

# A Study on the Translation and Promotion of *Decoded* in English-Speaking Countries—From the Perspective of Socio-Translation

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## Abstract

Since there are few studies on the translation and promotion of *Decoded* based on Socio-Translation, this thesis adopts Field Theory and Actor-Network Theory to study the following questions: 1) What kinds of capitals do the author, translator and publishing houses that contributed to the translation and promotion of *Decoded*? 2) What kinds of habitus do those three have to promote this process? 3) What are the characteristics of this actor-network? This paper adopts the literature research and example analysis methods. It is found that 1) The cultural capitals and symbolic capitals of the author Mai Jia, the cultural capitals and social capitals of the translator Milburn, and the economic capitals, symbolic capitals and social capitals of the publishing houses Penguin Press and FSG play important roles to promote this process to be successful. 2) The key habitus. Mai Jia: espionage and decoding writing theme, unique writing style and writing skills which are suitable for English readers. Milburn: interest of translating spy novels, the translation concept of non-profit and translation strategy according with the reading habits of English readers. Penguin Press and FSG: Spending much money on publicity. All these promote the whole process of translation and promotion. 3) The characteristics of this actor-network: It was unconscious for the translator to initiate the translation, something incidental happened in the process of spread, but there was no communication between the author and translator in the process of translation initiation and publishing.

In spite of limitations in this study, the writer sincerely hopes that the results of this paper can provide some reference for other Chinese literary works to enter the English-speaking world successfully.

**Keywords:** Field Theory, Actor-Network Theory, *Decoded*, translation and promotion

## 1. Introduction

The English version of *Decoded* by Mai Jia was published in 35 countries in March, 2014, including the UK and the USA. After *Decoded* was released, it caused a great huge response

overseas and broke the difficulty of commercial publication at abroad. Domestic scholars believe that Mai Jia and his work *Decoded* provide a valuable sample resource for contemporary novels to go abroad. Since 2004, the academic and translation circles have shown continuous

enthusiasm and concern on how *Decoded* is spread the English-speaking world successfully.

In recent years, the domestic scholars have focused on the analysis of translation and promotion of *Decoded* by Field Theory or Actor-Network Theory. But there are lacking some studies based these two theories combined. Therefore, this paper will combine these two theories to study the capitals and habitus of the author, translator and publishing houses and then construct the network to analyze the characteristics of the translation and promotion process.

Socio-Translation, which is a subject that studies translation phenomena or translation activities from the perspective of sociology, was first proposed by Holmes James. Its research objectives are mainly translation activities(processes) and translation works, and the main purpose is to understand translation better. It borrows three kinds of sociological theories: Field theory, Actor-Network theory and Social System Theory. This paper will conduct by the first two theories.

This thesis is composed of five chapters. Chapter 1 presents the research background and purpose. Chapter 2 presents the literature review. Chapter 3 presents the theoretical framework, namely Field Theory and Actor-Network Theory. Chapter 4 focuses on the translation and promotion of *Decoded*. Firstly, analyze what kinds of capitals the author, translator and publishing houses have in the translation and promotion of *Decoded*. Secondly, explore what kinds of habitus those three have to promote this process. Finally, analyze what the characteristics of the actor-network are. Chapter 5 summarizes the conclusion, puts forward some suggestions on the limitations of this paper and future research, and at the same time provides reference opinions for the successful overseas spread of contemporary literature in the future.

## 2. Literature Review

This chapter includes 3 parts. The first part is about the research of previous studies on Socio-Translation. The second part is about the research of previous studies on modern and contemporary Chinese literature with Socio-Translation Theory. The third part is about the research on *Decoded*.

### 2.1 Previous Studies on Socio-Translation

The research of foreign scholars on social translation studies mainly focused on the combination of translation theory and sociological theory. James Homes (1972) proposed “social translation” for the first time, arguing that the translation process should focus on the text itself as well as the social factors. Hemans Theo (2004) first introduced Bourdieu’s sociological theory into translation studies, and he regarded the translation as an interdisciplinary study in the social system. Jean-Marc Gouanvic (2005) applied field, habitus and capital to translation. The research of Chinese scholars mainly focused on the details of socio-translation and how to apply them to the translation and promotion of literature. Hu Mu (2006), Wu Guangjun (2008) and Wang Hongtao (2011) constructed the theory of Socio-Translation. Lu Zhiguo (2013), Fu Jingmin (2014), Zhong Weihe and Feng Man (2014) made multidimensional perspectives on social translation activity and Socio-Translation Theory. Shao Lu (2012), Wang Baorong (2014), Tu Guoyuan (2015) and Wang Hongtao (2016) explored the research mode and method of Socio-Translation Theory. Wang Baorong (2020) constructed the actor network of translation and promotion process.

Socio-Translation Theory reveals the social attributes of translation activities and provides help to study the translation and promotion process of Chinese literature.

### 2.2 Previous Studies on Translation of Modern and Contemporary Chinese Literature

Wang Baorong (2014) studied the translator’s habitus and analyzed how actors were constructed to the translation initiation and spread network by using and transforming capitals in the literature field. Cen Qunxia (2015) proposed that it is important to consider the translation habitus of the translator and other habitus which were formed in the environment of education, live and work. Wang Baorong and Li Mengjie (2020) studied the acceptance of Lu Xun’s novels translated by Wang Jizhen in USA from these three perspectives: book reprint edition, recognition and book reviews, and they constructed a network model of translation and promotion based on two sociological theories. Therefore, Combining Field Theory and Actor-Network Theory to analyze the translation and promotion process is available.

### 2.3 Previous Studies on *Decoded*

Recently, Chinese scholars has shown continuous enthusiasm on *Decoded*. Now the current researched on it mainly include two parts:

The first part is the studies on the translation and promotion of *Decoded*. Cen Qunxia (2015) explored the translation and promotion of *Decoded* by using the important concepts-field, habitus and capital and studied the text selection, English version production and acceptance. Later, Cen Qunxia (2016) studied the translation and spread process including text selection, English version translation, spread and process of reception by using Actor-Network Theory. This research was based on the previous research of Field Theory, making the translation and promotion process of *Decoded* clearer. Teng Mei and Zuo Liting (2018) analyzed the translation and promotion of *Decoded* from these five aspects: translator, publishing houses, literacy agent, media and activities, providing theoretical guidance and reference for Chinese literature to go abroad.

It was found that based on Field Theory, the researches on *Decoded* mainly focused on the capitals of the author, translator and publishing houses and the habitus of the translator. The habitus of the author and publishing houses are fewer. Moreover, there are lacking some studies based these two theories combined. Therefore, this paper will combine these two theories to study the capitals and habitus of the author, translator and publishing houses and then construct the network to analyze the characteristics of the translation and promotion process and explore the effects of human actors and non-human actors.

The second part is the studies on overseas spread of *Decoded*. Miu Jia and Wang Baorong (2018) showed the factor of spread success was that the theme, story, narrative mode of *Decoded* fitted with Western novels. Miu Jia and Yu Xiaoyan (2019) showed that the keys for Chinese literature to go abroad were the excellent Chinese story and unique narrative modes.

It was found that the theme of *Decoded* and author's writing skills which were consistent with the reading preferences and habits of English readers were also the important factors to spread successfully.

#### 2.4 Summary

To sum up, it is available to combine Field Theory and Actor-Network Theory to analyze

the Chinese literature, but the research on *Decoded* based on these two theory is lacking. Therefore, this paper will combine these two theories to study the capitals and habitus of the author, translator and publishing houses and then construct the translation initiation, publishing and spread network to analyze the characteristics of the translation and promotion process and explore the effects of human actors and non-human actors.

### 3. Theoretical Framework

#### 3.1 Field Theory

Field Theory by Bourdieu: (Literature) field is not only a force field, but also an arena designed to transform or maintain existing power relationships. Each participant (the writer, literary researcher, translator) uses the power (capital) gained in previous struggles to formulate strategies. Its overall direction depends on the participant's position in the power struggle, that is, the specific capitals it owns. This theory mainly includes field, habitus and capital (Bourdieu, 1987).

Capital means that people's status in various social spaces is determined by their qualifications in a particular field, and it includes economic, cultural, social capital (Bourdieu, 1997) and symbolic capital. Economic capital can be directly converted into money. Cultural capital refers to the education, occupation and cultural resources obtained by individuals in society (such as works and translation version). Social capital refers to the interpersonal relationships (personal connections) and social obligations. Symbolic capital refers to any form of capital understood symbolically, especially the credibility that people enjoy in society (Bourdieu, 1990). Field is a social space with unique operating rules. The power field refers to the structure space that has the ability to allocate capital and determine the social structure in the society. The rules are mainly based on economic capital and social capital. The rules of literary field are mainly based on cultural capital, so the literary field belongs to the dominant position in the right field (Bourdieu, 1993). Habitus refers to a set of thinking styles and behavior tendencies that a person gradually learns, internalizes, and strengthens the recognized social laws in the process of socialization such as growth, learning and work (Bourdieu, 1997).

Above these concepts, Bourdieu put forward the

relationship formula: [(habitus) (capital)] + field = practice. This formula is mapped to the translation practice, that is, the translator fights in the power field with the habitus and all kinds of capitals, thus forming the translation field (Shao Lu, 2011).

This paper will focus on the capitals and habitus of the author, translator and publishing houses by this theory, and explore the process of the field struggle by various participants in the process of *Decoded*.

### 3.2 Actor-Network Theory

Actor-Network Theory (hereinafter referred to as ANT) was proposed by Bruno Latour, Michel Callon and John Law in the mid-1980s. The actors referred by ANT include human actors and non-human actors (ideas, technology, biology, etc.) (Latour, 2005). It does not study the theory of actors but pays more attention to the relationship network formed by actors (Callon, 1999). The network is particularly important in ANT, because the single actor cannot complete an action alone no matter how strong it is. It needs to obtain energy from other actors in the network to complete it together, that is, the network is formed by the connection of actors, and the actors cannot act without network (Callon, 1999).

Based on this theory, this paper will lead actors (translator, publishing houses) to recruit various actors, including human actors (the author, translator and publishing houses, etc.) as well as non-human actors (texts, translation version, book reviews, blogs, social events, etc.) to establish translation initiation network, publishing network and spread network. Actors will work together to complete the translation and promotion by the power of network.

## 4. The Study

This chapter will first study the capitals and habitus of the author, translator and publishing houses, and then construct the translation initiation, publishing and spread network in order to analyze the characteristics of the translation and promotion process of *Decoded* and provide suggestions for Chinese literature on going abroad.

### 4.1 Field in the Translation and Promotion of *Decoded*

The author, translator and publishing houses used all kinds of capitals and capital transformation to move back and forth among

the literary field, the translation field and the commercial field. Translator Milburn, relying on cultural capitals and symbolic capitals of the author Mai Jia in the literary field, went into the translation field with her cultural capitals accumulated in the literary field and her habitus. She did not have capitals in translation field, so she transformed social capitals into economic capitals, and made the *Decoded* have more money to publish. Meanwhile, she gained more symbolic capitals. In the whole translation field, the translator and the publishing houses occupied the active position, while the original author is passive. In the process of *Decoded* publishing, the author, translator and publishing houses entered into the commercial field from the translation field. In the commercial field, the author and translator lacked sufficient capitals, so the publishing houses made use of their cultural capitals for publicity and transform these capitals into symbolic capitals and economic capitals in the commercial field.

### 4.2 Capitals in the Translation and Promotion of *Decoded*

#### 4.2.1 Capitals of Mai Jia

In the translation and promotion process of *Decoded*, the cultural capitals and symbolic capitals of Mai Jia are crucial.

#### Cultural Capitals

According to the definition of cultural capital, cultural capitals include the education, occupation and cultural resources obtained by individuals in society (Bourdieu, 1990). According to this, the cultural capitals of Mai Jia mainly refer to his college education, military work experiences and his works. First, college education: Mai Jia was admitted to the Radio Department of the PLA Institute of Engineering and Technology, and learned the knowledge related to military intelligence. Second, military work experiences: Mai Jia was assigned to a military enterprise and had many years of experience in the national intelligence department. Then, He worked as a screenwriter for Chengdu TV in 1997, so many of his novels have been adapted into TV series. Third, the cultural resources: His first novel *Private Notebook* was based on the diary he wrote, which was later renamed as *Kunlun* and with the novella *Bermuda of Life* published by the PLA Literature and Art Publishing House. Since 2002, Mai Jia has created a series of works such as *Decoded*, *In the Dark* and *The Message*. At the



same time, *In the Dark* and *The Message* have been adapted into TV series and movies, and they have received high ratings. Because of that, Mai Jia has also entered the public eye. In 2011, known as the “year of Mai Jia”, his works were adapted from *The Wind Whisper*, *Walking on the Tip*, and *Legend of the Wind*.

### **Symbolic Capitals**

According to the definition of symbolic capital, symbolic capitals include the education, occupation and cultural resources obtained by individuals in society (Bourdieu, 1990). The symbolic capitals of Mai Jia mainly refer to his position and honor in society. First, status: Mai Jia served as the president of Zhejiang Writers Association and vice president of Zhejiang Literature and Art Circle, which laid a solid foundation for Mai Jia’s reputation. Second, the honor: Mai Jia obtained almost all influential literary awards including Mao Dun Literature Award in China. Besides, *Decoded* won the China National Book Award and was nominated for the 6th Mao Dun Literature Award. *In the Dark* won the Mao Dun Literature Award. His literary, entertaining, and strong storytelling characteristics are unique among contemporary writers. The movies *The Message* and *The Silent War* (adapted from *In the Dark*) based on his novel changes, as well as the TV series *The Wind Whisper*, *Walking on the Tip*, and *The Message* have added his cultural and symbolic (Jiayang Fan, 2014).

#### **4.2.2 Capitals of Olivia Milburn**

In translation field, the cultural capitals and social capitals are crucial.

### **Cultural Capitals**

According to the definition of cultural capital, cultural capitals include the education, occupation and cultural resources obtained by individuals in society (Bourdieu, 1990). According to this, the cultural capitals of Milburn mainly refer her education background, the work experiences and her translation versions. In addition, some capitals of translators come from their professional knowledge in a certain field (Gouanvic, 2005). First, educational background: Milburn was born in a language family, her father was a professor of Arabic and Turkish, and her mother was a professor of Persian. Milburn finished reading the English version of *The Story of the Stone* by David Hawkes in her teenage years, which made her interested in Chinese. She

continued to study Chinese at Oxford University and studied the historical texts of the pre-Qin period, especially on the Wu and Yue areas’ historical research. In order to keep track of the research trends of China studies in time, she would go to China to study. Second, her occupation: During her teaching in South Korea, she should get to know some contemporary Chinese literature works to meet the needs of Chinese teaching. Third, cultural resources: she has published many works of history and culture of China and has a strong feelings of China. Fourth, professional knowledge: Her grandfather was a decipher, and his work experience also influenced Milburn’s cultural capitals.

### **Social Capitals**

According to the definition of social capitals, social capital refers to the interpersonal relationships (personal connections) and social obligations (Bourdieu, 1990). According to this, the social capitals of Milburn refer to her relationships in college. Her college classmate, Julia Lovell, was also a renowned Sinologist who has translated novels by Lu Xun and Zhang Ailing. Lovell had enough cultural and social capitals to promote Milburn’s translation version, so she used her connections to transfer *Decoded* to an editor at Penguin Press and promote *Decoded*.

#### **4.2.3 Capitals of Publishing Houses**

### **Economic Capitals**

According to the definition of economic capital, economic capitals can be directly converted into money (Bourdieu, 1990). According to this, the economic capitals of Penguin Press and FSG refer to the money spent on promoting *Decoded*. Penguin Press and FSG released the style version of *Decoded*, which was promoted and solicited for subscriptions over eight months and was longer than other novels. Then, these two publishing houses spent a lot of money promoting *Decoded*, making trailers and interviews for it, and dug the cultural capitals of the author and translator through publicity and commercial operations. In this way, they could obtain more symbolic capitals, and then converted the symbolic capitals into economic capitals through sales of translation version.

### **Symbolic Capitals**

According to the definition of symbolic capital, symbolic capitals include the education,

occupation and cultural resources obtained by individuals in society (Bourdieu, 1990). The symbolic capitals of these two publishing houses refer to the high status in the English-speaking countries. Penguin Press is one of the world's largest publishers, and the brand influence is also very strong in China. It includes many works by Hemingway, Freud, Camus and many other masters, and *The Story on the Stone*, *Fortress Besieged*, *The True Story of Ah Q* and other Chinese works. FSG is unique in American literary publishing with its unique publishing orientation, independence and frugal style. It is the most distinctive brand in the United States which can continue the tradition of literary publishing houses. And in FSG, many authors have won the Nobel Prize in Literature.

### 4.3 *Habitus in the Translation and Promotion of Decoded*

#### 4.3.1 Habitus of Mai Jia

The writing habitus of Mai Jia include espionage and decoding writing theme, writing style and writing skills.

#### **Writing Theme**

The writing theme of espionage and decoding mainly comes from the education and occupation experiences of Mai Jia. Mai Jia studied in the Radio Department of the PLA Institute of Engineering and Technology, where he learned much knowledge of military intelligence. He worked in a military industrial enterprise. He has many working experiences in the national intelligence department, which was the basis of his spy novels. Because he was transferred to other places without finishing the internship period of military industry enterprise, the understanding of the spy intelligence was not deep creating a spy war world with Mai Jia's characteristics. Due to missing his old comrades in arms, his imagery coupled with his rational code of conduct, made him cautious in describing and designing characters and plots in his novels.

The contents of *Decoded* are in line with the tradition of west detective novels, including coding and decoding, computer programming, mathematical formula and so on. English readers are familiar with this kind of genre because of the influence of James Bond series and the works of Dan Brown. It fits with their reading interest.

#### **Writing Style**

As an experience, childhood experience is more prone to subjective psychological variation, which is of great importance to a writer, meaning that a writer can constantly absorb the inexhaustible resources of his childhood experience in his entire creation (Tong Qingbing, 1993). Mai Jia was born in the countryside. Because his father was a rightist and counter-revolutionary, his grandfathers were a Christian and a landlord, his family's political status was very low in society. Therefore, Mai Jia was discriminated against by outsiders, his friends stayed away from him, and his teachers insulted him. The only way he could find solace was to keep a diary of his fears, which gave him the basic skills he needed to write. He was very lonely, and the tragic childhood provided a strong inspiration for his later writing. The loneliness of his childhood and the frustrations of his creation made him wander away from "group" and "history" and prefer the state of "isolation and helplessness". Such spiritual temperament determines Mai's preference for those geniuses who do not live with others (Wang Xun, 2015).

The characters in *Decoded* such as Rong and Liseiwicz. They all seemed to be pushed into the war of fate by a mysterious force. Courage, fear, loneliness, etc., all are similar to the childhood of Mai Jia.

#### **Writing Skills**

In order to find creative inspiration, he lived in Tibet for 3 years, accompanied by Borges' books. And he used Rong in *Decoded* as the protagonist just because he admired Borges. Mai Jia learned much from Borges's narrative skills, such as repeatedly overturning the previous content, using a variety of narrative perspectives and structures, so that this novel is in line with the reading habits of English readers and can approach the hearts of readers.

#### 4.3.2 Habitus of Olivia Milburn

The habitus of Milburn include three parts: text selection, translation concepts and translation strategies.

#### **Text Selection**

The reason why Milburn chose *Decoded* is both accidental and inevitable. There are both family factors and her own factors. Milburn happened to find Mai's masterpiece *Decoded* and *In the Dark* at the airport. Her grandfather had done intelligence work during World War II and was

familiar with code decoding, so the professional deciphering background of grandfather made Milburn would like to choose to translate these spy war novels. In addition, her interest also played an indelible role. The research background of ancient Chinese history and culture determined that she wouldn't emphasize the literary themes of people's love. The protagonist in the novel happened to have a self-sacrificing quality which was very similar to Milburn's personality. These two points prompted her to choose to translate *Decoded*. (Cen Qunxia, 2005).

### Translation Concepts and Strategies

Milburn did not have the fixed translation concepts. Under the influence of the huge and diverse background in China, Milburn has no specific cognition to Chinese, so in the translation process, she could avoid the stereotypes caused by prototype thinking.

Milburn's strategies mainly had three parts: omission, amplification and recontextualization.

First, in order to keep the English version faithful, Milburn paid more attention to the cultural understanding and expect of English readers. She adopted omission when translating the expressions of strong political feelings.

#### Example 1

ST: 1943 年 10 月的一天, 日本鬼子把战火烧进 N 大学校园。

TT: In October 1943, Japanese bombing burnt N University to the ground.

Analysis: Milburn translated “日本鬼子” into “Japanese”, avoiding the confusion and misunderstanding of English reader and making them more understanding.

Secondly, Milburn adopted amplification when translating the expressions of Chinese culture.

#### Example 2

ST: 但紧接着的第二个评价却又一下把我打入冷宫。

TT: But his second remark made me feel as though I had been pushed into the Cold Palace-The Cold Palace refers to the area within the Forbidden City to which members of the imperial family would be confined if they displaced the emperor.

Analysis: Milburn translated “冷宫” with adding annotation, avoiding the misunderstanding of special cultural expression.

Thirdly, Milburn was used to recontextualizing into English proverbs when translating Chinese proverbs.

#### Example 3

ST: 用老人们的话说: 嘴上没毛, 办事不牢。

TT: To use Grandmother Rong's own words, 'nothing good ever came of employing people still wet behind the ears'.

Analysis: Milburn found an equivalent English proverb when translating the Chinese proverb.

Milburn liked to regard herself as an invisible person when translating. She did not use excessive words such as “I think...”. She hoped that readers could discover the facts by themselves when reading her version, and the truth of the novel could be directly communicated with the original author (Sun Jicheng & Yang Jirong, 2019).

#### 4.3.3 Habitus of Publishing House

Major media and book reviewers would read *Decoded* before it was released. Penguin Press and FSG released the style book of *Decoded*, which was promoted and solicited for subscriptions over eight months and was longer than the sample version of other novels. Many western publishing houses praised Mai Jia and his works and conducted literary criticism and commercial operation. Then, these two publishing houses spent a lot of money promoting *Decoded*, making trailers and interviews for it. They caught the opportunity to combine the Snowden incident in the United States with Rong Jinzhen, the protagonist of the film, and promote *Decoded* again, making the protagonist become the Chinese counterpart of the American individualistic hero Snowden.

### 4.4 Translation and Promotion Network

#### 4.4.1 Translation Initiation Network Construction of Olivia Milburn

According to ANT, in the translation initiation network, an actor will be required to recruit other actors to form an interactive relationship network. The actor is the translation initiator and translator Milburn. The other actors were the original work, Milburn's grandfather, Milburn's student Christopher Payne, and *Decoded*. Milburn said she happened to see the novel *Decoded* by Mai Jia when she was waiting at the airport. Since her grandfather worked in intelligence during the Second World War and was familiar with cryptography and decoding,

she had a natural affinity for the title (Sun Jicheng & Yang Jirong, 2019). Her grandfather naturally joined the translation initiative network, and his work experience also gave Milburn cultural capitals. Milburn was Worried that she didn't have enough education and knowledge, so she recruited Christopher Payne,

one of her students who had worked for several years, to co-translate. She recruited him to join the network, and these two would use their cultural capitals to complete a *Decoded* co-translation. The operation mode is roughly as follows:

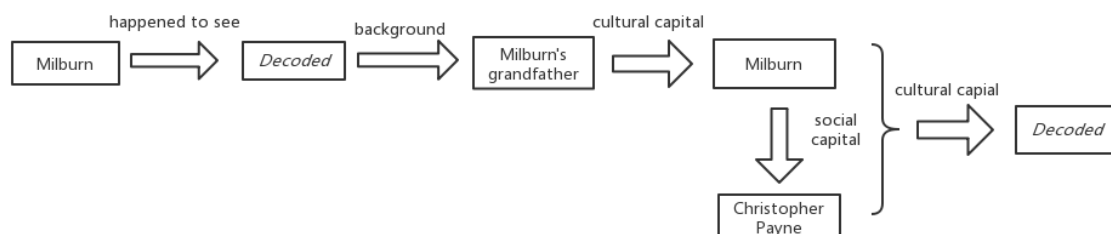


Figure 1.

#### 4.4.2 Translation Publishing Network Construction of Olivia Milburn

In the translation publishing network, an actor is needed to recruit other actors to form an interactive network. The actor is the translator Milburn, and the other actors are her college classmate Julia Lovell, *Decoded*, Penguin Press, FSG and Mai Jia. On the basis of her original cultural and symbolic capitals, Milburn

contacted Julia Lovell with social capitals (i.e., various interpersonal relationships). Lovell joined the translation publishing network and made use of her cultural capitals to contact Penguin Press. The two publishing houses joined the network, finding the Mai Jia as an agent and signing publication and translation contracts with the Mai Jia and the Milburn. Its operation mode is roughly as follows:

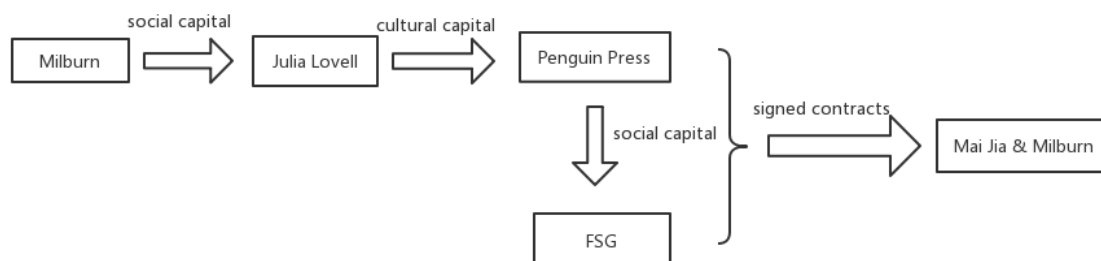


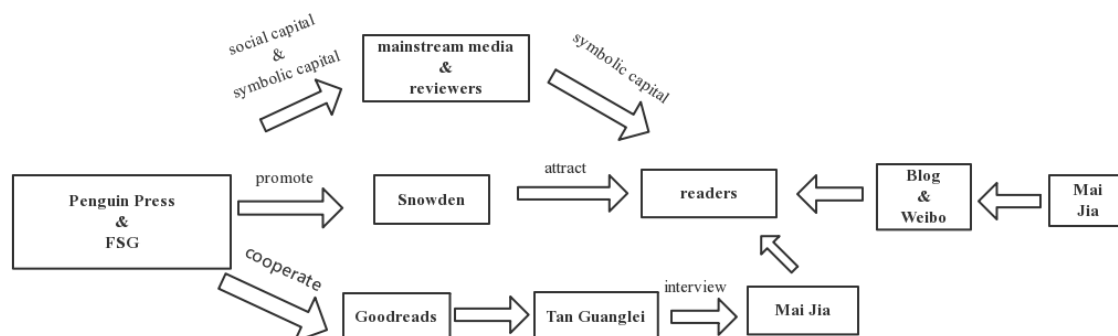
Figure 2.

#### 4.4.3 Translation Spread Network Construction of Publishing Houses

In the translation spread network, an actor is needed to require to recruit other actors to form an interactive relationship network. The actors are Penguin Press and FSG. Other actors are style version *Decoded*, many mainstream media and book reviewers, Snowden, readers, Goodreads, Tan Guanglei, Blog and Weibo. After receiving the stylebook *Decoded*, the two major publishing houses used social capitals and symbolic capitals to recruit a number of world mainstream media and book reviewers to enter the network for spread. The timing of the

Snowden affair has given these two the opportunity to hype it again, with readers turning to *Decoded* out of curiosity and joining the networks. The publishing houses partnered with Goodreads, the largest reading social network in the United States, and asked Tan Guanglei, who has been recruited to the network, to talk to authors and recruit more readers. At the same time, Mai Jia also got involved in the translation spread network. He used Blog and Weibo to talk about *Decoded* and interact with readers at home and abroad, which also promoted the spread of *Decoded*. The operation process is roughly as follows:





**Figure 3.**

#### 4.5 Summary

The translation initiation, publishing and spread network formed the whole translation and promotion of *Decoded*. From these networks, the study found that it was unconscious for the translator to initiate the translation, and there was no communication between the author and translator in the process, and it had some accidental factors such as Snowden event happening in the process.

The successful translation and spread of *Decoded* relies on the capital transformation and capital accumulation of various actors (author, translator and publishing houses) in different fields, so that they can gain a foothold in the field. Using ANT to construct of actor network — including the translation initiation network and translation publishing network dominated by the translator, and the translation spread network dominated by publishing houses to explore the literature text clearly and human relations between actors and non-human actors in the process of translation. Not only are human actors needed in the process of translation, but non-human actors also play a crucial role.

#### 5. Conclusion

Based on Field Theory and Actor-Network Theory, this paper analyze the translation and promotion of *Decoded*. This present research finds out that the cultural capitals and symbolic capitals of the author Mai Jia, the cultural capitals and social capitals of the translator Milburn, and the economic capitals, symbolic capitals and social capitals of the publishing houses Penguin Press and FSG play important roles in this process. Besides, the habitus of Mai Jia: espionage and decoding writing theme,

unique writing style and writing skills which are suitable for English readers. The business habitus of Penguin Press and FSG: unique publishing process. These all promote the whole process of translation and promotion. What's more, the characteristics of the actor-network: It is unconscious for the translator to initiate the translation. There is no communication between the author and translator in the process of translation initiation and publishing. There is an incidental event happening in the process of spread. Human actors and non-human actors play equally important roles in the translation and promotion of Chinese literature. All these should be focused.

Through this research, the writer hopes to provide references for more modern Chinese literature to successfully enter the English-speaking world. Of course, due to the limitations of the author's understanding of Socio-Translation, there are still many aspects to be improved. The limited space prevents this study providing more arguments, making the research more comprehensive and the conclusions more convincing.

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