

The Translation of Andersen's Tales and the National Images of Denmark in China

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Scholars like Lefevere have already noticed the role that translation plays in the construction/deconstruction of the images of the source culture since the 1990s. They believe that translational practices create images of a writer, a work, a period, a genre, sometimes even a whole literature or the world that the work belongs to. The power wielded by these images is enormous because the images always tend to reach more people than the corresponding realities do (Lefevere 1992:125). Some recent studies collected in *Interconnecting Translation Studies and Imagology* (2016) have paid close attention to transferred images (images transferred from a source text into a target text) and the national or cultural images constructed in translated texts (images constructed through translation). However, translated images, including the two types of images investigated in the aforementioned book and the 'images of a translated literary work' discussed in this article, are not necessarily identical with the hetero-national images represented by mass media or identified by the people in the target society ('hetero-national images' in this article). What are the interrelations between translated images and hetero-national images? The answer will illustrate and develop Lefevere's thought and also reveal the ideological function of translation, which is believed by the author of this article to be one of the social functions that translation could serve. Nevertheless, not so many studies have attempted to answer the question. Therefore, this study attempts at a detailed investigation into the ideological function of translation in projecting hetero-images of the source culture through the translation of a literary work, which involves selection for translation, translating, circulation, and reception. The translation of H. C. Andersen's tales in China will be used as a case. A design of mixed-methods which aims at integrating qualitative methods with quantitative methods and combining diachronic perspective with synchronic perspective will be applied to the depiction of the historical changes in the national images of Denmark in China and to the investigation of the interrelations between the translated images of H. C. Andersen and the national images of Denmark in China in each temporal period.

Keywords: H. C. Andersen, Chinese translation, translated images, national images of Denmark