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Original Paper

A Study on the English Translation Strategies of Dialects in Northeast Chinese Literary Works —Taking Xiao Jun's *Village in August* as the Case

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Abstract

Against the backdrop of building a culturally strong nation and enhancing international communication capacity, this study focuses on the translation of Northeast Chinese dialects in the English versions of Xiao Jun's Village in August. Integrating the educational goals of ideological and political education in courses, it conducts an in-depth exploration of the strategic choices in dialect translation and the pathways for cultural transmission. By analyzing the semantic difficulties in dialect translation, the challenges in conveying cultural connotations, and issues of reader acceptance, the study compares specific translated examples to reveal the applicable scenarios of different translation strategies. Meanwhile, it incorporates the ideological and political concept of "telling Chinese stories well" into the analysis, emphasizing that translating dialects into English is not merely a linguistic conversion but also an international interpretation of the family-country feelings and national spirit embedded in regional culture. The research finds that flexible application of strategies such as "transliteration + annotation" and "foreignization as the main approach with domestication as a supplement" can both preserve the cultural characteristics of Northeast Chinese dialects and help international readers understand the diversity of Chinese regional cultures. Moreover, translators'

cultural awareness and ideological-political consciousness are crucial to achieving the goal of "conveying emotions through translation and embodying morality through literature". This study provides a tripartite teaching framework of "linguistic practice + cultural inheritance + value guidance" for literary translation education, which is of great significance for cultivating translation talents with cross-cultural communication capabilities and a sense of family and country.

Keywords

Xiao Jun, Northeast Chinese dialects, Village in August, ideological and political education in courses, literary translation education

1. Introduction

Translation is not merely a practice of linguistic skills, but also a crucial carrier for cultural inheritance and value dissemination. As an important branch of modern Chinese literature, Northeast Chinese literature, with its rich regional characteristics, distinct epochal marks, and profound national sentiments, has become a significant window showcasing China's cultural diversity and national spirit. As a representative figure of the Northeast Chinese Writers' Group, Xiao Jun employs a large number of vivid Northeast Chinese dialects in his works, which serve not only as linguistic codes for shaping characters and restoring historical scenes but also as cultural genes embodying the Northeast people's tenacious character and feelings for their family and country. It might have been due to his straightforward, unrefined, and robust personality or artistic style, or perhaps driven by the intense, indomitable patriotic sentiment sparked by being far from his occupied homeland—Xiao Jun eventually completed the distinctly revolutionary *Village in August* in Qingdao and had it published in Shanghai (Ge Shengjun et., 2024). Chinese People's War of resistance against Japanese aggression recorded in dialects in *Village in August* epitomize the Chinese nation's spirit of resisting aggression.

However, the linguistic and cultural differences between Chinese and English pose multiple challenges to the English translation of dialects. At the semantic level, there are no direct English equivalents for dialect terms such as "磕碜" (kechen in Chinese Pinyin, meaning ugly or embarrassing) and "秃噜反账" (tulu fanzhang in Chinese Pinyin, meaning to break one's promise or mess things up). At the cultural level, terms like "炕" (kang in Chinese Pinyin, a heated brick bed unique to northern China) and "胡子" (huzi in Chinese Pinyin, a historical term for bandits in Northeast China) carry regional lifestyles and historical backgrounds that are prone to misunderstanding by international readers. At the communication level, excessive domestication may lead to the loss of cultural connotations, while excessive foreignization may hinder readers' comprehension.

Previous studies have mostly focused on translation strategies themselves, failing to fully connect the dual goals of "cultural communication" and "value guidance", nor have they developed an ideological and political pathway deeply integrated with translation teaching. In the cross-cultural context, English literary translation needs to strike a balance between the transmission of cultural information and the

acceptability of the target language. Current translation practices are confronted with such problems as the distortion of cultural images due to contextual disparities, the obstruction of complete information transmission caused by linguistic habit conflicts, the limitation of readers' cognitive levels on acceptability, and the dilemma in handling culture-loaded words (Wang Ke, 2025, pp. 71-73). Taking the English translations of Xiao Jun's *Village in August* as the research object, this study integrates ideological and political elements of curriculum into the analysis of translated examples and the discussion of strategies. It aims to provide a theoretical framework and practical reference for the coordinated advancement of "skill training + cultural identity + ideological and political cultivation" in literary translation teaching, thereby helping to cultivate translation talents in the new era who not only possess professional translation capabilities but also can undertake the mission of cultural communication.

This goal of this study lies in taking the English translation of Xiao Jun's Village in August as a specific case to conduct an in-depth exploration of the English translation strategies for dialects in Northeast Chinese literary works. Through a detailed analysis of the original text and its English version, it summarizes effective dialect translation methods, with the goal of accurately conveying the regional cultural characteristics and literary charm of the original work. Meanwhile, it actively explores the integration path of ideological and political education in courses with the translation teaching of Northeast Chinese literary works in English language and literature education, excavates the ideological and political elements contained therein, and provides useful references for cultivating English majors with solid language proficiency, profound literary literacy and noble moral character.

2. Northeast Chinese Literary Works: Highlighting Regional Cultural Characteristics

2.1 Regional Cultural Characteristics

(1) The local customs and practices on that land, such as the "跳大神" (tiao dashen in Chinese Pinyin, meaning shaman dancing) and "放河灯" (fang hedeng in Chinese Pinyin, meaning floating river lanterns) of the Hulan River people, are not only integral parts of the local residents' lives but also reflect the Northeast Chinese people's reverence and love for nature and life, exuding a rich Northeast regional cultural vibe. Such in-depth exploration and presentation of regional culture endow Northeast Chinese literary works with unique cultural value, making them important carriers for the inheritance of regional culture. Just as Xiao Hong wrote in her work: "Everything bathed in sunlight is wholesome and beautiful.Tap a big tree, and it will resound;Call out loud, and even the mud wall facing you seems to echo back" (Xiao Hong, 2005, p. 65).

(2) The unique geographical environment of Northeast China endows literary works with distinct regional cultural characteristics. The vast black soil, dense forests, and long winters—these natural elements frequently serve as backdrops and imagery in Northeast Chinese literary works. For instance, in Xiao Hong's *The Biography of Hulan River*, the Hulan River in the small town of Hulan, along with

the surrounding fields and vegetable gardens, forms the unique spatial setting of the work, carrying the protagonist's memories of growth and daily life.

2.2 Linguistic Style

Northeastern dialects constitute the core feature of the linguistic style in Northeast Chinese literary works. In terms of vocabulary, Northeastern dialects contain numerous unique words, which vividly express the life attitudes and emotional communication styles of Northeast Chinese people. In terms of sentence patterns, Northeastern dialects tend to be concise, direct, and full of life. For example, "嘎哈去啊" (gahaquna, referring to what are you going to do?), this concise and straightforward way of expression fully reflects the bold and forthright character of Northeast Chinese people. In terms of pronunciation, Northeastern dialects have distinct phonetic features, with some confusion between retroflex and non-retroflex consonants, as well as between front and back nasals. For instance, "那院里的倭瓜长得老好了，你要是想要，明儿个我给你摘(zāi)两个捎过去。(Xiao Hong, 2005, p. 68)". In this sentence, the character "zhāi in Chinese pin yin (meaning to pick/pluck in English)" is often pronounced as the alveolar sibilant "zāi" in Northeast Chinese colloquial speech, which is a prominent feature of the confusion between alveolar and retroflex sibilants. Such a simple dialogue recreates the warm and straightforward interaction mode among neighbors in Northeast China, exuding a strong regional cultural flavor. These unique phonetic characteristics enhance the recognizability of Northeast Chinese literary works, adding a strong local flavor, and enabling readers to deeply perceive the unique charm of Northeast regional culture during reading.

The Northeast Chinese dialects in Xiao Jun's works are not mere regional linguistic symbols; they are deeply intertwined with Northeast China's historical context and national spirit, and contain abundant ideological and political education resources. From the perspective of cultural connotations, these dialects can be divided into three categories:

The second category consists of terms related to historical memory, a prominent feature in the works of Duanmu Hongliang and Xiao Jun. These terms include huzi (胡子，bandits) and liuzi (绺子，armed bandit gangs), as well as gantangr (赶趟儿，in time). In Duanmu Hongliang's The Khorchin Steppe and Distant Sand and Wind, huzi specifically refers to bandits active in war-torn Northeast China from the late Qing Dynasty to the Republic of China. For example, the character "Mei Heizi" in *Distant Sand and Wind* is depicted as a huzi who later transforms into an anti-Japanese hero, implicitly embodying the Northeast people's history of suffering and resistance. Gantangr, by contrast, appears in Xiao Jun's *Village in August*: when villagers rush to evacuate before the Japanese army arrives, they urge each other to "hurry up, we're still in time (gantangr)"—this reflects the calm mindset and survival wisdom of ordinary people amid special historical circumstances.

The third category covers terms related to spiritual character, such as kechen (磕碜) and tulu fanzhang (秃噜反账). Kechen is not only used to describe an unrefined appearance but also implies a moral pursuit of dignified words and deeds. For instance, in Duanmu Hongliang's *The Great River*, a rural

woman scolds her son for being kechen (meaning shabby in behavior) when he quarrels with elders over trivial matters, highlighting the Northeast people's emphasis on proper conduct. Tulu fanzhang (to break one's promise or mess things up) is exemplified in Xiao Jun's *Village in August*: a militia member is criticized for tulu fanzhang after failing to deliver supplies on time, which conveys the local value of prioritizing promises and being down-to-earth.

2.3 Thematic Connotations

Northeast Chinese literary works boast rich and diverse thematic connotations, revolving around themes such as anti-Japanese resistance, native land, and exile, through which profound ideological emotions are conveyed. In terms of the anti-Japanese theme, works like Xiao Jun's *Village in August* vividly depict the heroic deeds of the Northeast Chinese people who, unwilling to be subjugated after the September 18th Incident, fought bloody battles against Japanese invaders under the leadership of the Communist Party of China. These narratives highlight the Northeast people's patriotic feelings and indomitable spirit of resistance, inspire people's national pride and patriotic enthusiasm, and embody the social responsibility and historical mission of literary works. The native land theme constitutes an important part of Northeast Chinese literary works. Represented by Xiao Hong's *The Biography of Hulan River*, these works present delicate portrayals of rural life in Northeast China, showcasing the natural scenery, folk customs, as well as the living conditions and spiritual world of rural people. They deliver the writers' nostalgia for their native land and cherishment of rural traditional culture, evoke people's attention to and reflection on local culture, and enable readers to perceive the profound heritage of native culture. The exile theme also occupies a significant position in Northeast Chinese literary works. Many Northeast Chinese writers were forced into exile during the war, and their works reflect the hardships and sufferings on the road of exile, as well as their longing for hometown and concern for the nation's fate.

3. *Village in August*: The Symbiosis of "Small Families" and "Great Country"

3.1 Historical Background of the Creation

Village in August is a product of the literary circle in the early period of Manchukuo, and it has inextricable connections with regional revolutionary practices. The unique settings of the novel in terms of time, location and plot all confirm that the People's Revolutionary Army marked a "new starting point" in the practice of the anti-Japanese resistance in Northeast China (Liu Dong, 2023). *Village in August* was written after the September 18th Incident. At that time, the three northeastern provinces gradually fell into the hands of Japanese imperialism, which carried out massive economic plunder, oppressed the people, imposed cultural autocracy, deprived writers of their freedom of speech, and vigorously promoted "Manchurian culture" in an attempt to culturally eliminate the Chinese nation. In this critical moment of national peril, Chinese writers demonstrate a firm national stance to strictly oppose the evil aggression of Japanese. Many persisted in writing, using their pens as weapons to resist

Japanese aggression. In the spring and summer of 1933, Xiao Jun met and had a long talk with Fu Tianfei of the Panshi Guerrillas. The heroic stories told by Fu Tianfei about the Panshi Guerrillas' major victories under the leadership of Yang Jingyu greatly inspired Xiao Jun. In spring of 1934, based on these real materials and combined with his own experience in the army, Xiao Jun began to write *Village in August* and completed the first draft on October 22 of that year. The creation of this novel reflects the reality of Chinese People's War of Resistance Against Japanese Aggression of the Northeast Chinese people at that time, illustrates their longing for freedom and independence, and thus bears strong epochal significance and practical relevance. It is a powerful denunciation of Japanese aggression and an encouragement and support for Chinese People's War of Resistance Against Japanese Aggression.

3.2 Story Content and Character Portrayal

Setting in Northeast China after the September 18th Incident, *Village in August* tells the story of an anti-Japanese guerrilla unit that engages in battles against Japanese troops, their puppet soldiers, and landlord armed forces during its transfer. The novel successfully creates a host of vivid and distinctive characters.

As the leader of the guerrillas, Commander Chen Zhu possesses a firm revolutionary conviction and outstanding leadership abilities. He fully understands the importance of discipline to the revolutionary contingent, strives to reorganize the unit, and leads his comrades in fighting tenaciously amid harsh combat conditions, demonstrating unwavering will and a strong sense of responsibility.

Xiao Ming is an intellectual who lays down his pen to join the military. He grows continuously in the course of the revolution; although he once fell into confusion due to personal feelings, he eventually overcomes his weaknesses with the help of his comrades and the inspiration of the revolutionary situation, and devotes himself firmly to the anti-Japanese struggle. His journey reflects the ideological transformation and growth of intellectuals in the revolution. Anna, serving as the guerrilla headquarters' secretary and nurse, is a brave, resolute revolutionary woman. Her romance with Xiao Ming softens the novel's tone, yet she chooses revolution over love without hesitation, embodying selfless dedication and firm ideological commitment.

Instead of adopting an omniscient narrative to depict the entire revolution, Xiao Jun in *Village in August* adopts a limited narrative perspective to reveal each character's psychological activities in a more intimate and specific manner (Liu Dong, 2021). These characters have distinct personalities. Through their experiences and growth, the novel vividly demonstrates the fearlessness and firm conviction of the Northeast Chinese people in the War of Resistance Against Japanese Aggression, allowing readers to deeply feel the passion and enthusiasm of that era.

3.3 Literary Status and Influence

"Facing a grave, great, and militant era, writers should use words to truly reproduce real life—depicting the hideous acts of Japanese imperialism, the painful struggles of the Chinese people, and the heroic

fights of national warriors" (Li Jiaqi, 2023). As a classic work, *Village in August* constructs revolutionary collective memory, which has not only influenced readers of its time but also exerted a profound impact on subsequent generations (Lei Yupin et., 2025). *Village in August* holds a pivotal position in both the history of Northeast Chinese literature and modern Chinese literature. It pioneered the direct depiction of against Japanese aggression struggles in Northeast Chinese literature, provided important models and inspirations for subsequent creations of Northeast war of resistance against Japanese aggression literature, inspired more Northeast Chinese writers to engage in war of resistance against Japanese aggression literary creation, and promoted the development of Northeast war of resistance against Japanese aggression literature. In the history of modern Chinese literature, this novel is one of the earliest works that directly and positively depicts the theme of armed anti-imperialism led by the Communist Party of China, thus bearing significant historical significance. With its authentic and powerful narrative, it presents the anti-Japanese struggle of the Northeast Chinese people, enabling the whole nation to better understand the against Japanese aggression situation in Northeast China, inspiring the against Japanese aggression enthusiasm of the broad masses, and playing a positive role in promoting the development of modern Chinese literature and the inheritance of the national spirit. In addition, *Village in August* has been translated into multiple foreign language versions and widely disseminated internationally. It has shown the world the Chinese people's spirit of against Japanese aggression and unyielding will, and enhanced the international influence of modern Chinese literature.

4. Analysis of Difficulties and Strategies in Translating Dialects in *Village in August*

4.1 Difficulties in Sematic uniqueness and the strategy of "accurate transmission + value interpretation"

To a certain extent, the most important task of translation lies in selection: translators must choose works that are more in line with their own preferences (Li Ruiping, 2022). While Western efforts have made significant contributions to the dissemination of Chinese literature and aroused great interest among Western readers, their selection of books has also deepened the widespread stereotypes about Chinese society, thereby leading to a lack of comprehensive understanding of Chinese culture. The semantic uniqueness of Northeast Chinese dialects is reflected in polysemy and semantic irreplaceability. Improper translation may lead to the loss of its implicit moral evaluation and cultural psychology. To overcome such difficulties, it is necessary to integrate value interpretation on the basis of semantic accuracy, conveying both the original meaning of the word and the spiritual connotations behind it.

Example 1:

Source Text: 你瞅那外来的姑娘穿的，咋那么<u>砢碜</u>呢，料子又旧又土，跟咱屯子赶集的媳妇差远了！ (《八月的乡村》, 1935, p. 40)

Target Text: Look at that outsider girl's clothes-how <u>unsightly and dowdy</u> they are! The fabric is old

and shabby, far worse than the clothes of the wives from our village who go to the market!

Analysis: The translation uses "unsightly and dowdy" to accurately correspond to the meaning of "rustic in appearance" conveyed by "kechen", retaining the colloquial style of the villagers' dialogue. Meanwhile, through the comparative structure "far worse than...", it transmits the Northeast people's simple pursuit of "decency". Such emphasis on the quality of life essentially reflects the yearning for "a life with dignity", which is a regional manifestation of the Chinese nation's virtue of "diligence and simplicity". In teaching, students can be guided to reflect: translating "kechen" merely as "ugly" would lose the semantic layers of "rustic" and "indecent", let alone convey the ideological and political connotation of "moral self-discipline behind the emphasis on external image".

4.2 Dilemmas in Conveying Cultural Connotations and the Strategy of "Foreignization as the Main Approach + Annotation as Supplementary"

Translation is a form of cross-cultural communication, which itself is influenced by multiple factors such as politics, culture, and ideology. Under such circumstances, the key lies in three aspects: how to select texts that not only embody Chinese characteristics but also arouse interest in the Western world; which translators to choose to make the works more acceptable to readers; and how to facilitate the smooth dissemination of the texts (Tian Xin, 2022). Regional cultural elements carried by dialects constitute cognitive blind spots for international readers. Domestication (e.g., translating "kang" as "bed") would lead to the loss of cultural information, while complete foreignization (merely transliterating it as "kang") might hinder understanding. To address this, the strategy of "foreignization as the main approach + annotation as supplementary" can both preserve cultural uniqueness and elucidate the underlying ideological and political connotations through annotations, achieving the dual goals of cultural communication and value guidance.

Example 2:

Source Text: 早年间这山里不太平，一到冬天就有胡子出来抢东西，咱屯子好几户人家的粮食都被他们拉走了，男人们都不敢夜里出门。(《八月的乡村》, 1935, p. 85)

Target Text: In the old days, this mountain area was unsafe. Every winter, "huzis" (armed bandits in northeastern China during the early 20th century, a product of social unrest caused by foreign aggression) would come out to rob. Several families in our village had their grain taken away, and the men dared not go out at night.

Analysis: The term "huzi" in the source text specifically refers to bandits in Northeast China around the time of the September 18th Incident, whose emergence was directly linked to social unrest caused by foreign aggression. In Chinese dictionaries, this term for bandits was prevalent in Northeast China before liberation. A common account explains its origin is that bandits often gathered in remote mountains, and their long neglect of personal grooming led to unkempt hair and beards—this physical trait thus became their identifying mark. The translation clarifies the historical origins of "huzis" through annotations, not only helping readers understand the war-torn historical context of Northeast

China but also indirectly conveying the ideological connotation that "national prosperity ensures people's security. The anti-Japanese theme of *Village in August* stems precisely from reflections on the loss of national sovereignty and people's sufferings. In teaching, combined with modern Chinese history, students can be guided to recognize that supplementing historical background in dialect translation serves as an important approach to ideological education of learning from history and cherishing peace.

4.3 Issues of Reader Acceptance and the Strategy of "Cultural Adaptation + Value Resonance"

Western translators tend to favor modern Chinese literary works with traditional elements, and they often introduce these works with political intentions and a mindset of seeking novelty (Jiang Zhiqin, 2017). Certain dialectal expressions, such as vulgar language and folk-custom terms, may cause discomfort or misunderstanding among international readers if translated literally. Addressing this requires seeking value resonance on the basis of cultural adaptation—adjusting linguistic forms while preserving core spiritual connotations, enabling target readers to both understand the content and develop emotional identification.

Example 3:

Source Text: 腊月二十三，糖瓜粘。(《八月的乡村》，1935, p. 90）

Target Text: On the 23rd day of the 12th lunar month (known as "La Yue" in Chinese, a time for preparing for the Spring Festival), people eat "tanggua" (a sticky malt candy used to worship the Kitchen God, symbolizing the wish for family peace in the new year).

Analysis: "糖瓜粘" (tanggua zhan) refers to the folk custom of eating sticky malt candy during the Kitchen God Festival in Northeast China, with the core meaning of praying for family peace. The translation clarifies the symbolic meaning of the "Kitchen God worship" through annotations, linking "tanggua" to the wish for family peace. This not only helps readers understand Chinese folk customs but also conveys the traditional Chinese values of valuing family and pursuing harmony. In teaching, combined with the ideological theme of family tradition building, students can be guided to recognize that translating folk-custom dialects serves as an important way to showcase the spiritual pursuits of the Chinese people to the international community. It requires to integrate folk-custom explanation and value extraction to achieve the fusion of cultural communication and ideological guidance.

5. Integration of Ideological and Political Elements into the Teaching of Dialect Translation in Northeast Chinese Literary Works

5.1 Excavation of Ideological and Political Elements

Dialects in Northeast Chinese literary works are vivid manifestations of regional culture. Through the teaching of dialect translation, students can be guided to gain an in-depth understanding of Northeast regional culture, thereby enhancing their sense of identity with local culture and national pride.

When explaining the English translation of dialect terms such as "忽悠" (huyou, to deceive) and "唠

嗑” (laoke, to chat) in *Village in August*, teachers can elaborate the lifestyles and communication habits of Northeast people reflected by these words. Students will understand that the unique vocabulary and expressions of Northeast dialects have evolved in specific geographical environments, historical developments, and folk customs, carrying the wisdom and emotions of Northeast people and serving as treasures of Northeast regional culture.

Through learning the translation of these dialect terms, students can perceive the unique charm of Northeast culture, further developing a strong interest in and identification with it. Such identification will further inspire their love for the entire Chinese nation’s culture, as regional culture is an important component of national culture, and identification with regional culture helps strengthen national pride. When students realize that Northeast dialects, as a manifestation of the diversity of national culture, possess unique value in international cultural exchanges, they will cherish their cultural traditions more deeply, take pride in being members of the Chinese nation, and thus establish confidence in national culture in their hearts.

5.2 Teaching Methods and Practices

5.2.1 Case-Based Teaching Method

Using dialect translation cases from *Village in August* in teaching allows students to intuitively understand dialect translation strategies and the ideological and political elements embedded within them.

In terms of teaching procedures, teachers first select representative dialect-containing passages from the novel, such as sentences with dialect words like “得瑟” (deshe, to show off) and “整事儿” (zheng shi er, to stir up trouble/make a fuss), and ask students to attempt initial translations. Next, they present the translation methods used in the English version and guide students to compare and analyze the differences between their own translations and the published version. During this process, teachers elaborate on the translation strategies employed by the translator. For example, “得瑟 (de se)” is translated freely as “show off; flaunt; show oneself off” in the English version, helping students understand the application scenarios and purposes of different translation strategies.

Simultaneously, teachers delve into the ideological and political elements in the cases. By connecting the contexts in which these dialect words are used by characters in the novel, they analyze the characteristics and life attitudes of Northeast Chinese people reflected in them, guiding students to perceive the underlying regional cultural features and national emotions, and fostering students’ identification with regional culture.

Through this case-based teaching method, students not only master skills in translating dialects but also receive ideological and political education imperceptibly, enhancing their love for national culture and sense of responsibility to the country. In terms of teaching effectiveness, students show high enthusiasm and participation in this vivid and concrete teaching approach. They can better understand and master dialect translation strategies, gain deeper insights into ideological and political elements,

and more consciously integrate language learning with cultural inheritance and value cultivation in translation practice.

5.2.2 Group Discussion and Cooperative Learning

Organizing students to conduct group discussions on dialect translation and ideological-political connotations is an effective teaching activity design. Teachers can divide students into several groups based on their actual situation, with each group focusing on specific dialect translation content from *Village in August* and related ideological-political themes for discussion.

For example, a group may be given a passage containing Northeast dialect that describes an anti-Japanese battle scene, with the task of discussing how to accurately translate the dialect terms while exploring the spirit of resistance and patriotic feelings embodied in the content. During the discussion, group members express their opinions freely, sharing their understanding of translation strategies and insights into ideological-political connotations. Some students may propose using literal translation to retain the original flavor of the dialect, thereby showcasing Northeast regional cultural characteristics; others may argue that free translation is more effective in helping target-language readers grasp the meaning.

When exploring ideological-political connotations, students will analyze, in conjunction with the novel's background and plot, the fearlessness and perseverance demonstrated by anti-Japanese soldiers in battle, as well as their deep affection for the motherland and people. Through such group discussions and cooperative learning, students can broaden their perspectives through the collision of ideas, improve their translation skills, and deepen their understanding of ideological-political connotations.

Meanwhile, group cooperation fosters students' teamwork spirit and communication skills, enabling them to learn to listen to others' opinions and solve problems collectively—this is of great significance for enhancing students' comprehensive quality.

5.2.3 Cross-Cultural Comparative Analysis

Guiding students to establish a correct cultural perspective through comparing Chinese and Western cultures is an important method for integrating ideological and political education into dialect translation teaching. In teaching, teachers can select content involving cultural differences from the English translation of *Village in August* and compare it with relevant cultural elements in Western literary works.

For example, when translating expressions related to family values in Northeast dialects, teachers can contrast them with descriptions of family values in Western literary works. Northeast dialects often embody strong family concepts and kinship bonds, such as respectful titles for elders and emphasis on family affairs; in Western culture, however, individualism is relatively prominent, and the manifestation of family values differs from that in Northeast culture. For instance, the Northeast dialect term "lao ye" (老爷，a respectful title for paternal grandfather) reflects the region's emphasis on hierarchical kinship bonds, while Western works (e.g., *Pride and Prejudice*) often frame inter-generational relationships

around equal individual interactions. Through such comparisons, students can understand the differences in family values between Chinese and Western cultures, guiding them to recognize cultural diversity and relativity.

Meanwhile, teachers can further guide students to reflect on how to respect differences between cultures in cross-cultural communication and avoid cultural conflicts. Students will learn that in translating dialects, they must consider not only linguistic conversion but also full account of cultural background differences to achieve effective cultural communication.

Through this cross-cultural comparative analysis, students can view Chinese and Western cultures more objectively, establish a correct cultural perspective, and enhance cultural confidence. In future cross-cultural exchanges, they will be able to actively disseminate fine Chinese culture and promote communication and integration between different cultures. For example, assigning students to translate a Northeast dialect passage about family gatherings into English, then assessing whether their translations clarify the region's "extended family-centered" values (e.g., explicitly noting the role of "da zhang fu" (大丈夫, "family provider") in collective decision-making). This concrete assessment links cultural awareness to translation competence.

5.3 Evaluation of Teaching Effectiveness

The improvement of students' ideological and political literacy can be effectively evaluated through various methods such as classroom performance, assignments, and examinations.

In terms of classroom performance, observe students' participation and performance when discussing the ideological and political elements embedded in the dialect translations of *Village in August*. Students who actively engage in discussions and can profoundly understand and elaborate on ideological connotations such as patriotism, the spirit of resistance, and regional cultural identity in the work demonstrate significant progress in their ideological awareness. For example, when discussing the spirit of anti-Japanese resistance, students who can connect it to the contemporary context and analyze its significance for personal growth and social development show in-depth understanding and identification with this spirit.

In assignments and examinations, design questions related to ideological and political education, such as asking students to analyze the values reflected in a character's behavior in the novel, or to elaborate on their understanding of the inheritance of Northeast regional culture in combination with dialect translation. Through students' responses, we can assess their grasp of ideological and political elements, as well as their ability to internalize these concepts into their own values and apply them in practical thinking and expression.

Table 1. An Example of Assessment Question

Assessment Question Type	Sample Question	Evaluation Dimensions
Analytical Question	Taking a character (e.g., Xiao Ming) in *Village in August* as an example, analyze the Northeast Anti-Japanese United Army spirit and collectivist values embodied in their behaviors.	1. Comprehension of red cultural values. 2. Argumentative logic combined with textual details.
Expository Question	Based on the translation of the Northeast dialect term "huzi" (rendered as "bandits-turned anti-Japanese fighters"), explain how this expression carries the memory of suffering and resistance in Northeast regional culture.	1. Depth of exploration of dialectal cultural connotations. 2. Ability to integrate values with translation practice.

From the evaluation results, most students have shown significant improvement in ideological and political literacy. They can consciously accept ideological and political education in the process of language learning, and establish correct worldviews, outlooks on life, and values.

6. Conclusion

This study takes the English translation of dialects in Xiao Jun's *Village in August* as its research object, revealing that dialect translation is not merely a linguistic conversion but also an international dissemination of cultural spirits and values. Meanwhile, it constructs a three-dimensional integrated teaching path for ideological and political education in courses, providing practical references for literary translation teaching.

The research shows that the selection of dialect translation strategies must center on conveying cultural connotations and achieving value resonance, and flexibly apply methods such as foreignization + annotation and accurate semantics + value interpretation. Only in this way can we not only preserve regional cultural characteristics but also contribute to telling Chinese stories well.

Furthermore, ideological and political education in translation teaching needs to break through the dilemma of separation between ideological and political elements and professional content. Through dual-oriented goals, content reconstruction, method innovation, and evaluation integration, teachers should integrate cultural identity, communication awareness, and value shaping into professional training. Only then can we cultivate new-era translation talents who possess solid translation skills and can undertake the mission of cultural communication. In the future, more innovative teaching methods

and diversified evaluation approaches can be explored to improve the quality and effectiveness of ideological and political education in courses, thereby better achieving the goal of cultivating well-rounded talents.

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