be pretty, but she’s got nothing on the Consort.”

“That lowly country girl? Of course she’s got nothing on the Consort.”(Jin Y., 2018, 334)

In the beginning of this chapter, Guo Jing and Huang Rong sneaked around the Zhao’s palace and climbed over the wall into the mansion. They saw there were two simply dressed servant boys whispering about the beauty locked up in the house by Wanyan Kang, a prince in the Jin Empire. The change of writing style into a conversation is beneficial to readers’ understanding the meaning of the content. It helps to better present the tense atmosphere in the story, thus increasing the suspense of the story plot and making the readers more interested in the story.

Jin Yong’s works are a blend of rich traditional cultural elements, and his language style is unique, both in its colloquial modern literary style and in the narrative tone of an elder person, with words that are both fresh and vivid. Holmwood also strives to adopt similar expressions in English when translating, striving to keep the translation energetic and dynamic and avoid appearing stale. Translating Jin Yong’s works actually involves a great deal of pressure to study Chinese literature as a whole in order to grasp its essence. Holmwood believes that, it is a pleasure to read Jin Yong’s works, and the English version would bring the same enjoyment. If the Chinese version can attract teenagers to read it secretly late at night, then the English version must convey that feeling as well.

3.3 Translator’s Subjectivity

On the one hand, the traditional view of translation holds that the translator only needs to faithfully reproduce the content of the original text and the author’s intention, and the translator’s subjectivity and creativity are not advocated, and the translator is invisible. On the other hand, the acceptance aesthetics view of translation holds that the translator has a dual identity in the translation process, being both the reader of the original text and the author of the translated text, and will inevitably give play to his or her subjectivity as a translator. Translator subjectivity refers to the subjective initiative of the translator as the subject of translation, in order to achieve the translation purpose under the premise of respecting the translation object. Its basic feature is the translator’s conscious cultural awareness, humanistic character, cultural and aesthetic creativity. (Zha M.J., Tian Y., 2003, 20)

In translating Jin Yong’s *Legends of the Condor Heroes*, Anna Holmwood adopts a split-volume strategy centered on the development of the plot, aiming to strengthen the narrative tension and story coherence of the translation. The original version of this work consists of four volumes, while the English version is also divided into four parts. However, unlike the original work, which does not specify the basis for the division of the books, Anna Holmwood’s translation is clearly based on the needs of the plot and has made innovative division of the books. Specifically, the first book, *A Hero Born*, starts from the beginning of the story, narrating the reunion and escape of Yang Tiexin and Bao Xiruo, as well as the growth and official debut of Guo Jing and Yang Kang, depicting the background and growth of the main characters for the readers. In the second volume, *A Bond Undone*, the story begins with Yang Kang’s denial of his origins and continues with Guo Jing’s decision to give up his engagement to Hua Zhen in pursuit of true love, showcasing the first and steadfast love between Guo Jing and Huang Rong. In the third volume, *A Snake Lies Waiting*, the story begins with Ouyang Feng proposing marriage to Ouyang Ke, and continues with the revelation of Yang Kang’s treason and betrayal of his ancestor, which further advances the storyline. The fourth book, *A Heart Divided*, begins with Guo Jing’s misunderstanding of Huang Yaoshi’s murder of the five greatest martial artists in Jiangnan and his separation from Huang Rong, and continues until he returns to Mongolia to fight for Temujin, and ultimately leaves in anger due to Temujin’s ambitions for conquering the

Chinese and reunites with Huang Rong, which brings the whole story to a successful ending. Through such a split volume approach, the narrative structure and plot development of the novel are clearly visible, making the story's topic and framework clear at a glance, and enhancing the reader's reading experience.

In addition, Anna Holmwood creatively re-establishes the paratext of novel, which complements and even strengthens the main body of the text, improves readers' comprehension, harmonizes the relationship between the main text and readers, and promotes the book's acceptance and consumption. The original Chinese version of Volume 1 includes a cover (as Figure 1 shows), as well as a brief introduction of the author, several illustrations, and a preface (written by Jin Yong). In the paratext, some explanations are given to address the queries of readers, such as the fact that the white camel ridden by the maid of honor of Gallant Ouyang (Master of White Camel Mount in the Kun Lun Range) does not exist in reality, and Mr. Jin Yong explains that he has witnessed the existence of the white camel himself. The author also provides additional information on Mongolian history and the genealogy of the Temujin's family. The English translation includes a cover (as Figure 2 shows), an introduction to the work, a three-page biography of more than 40 characters who appear in the volume (Holmwood has clarified the relationship among all the characters and divide them into 10 categories, including Guo Jing, Lotus Huang, and other supporting characters), a prologue (written by Holmwood), a few illustrations, Appendix I (notes on martial arts moves, etc.), Appendix II (the reason for the translation of eagle into condor), and Appendix III (notes on the translation of 31 culturally-loaded words, such wolf-fang club, the marshes of Mount Liang, attributed to Shu Nai'an and General Yue Fei), introduction of the original author and translator, introduction to Volumes II-IV, and the back cover.

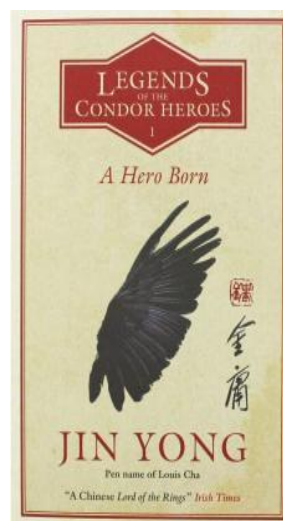


Figure 1. Cover of the Chinese version of Volume I Figure 2. Cover of the English version of Volume I

The cover is the first interface a reader has with a book, and an attractive cover can immediately catch the readers' eyes and stimulate their curiosity. Cover design reflects the book's theme and content through images, colors, and text, helping readers quickly understand the book's genre and style. For a series of books or a specific author, a consistent cover design helps establish a brand image that readers can recognize at a glance. Cover design helps to position the book in the market, it can signal to the target readership, enhance the book's market competitiveness, increase readers' willingness to buy, and create more value for the author and publisher. As can be seen from the comparison above, the Chinese version of the cover highlights the book's name and author, with an illustration as the background, the overall color is light. The style is relatively simple, and the publisher's information is written at the bottom. In addition to the title, author and other necessary information, the condor's feather is placed in the centre of the cover of the English version, which can be regarded as an echo with the "condor" in the title of the book, and added the comment from *Irish Times* on this book, "A Chinese Lord of the Rings", to draw the attention and interest from the public, given that most of the readers are familiar with the book *Lord of the Rings* written by Tolkien, a British famous novelist.

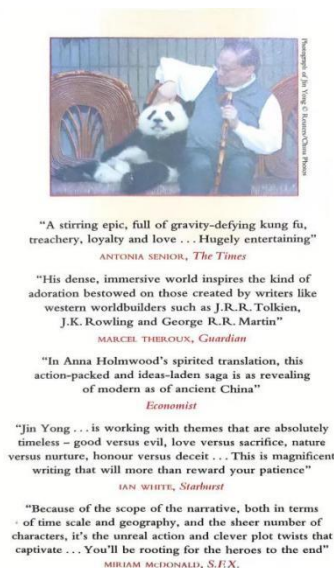


Figure 3. Inner Page of Volume I

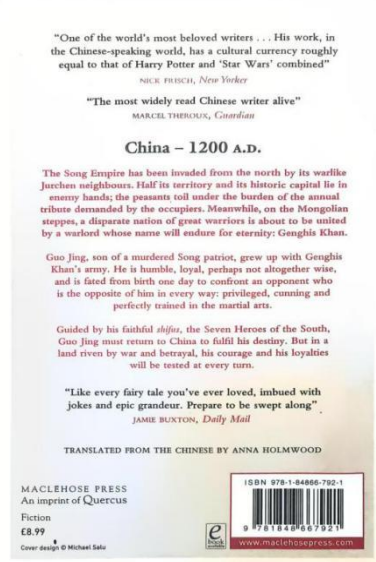


Figure 4. Back Cover of Volume I

As is shown in Figure 3, the picture of Jin Yong taken by Reuters can capture the readers' attention. In this picture, Jin Yong is touching and playing with Panda, a typical mascot of China, which is popular with people from other countries. Meanwhile, the readers can find some wonderful reviews posted by the mainstream social medias, which includes *The Times*, *Guardian* and *Economist*. As can be seen from Figure 4, there is a brief introduction of the background history and main characters, which also can attract the readers to begin the adventure along with the characters in the book.

4. The Enlightenment of Anna Holmwood's Translation and Communication of Chinese Literature

Anna Holmwood's successful translation and communication of Chinese literature in English-speaking countries has further enhanced the brand effect of Chinese martial arts works and even Chinese literary writers and works. The prosperity of civilization and the progress of mankind cannot be separated from seeking common ground while reserving differences, openness, and civilization exchanges, mutual learning and mutual appreciation. The active participation of translators, readers and other parties in promoting the international communication of contemporary Chinese literature will make the road of globalization of Chinese literature smoother and smoother, and win more overseas confidants.

4.1 Deepening Cooperation with Local Translators in the Targeted Region of Communication

The role of translators is a primary consideration in the international communication of Chinese literary works. The acceptance of foreign literature and culture by the vast majority of countries and nations in the world is mainly realized through translations by their own or native translators, which is a basic law of the cross-linguistic and cross-border translation and mediation of literature and culture. (Xie T.Z., 2014, 4) Taking the translator of the country where the communication is targeted as the main body of the translation, to a large extent, makes the translation more acceptable, with a view to promoting the dissemination of the work. Many readers have commented on *Legends of the Condor Heroes* on Amazon UK as "beautifully translated" and "the translation makes the book easy and quick to read". Anna Holmwood's rich experience of studying Chinese has made her proficient in both languages, giving full play to the translator's subjectivity, applying appropriate translation strategies, striving for precise wording, "taking into account the acceptability and readability of the translation, enhancing the logic" (Ye. S.S., 2023, 72), as illustrated in Appendix II of Volume I, the reason for usage of "condor" is explained, "Condors are Condors are native to the Americas, not to Asia [...] I decided to continue with 'condor' as a translation for the simple fact that many English-speaking fans already know the series by this name." (Jin Y., 2018, 384-385)

Translated works is not only a matter of translation, but also requires a high level of linguistic ability and international literary vision of the translators. Therefore, while strengthening close cooperation with overseas translators, we should also pay attention to the cultivation of local high-end translation talents, strengthen the

industry-university-research cooperation by means of inter-school alliance and school-enterprise cooperation, utilize the advantages of artificial intelligence and emerging translation technology, provide local translators with opportunities to carry out translation practice, and establish a mechanism for in-depth cooperation and exchange between Chinese and foreign translators, cultivate composite high qualified translation talents with the ability of post-translation editing and innovative thinking. At the same time, the university can help Chinese publishers train teams of translators and continuously improve their overseas promotion capacity, which is conducive to deepening cooperation between Chinese and foreign publishers and will bring twice the result with half the effort in the promotion of literary copyrights.

4.2 Orientation towards the Publication Market in the Communication Region

Translation of Chinese literature should not just be about “spreading abroad”, but should also focus on how to “bring in”, which is an important reason for choosing the right publisher to promote the translation. (Zhang M., 2020, 308) The fact that the English translation of *Legends of the Condor Heroes* has been able to capture a share of the British literary market is inextricably linked to Maclehorse Press, its sponsor and publisher. As one of the most important publishers of popular books in the UK, Maclehorse Press not only has a good social reputation, but is also very familiar with the process of commercial book publishing and understands the dynamics of the reading interests and needs of its target readership. The publisher is known as a pioneer of British literature in translation, and with the mission of "Reading the World" and the goal of bringing a wide range of foreign literature to English-speaking readers, the publisher has been committed to translating and publishing the world's finest literature since 2008, and has collaborated with a number of outstanding translators. From unknown authors to household names, from dazzling literary works to exciting noir classics, the wide range of translated works is the publisher's most prominent feature.

When pitching *Legends of the Condor Heroes* to Maclehorse Press, Anna Holmwood spent an extraordinary amount of energy and time preparing the sample chapters for the publisher. She tried to answer questions about the process of promoting and publishing Jin Yong's work the way a literary agent would think, and convinced the agent and the publisher to do so. In the end, Maclehorse Press and Holmwood reached a publishing plan to translate and publish the English translation of *Legends of the Condor Heroes* in separate volumes, and signed the English rights for the Trilogy. Anna Holmwood compared *Legends of the Condor Heroes* to *The Lord of the Rings*. Although some readers explicitly disagreed with the comparison, arguing that the former one was based on a real historical background, while the latter was based on the author's fictionalization.

According to the different versions of paperback and electronic editions, the price of the translated works ranges from £ 5 to 20, which is affordable and reasonable and encourages more readers to buy them. The promotion of literary translations overseas cannot be separated from the sponsorship and support of local publishing houses, and we should “establish a sense of Sino-foreign cooperation and actively explore the usual way of conforming to the foreign publishing and distribution system.” (Liang L.X., 2018, 134) Understand the principles and laws of the British book publishing market and the relevant laws and regulations, and realistically, realistically and effectively promote Chinese outstanding literary works in the UK. laws and regulations, and disseminate excellent Chinese literary works in the UK in a practical, real and effective way.

4.3 Conforming to the Aesthetics Styles and Habits of the Readers

Catering to the reading habits and aesthetic characteristics of the targeted readers is a significant factor to make the translation widely acclaimed and recognized. In the process of communication, the audience is both the object and starting point of communication, as well as the goal and destination of communication. The message sent out by the transmitter, only accepted by the audience, a communication process can be said to be truly completed. (Zhang G.L., 2009, 301) The precise target group positioning of the English translation of *The Shooting Eagles* makes its road of communication smoother. Holmwood engages with martial arts films transmedially in her translatorial endeavors. the language and mode of martial arts films have shaped Holmwood's perception of wuxia translation, and her conceptualization of cinematic literary translation is a transmedial process. The language and mode of martial arts films have shaped Holmwood's perception of wuxia translation, and her conceptualization of cinematic literary translation is a transmedial process.

The goal of Holmwood's translations is primarily to guide readers into the world of martial arts created by Jin Yong and introduce them to the UK and Western society, and she vigorously promotes her work to readers interested in Chinese literature, history, fantasy, and martial arts novels. Jin Yong's novels use the most traditional national form: storytelling. This is an anomaly in the zeitgeist where writing is becoming more and more westernized, with more and more emphasis on psychological descriptions and innovations in technique, but it gives readers the surprise of going back to the basics, of a long time ago. (Sun Y. X., 2018, 54) Chinese story is a

way of expression of Chinese culture to the world, which is a widely recognized form of international communication fields. In order to better cater to the reading psychology of readers, Holmwood highlights the storytelling element of the work and describes the content of the work in a storytelling manner. She emphasizes at the beginning of the introduction that It begins with a storyteller, with news from the north, a tale of crushing defeat and humiliation, a great Chinese Empire in tatters and fleeing south. tatters and fleeing south.(Jin Y., 2018, VII) She writes in the last paragraph, “all that is left is to enter through these pages into a universe at once fantastical and based on real historical events, one both foreign and intimately familiar, a story full of heart and of remarkable physical prowess.” (Jin Y., 2018, IX) It is obvious that these two paragraphs form a first and last echo.

Holmwood always focuses on how to show the traditional Chinese humanistic concern for the country and the people and the chivalrous feelings of the children of the rivers and lakes that transcend time and space in beautiful stories. As Jin Yong wrote, “The sorrows, joys and sorrows of ancient people can still arouse corresponding emotions in the minds of modern readers.” (Jin Y., 2013, 5) It has been proved that the translated works are in line with the readers’ worldviews, values and aesthetics, which can better arouse readers’ emotional resonance, and thus better realize the value of Chinese literature and culture. It is proved that the translated works are in line with the audience’s worldview, values and aesthetic concepts, which can better arouse the readers’ emotional resonance and thus better realize the value of Chinese literature and culture, and reach the highest level of cultural exchanges in terms of beauty and commonality.

Based on the cultural genes inherited from China for thousands of years, Chinese martial arts novels have, over the years, gradually moved from domestic popular books into the scope of academic research, and have become Chinese literary works actively translated into foreign book markets, and have also injected new vitality into expanding the development of cooperation between China and other countries, and promoting the construction of a general situation for the exchanges and mutual understanding of diversified civilizations of mankind.

5. Conclusion

Anna Holmwood and other overseas translators’ perception and interpretation of Chinese literature will, to a certain extent, have an influence on the formation of their view of translation, which will further lead their own translation practice, and thus affect the research and development of overseas sinology. Therefore, in the process of promoting the communication of Chinese culture to other countries and shaping China’s international image in the future, increasing attention should be paid to the research on the translation and acceptance of Chinese literature by overseas translators and sinologists, so as to support all the translators to express China in a true and objective way. Also, the relevant experts can help more translators and sinologists take the initiative in promoting excellent Chinese literary to the world literary system, in order to cater to the development of world literature and Chinese literature. In this way, it will deepen the international community’s understanding and knowledge of Chinese culture, enhance the reputation and appeal of Chinese culture, gradually form a unique Chinese discourse system based on the world, promote the prosperity of world culture and the progress of human civilization, and create an open and tolerant environment of cooperation in order to form a higher-level pattern of development in the New Era and to carry forward the construction of a community of shared future for mankind.

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