



A SOCIOCULTURAL ANALYSIS OF RETRANSLATIONS OF CLASSIC ENGLISH NOVELS IN MAINLAND CHINA 1949-2009

Chuanmao Tian

Dipòsit Legal: T 949-2014

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CHUANMAO TIAN

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DOCTORAL THESIS



UNIVERSITAT ROVIRA I VIRGILI

TARRAGONA

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DOCTORAL THESIS

Supervised by Dr Anthony Pym and Dr Zhonglian Huang

Intercultural Studies Group



UNIVERSITAT ROVIRA I VIRGILI
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TARRAGONA

2013

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I hereby certify that the present study “A Sociocultural Analysis of Retranslations of Classic English Novels in Mainland China 1949-2009”, presented by Chuanmao Tian for the award of the degree of Doctor, has been carried out under the supervision of myself at the Department of English and German Studies of the Rovira i Virgili University, and by Dr. Zhongliang Huang of Heilongjiang University, and that it fulfills all the requirements for the award of Doctor.



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To Whom it May Concern:

I hereby certify that the present study A SOCIOCULTURAL ANALYSIS OF RETRANSLATIONS OF CLASSIC ENGLISH NOVELS IN MAINLAND CHINA 1949-2009, presented by Chuanmao TIAN for the award of the degree of Doctor, has been carried out under the co-supervision of myself at the Research Center for Russian Language and Literature, China. The thesis fulfills the conditions for the award of Doctor.

Sincerely,

Dr. Zhonglian Huang, Director
Center for Russian Language literature and Culture Studies of Heilongjiang University



UNIVERSITAT ROVIRA I VIRGILI

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Abstract

The 1990s in mainland China saw a boom in the retranslation of world classics, especially literary masterpieces. That boom constitutes the starting point of this study.

Our research questions have been formulated as follows:

- Are later translations of the same source text closer to the original than are the earlier translations? If so, why?
- Does the appearance of a canonical translation stop the cycle of retranslations? If so, why?
- Does a target culture have more retranslations if it is more prosperous?

These questions lead to the following hypotheses: (1) the later the translation, the more accurate, literal and complete it is; (2) the appearance of a canonical (re)translation of a source text by a well-known scholar does not stop the cycle of its retranslation; (3) the more prosperous the target culture, the more retranslations it has.

In order to test these hypotheses, the study works from (re)translations to the translation market. First, source texts are selected based on archival retrieval: the National Library of China indicates that *Pride and Prejudice* and *David Copperfield* have remained among the most frequently translated classics since the founding of the People's Republic of China. To conduct a case study of these novels, one translation from the 1950s and several retranslations from the 1990s have been selected for each of the works. A comparative and descriptive study has been made of those translations, with regard to both the text proper and the paratexts. Then the degrees of formal and semantic accuracy in the translations are discussed, using quantitative analysis. The quantitative analysis is supplemented by a qualitative analysis, focusing on translation features such as accuracy, translation strategy and completeness. Finally, the research goes beyond the text to the market for foreign literature in translation in order to conduct an analysis of the changes in translation and marketing strategies between the

1950s and 1990s, as well as the causes of the retranslation boom in the 1990s.

The study is basically descriptive and explanatory. The initial findings have been derived with the method suggested in Toury's *Descriptive Translation Studies and beyond* (1995: 70-86). They have been further analyzed and discussed from a sociocultural perspective, with the help of norm theory (Toury 1995: 53-69), Even-Zohar's polysystem theory (1979: 287-310), Lefevere's concept of patronage (1992: 11-25) and Bourdieu's theory of capitals (1986: 241-258).

The results can be summarized as follows: 1) the retranslations done in the 1990s are not necessarily closer to the original than are the translations and retranslations done in the 1950s; 2) a canonical translation does not necessarily stop the retranslation cycle, since it can be overridden by the commercial criteria of publishers. In addition, choice of translation strategies may be associated with translator's own preference or idiosyncrasy, not necessarily with the universally acknowledged norms of the times. Further, the 1990s translations do not improve considerably in translation quality. And finally, in this case, more retranslations tend to appear when the target culture becomes more prosperous.

Keywords

Retranslation, mainland China, classic English novel, *Pride and Prejudice*, *David Copperfield*, case study, planned-economy period, market-economy period, retranslation hypothesis, cultural analysis

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List of Abbreviations

Renwen	People's Literature Publishing House
SL	source language
ST	source text
TL	target language
TT	target text
Xinwenyi	Xinwenyi Publishing House
Yanshan	Beijing Yanshan Publishing House
Yilin	Yilin Publishing House
Yiwen	Shanghai Translation Publishing House

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Glossary

Acceptability: Linguistic domestication. If the target text (TT) is in agreement with the linguistic norms of the target language (TL), it is *acceptable* (Toury 1980, 1995).

Accuracy: The correct reproduction of the source text (ST) information without any semantic shift, including without miswording and mistranslation, which in this project are labeled “inaccuracies”. There are degrees of accuracy.

Canonical translation: A translation that is widely acknowledged as best reproducing the ST. There is no fixed criterion to judge whether a translation is canonical or not. But a national book award can be taken as such a criterion.

Classic: A book from a previous age that is still read by people (Kermode 1983).

Class-related language: The words or expressions in the ST or TT that are closely related to class struggle, say, between the proletariat and the land-owners.

Closeness or proximity: The degree of resemblance between ST and TT. It is determined by the number of structural changes, inaccuracies, deletions or additions. The smaller the number, the closer the translation is to the original. Closeness will be measured mainly through quantitative methods. Due to the uneven distribution of structural changes, inaccuracies, deletions and additions in the TT, a qualitative method will be used to focus on inaccuracies or semantic changes, as in proper nouns, kinship terms and class-struggle expressions. Closeness and accuracy can be used interchangeably in this study, with the former focusing on both form and content and the latter on content.

Completeness: Measure of the number of deletions and additions in a translation. A translation is incomplete if there is any deletion of ST elements in it, including the levels of phrase, clause, sentence, paragraph and chapter. The technical omission of

an implied word or a phrase, namely implicature, is not regarded as deletion in this project. Deletion usually happens within a sentence and it may be required because of TL usage or because what is omitted is semantically implied by the translation context. Strictly speaking, deletion of paratextual information, such as the preface to the ST, is also regarded as incompleteness.

Domestication: A type of cognitive strategy. It is a global translation strategy or tendency in which the translator is inclined to bring the ST closer to the target language and culture, resulting in changes in linguistic forms and cultural values. In other words, the translator tries to replace strange SL forms and conflicting cultural values with target forms and values. The result of domestication is a *domesticating translation*. The feature of such a translation is *domestication*. There are degrees of domestication. Its opposite is “foreignization”.

Earlier translations: The translations of a text that were produced at the initial historical stages of the reception process. In this project, all (re)translations produced in the 1950s or earlier are regarded as “earlier translations”.

Foreignization: A type of cognitive strategy. It is a global translation strategy or tendency in which the translator tries to bring the TT closer to the source language and culture. In other words, the translator tries to preserve the unique linguistic forms and cultural values of the ST instead of replacing them with the target forms and values familiar to target readers. The result of foreignization is a *foreignizing translation*. The feature of such a translation is *foreignization*. There are degrees of foreignization. Its opposite is “domestication”.

Free translation: A type of textual strategy. It is also called “liberal translation”. It is either a strategy or a product, focusing on the reproduction of the ST meaning rather than its form.

Language of one-to-many correspondence: The words and sentences in the ST for which more than one equivalent can be found in translating. It is a concept coined by the famous translator Xu Yuanzhong (1995), who termed it “high-level language”. Its

opposite is *language of one-to-one correspondence*, for which only one equivalent can be found in translating, and which Xu Yuanzhong termed “low-level language”. In this thesis *multiple-equivalence language* is used as an alternative for *language of one-to-many correspondence*.

Later translations: The translations that follow the earlier translations of the same ST after a considerable interval. In this project, they refer to the retranslations produced in China’s market-economy era, especially in the 1990s.

Literal translation: A type of textual strategy. It is either a strategy or a product. It tries to preserve the original structure, mode of expression and literal meaning. Word-for-word, or verbatim translation, is a special case of literal translation.

Market economy: A politico-economic system (1979-present) in mainland China in which people’s socio-economic life is basically shaped by the market. The dominant policies in China’s market-economy period are economic construction, reform and opening-up.

Norm: A convention or rule that affects or governs the behavior of a person. It can be internalized and it may be violated.

Paratext: Everything physically outside the text proper of a book. In Translation Studies a paratext might be viewed to cover all the signs that indicate that a translation is a translation, such as titles, subtitles, publisher’s or translator’s preface, translator’s notes, information on translation series, introduction of the translator(s), commentaries on the translation, illustrations, publishing data, and so on (Genette 1987, 1997; Pym 1992a; Kovalá 1996).

Planned economy: A politico-economic system (1949-1978) in mainland China in which everything was planned by the government, including translation activity. The dominant policy in China’s planned-economy period was the class struggle. The struggle was between the proletariat, including the workers and peasants, and the bourgeoisie, including the land-owners and capitalists.

Retranslation: A translation where the same ST has been rendered into the same

TL at least once previously. The retranslation may return to the ST and start from scratch, or modify existing translations but with significant reference to the ST.

Retranslation hypotheses: The hypotheses formulated in research on retranslations. The most influential hypothesis is that later translations of the same ST are more source-oriented than are the earlier translations. It is labeled the “hypothesis of increasing source-focus” in this study. The other important hypotheses include the “hypothesis of text-aging”, which claims that text-aging is the reason for retranslating, the “hypothesis of the retranslation cycle” which holds that a canonical translation of a text will stop the cycle of its retranslations, and the “hypothesis of quality improvement”, which posits that later translations of the same ST have higher quality than the earlier translations.

Shift: A change introduced as a result of translating. It includes all the changes between the ST and the TT, and between the TTs. It may be linguistic or cultural. It may result from systemic differences between source and target cultures or from the employment of a certain translation strategy.

Sociocultural analysis: A method used to analyze the shifts at the micro textual-linguistic level and the corresponding influencing factors at the macro contextual level with reference to social and cultural elements in the target culture.

Translationese: The unnatural language resulting from a word-for-word translation when SL and TL systems do not agree with each other.

Translation strategy: An action that aims to achieve a purpose (Pym 2011), namely a plan employing all the linguistic, cultural, instrumental, and other resources of a translator to achieve the object(s) of a translation project.

Transliteration: A translation strategy or method that uses the phonetic resources in the TL to imitate or reproduce the sound features of an item in the ST.

1. Introduction

1.1. The (re)translation of classic English novels in China

The earliest Western literature in Chinese may be *Aesop's Fables*, which was translated by Nicolas Trigault and Zhang Geng in 1625 (Ma 2001: 294). It is partial translation that consists of 22 of the *Aesop's Fables* stories in the source text (ST). It was retranslated in 1840 and published in *Cantonese Paper*. There were only seven novels translated from English and published between 1840 and 1899, among which we find *The Pilgrim's Progress* by John Bunyan (1853), *Gulliver's Travels* by Jonathan Swift (1872) and *Rip Van Winkle* by Washington Irving (1872) (Zha and Xie 2007: 28-29). *The Pilgrim's Progress* is the first English novel in Chinese (Song 2009: 83). As far as translation of world literature into Chinese is concerned, Lin Shu was a forerunner of literary translation in China. He translated over 180 novels, with 171 of them published. He did not know any foreign language, but he collaborated with others to translate literary texts from more than ten languages. Only about 40 of the novels he translated are classics, such as *The Lady of the Camellias*, *Don Quixote*, *The Personal History of David Copperfield* (hereafter called *David Copperfield*) and *Uncle Tom's Cabin*. The details of Lin's translations are given in Table 1.1.

Table 1.1. Lin Shu's published translations

Source language	Number of works	Source language	Number of works
English	119	Norwegian	1
French	33	Greek	1
Russian	7	Belgian	1
Swiss	2	Japanese	1
Spanish	1	Unknown	6

* The statistics are based on *The Fictional History of the Late Qing Dynasty* (2009) by Ah Ying

Among the 119 novels translated from English, 99 are from the United Kingdom and 20

from America, and there are six novels whose identity cannot be determined. Lin's translating constitutes the main content of the first two decades of the 20th century. The remaining period of the century may be split into three stages: from 1920 to 1949, which is characterized by scattered and heterogeneous translation of world literature; 1950 to 1978, which is mainly related to translation of Socialist literatures, especially from the former Soviet literature; and from 1979 to 2000, which witnesses the upsurge in the retranslating of world classics as well as the introduction of foreign works that could not be translated during the Cultural Revolution.

After the May Fourth Movement of 1919, Soviet literature became the major source for translation, yet English literature still occupied an important place within translated literature during the first half of the century. According to the statistics, 739 English-language works were published between 1911 and 1949 (Zha and Xie 2007: 131). The translations included novels by Defoe, Swift, Fielding, Goldsmith, Austen, Scott, Dickens, the Brönte sisters, Hardy, Joyce and D. H. Lawrence; science fiction works by Wells; children's books by Carroll; poems by Chaucer, Blake, Burns, Wordsworth, Byron, Shelley, Keats, Tennyson and Browning; plays by Shakespeare, Wilde, Bernard Shaw, Galsworthy and Sheridan. Great works originally written in English were extensively introduced to Chinese readers (ibid: 132-169). American authors such as Jack London, Upton Sinclair, Walt Whitman and Eugene O'Neill were also translated into Chinese (ibid: 169-188). During this period, the most frequently translated authors include Shakespeare, Dickens, Hardy and Bernard Shaw.

After the founding of the People's Republic of China in 1949, China cut its relation with capitalist countries and sided with the Soviet Union and other Socialist states, so the literature of Socialist countries became the dominant STs for literary translation. The Cultural Revolution period (1966-1976) is an "Ice Age" for translation as a whole in the country, except for the translation of the *Selected Works of Mao Zedong* into foreign languages, as a political mission. From 1949 to 1966, Chinese translators focused on the

rendering of classical English literature, especially that of social realism and revolution because these works exposed the dark side of capitalist society. Thus, such authors as Swift, Scott, Austen, Dickens, Hardy, Byron, Shelley and Bernard Shaw were introduced to some degree. The works by these major authors now have two or more Chinese versions.

After 1978, China began to open its door to the outside world and thus the restriction of text selection to Socialist literature was lifted. Translators had more freedom in their choice of STs. As a result, works from almost all countries were translated and retranslated. In the late 1980s and 1990s there were abundant retranslations of classical works in the mainland. With the rapid economic, cultural and educational development, Chinese people developed an interest in reading classics, including foreign classics. Many literary magazines and publishing houses competed, publishing books by new and old authors. The huge lucrative market tempted even “unqualified” publishers, namely those specializing in fields other than foreign literature, to translate world classics. As a result, a literary classic may now have dozens of Chinese versions. For example, there were 17 Chinese versions of Jane Austin’s *Pride and Prejudice* in the 1990s and 41 more in the first decade of the new century.¹ Cutthroat competition between the publishing houses greatly impaired the quality of translations and disordered the market for foreign literature in the country.

1.2. The most-translated English writers

The National Library of China (NLC)/the National Digital Library of China (NDLC, <http://www.nlc.gov.cn>) is the largest library in China. It boasts 28,979,203 volumes or items, among which there are 10,820,988 volumes (see Figure 1.2).² Using its Wenjin Search engine (see Figure 1.1), the only search engine for the NLC, I obtained statistics

¹ The statistics have been obtained from the National Library of China (<http://www.nlc.gov.cn>).

² The statistics were obtained in August 2010 from the website of the library.

on the English writers most translated into Chinese. The search findings show that the most translated English authors are Shakespeare, Dickens, Hardy, Austen and Swift (see Table 1.2).

Figure 1.1. English version of NLC website



Figure 1.2. Statistics of monographs in the NLC

Categories	Languages	Subdivisions	Volumes/Items	
Monographs	Chinese	General Books	5,413,505 volumes	
		General Ancient Books (including new thread-bound books)	1,648,206 volumes	
		Books Published in Taiwan, Hong Kong, and Overseas	200,068 volumes	
		Subtotal	7,261,799 volumes	
	Foreign Languages	Western Languages (English, French, German, and others)	1,895,277 volumes	
		Russian (including Slavic languages)	622,147 volumes	
		Japanese and other Oriental Languages	1,041,785 volumes	
		Subtotal	3,559,209 volumes	
			Subtotal for Monographs	10,820,988 volumes

Table 1.2. The most translated English writers*

Author	Entries	Author	Entries
W. Shakespeare	1000	J. Swift	391
C. Dickens	910	P. B. Shelley	228
T. Hardy	504	J. Joyce	207
J. Austen	473	C. Bronte	188

*Retrieved on 11 August 2012

Actually, the statistics (see Table 1.2) are heterogeneous in that the entries contain different Chinese versions of the authors' works, as well as papers, books and videos

concerning the authors and their works. So it is more proper to say that these are the most translated and researched authors. The heterogeneous nature of the statistics lies also in the fact that the number of works by authors is different. For example, Shakespeare wrote more than 30 plays while Austen produced just a few novels. The number of Chinese versions of the writers' works is not clear. The statistics do not indicate whether Shakespeare's works have been translated more frequently than Austen's. A retrieval of Shakespeare's *Hamlet* and Austen's *Pride and Prejudice* shows that there are 364 entries for *Pride and Prejudice* and only 99 entries for *Hamlet*, among which there are more than 60 Chinese translations for the former and no more than 10 for the latter. Moreover, the search engine cannot filter written books from other types of literature such as articles, theses and audiovisual materials.

1.3. Motives for the present study

As shown in the above notes, the number of the retranslations of foreign classics saw a sudden increase in the 1990s and continued to grow in the new century. This study aims to identify the reason(s) for the retranslation boom. Great changes have taken place in China in the past 60 years, due to the implementation of the reform and opening-up, which has strongly influenced translation activity. The reform divides the second half of the 20th century into two stages: the planned-economy era and the market-economy era. There must be differences between these periods with respect to translating.

In order to facilitate research on these differences, I chose two decades, namely the 1950s and 1990s, to represent the two periods. To conduct case studies, I chose the translations and retranslations mainly produced in those decades. Specifically, I chose two classic English novels, *Pride and Prejudice* and *David Copperfield*. My comparative study of them tests my three research hypotheses: the later the translation, the more accurate, literal and complete it is; the appearance of a canonical

(re)translation of a source text by a well-known scholar does not stop the cycle of its retranslation; and the more prosperous the target culture, the more retranslations it has. In order to examine the effects of politics, the economy and culture on retranslating, I will go beyond the text into the (re)translation market to compare the activities of translators and publishers and to explore the relation between society and translation.

2. Literature review

In his well-known paper “On Translating Homer” (see Robinson 2006: 250-254), Matthew Arnold (1861) commented on the translations of Homeric epic by Chapman (1615), Pope (1715/1825), Cowper (1791), Sotheby (1831/1834), Newman (1856) and Wright (1858/1865). These translations follow a diachronic order and thus are retranslations of the same STs. Arnold suggests that Homer was translated again and again because of different understandings of Homer and his works. This was one of the first retranslation hypotheses, but there have been others.

Research on retranslation was occasional and usually indirect before the 20th century. Only in the last two decades has retranslation, as a special phenomenon of translation, begun to attract more attention, mainly from writers, translators and translation researchers.

In the sections that follow, I will first explore Goethe’s and Lu Xun’s ideas on retranslation. Then I will make a sketch of contemporary retranslation research in the West and in China, with special reference to studies on *Pride and Prejudice* and *David Copperfield* in China.

2.1. Great writers’ views on retranslation

In the history of world literature, at least two authors have discussed retranslation extensively: Goethe (Berman 1990: 4; Brownlie 2006: 148) and Lu Xun (Wu et al. 1995: 531, 532, 695). The former’s discussion is somewhat indirect but thought-provoking, while the latter’s is direct and forceful.

2.1.1. Johann Wolfgang von Goethe

Goethe was a great writer as well as a translation theorist. His fragmentary and

aphoristic remarks on translation in his 133 volumes of collected works have helped make the German theoretical tradition one of the world's richest bodies of work in the field of Translation Studies (Robinson 2006: 221). In his *West-Östlicher Divan* (1819), Goethe divides translation into three kinds:

1. The first kind of translation familiarizes us with the foreign country on our own terms.
2. In the second kind of translation one seeks to project oneself into the circumstances of the foreign country, but in fact only appropriates the foreign meaning and then replaces it with one's own.
3. In the third kind of translation one seeks to make the translation identical with the original, so that the one would no longer be in the *stead* but in the *place* of the other. (ibid: 222-223)

Goethe mixes the three concepts "kind", "approach" and "epoch" in his classification, although it seems that he lays more emphasis on "epoch" (*Epoche, Zeitalter*). In other words, the three kinds of translation are characterized by "temporal nature" and related to three "epochs". This is the very nature of retranslations that appear one after another. And his words "the appearance among us of Germanized foreigners like Aristotle and Tasso, Shakespeare and Calderon, even twice and three times over" affirm that he is actually talking about retranslation.

The first kind of translation is developed out of Goethe's concept of "prose translation", a kind of simple, meaning-oriented translation (ibid: 222). Adaptations are included, as in Wieland's translation of Shakespeare, which turns poetry to prose and thus loses the original poetic properties. Stylistic contours in the ST may also be leveled down, as in Martin Luther's translation of the Bible, which, says Goethe, transforms the "stylistically most varied" ST into a more homogeneous target text (TT) (ibid). This kind of translation is oriented toward "youth", "everyone", or "the

masses". It may be extended to the concepts of "gist translation" (Gouadec 2007) or "introduction" (Berman 1995), although Wieland and Luther generally follow the originals line-by-line.

If we really want to draw a line of distinction between the first and second kinds of translation, their difference lies not in the expression, where both of them use target terms to express the original ideas, but in the understanding, where the first kind of translation understands the ST from the standpoint of the target culture while the second does the same thing from that of the source culture. The difference in the stance of understanding unavoidably means that there may be more intentional or unintentional misunderstandings and misinterpretations in the first kind of translation than in the second. This justifies the existence of retranslation and implies that later translations of the same text have fewer mistakes or errors.

Goethe's third kind of translation is more metaphysical and difficult to grasp. It can link to the famous words of Fu Lei, a great translator in modern China, who held that "an ideal translation seems to be the work by the original writer in Chinese" (Luo 1984: 559, my translation). Or we may think of "the transmigration of souls", a term used by George Savile and Ulrich von Wilamowitz-Moellendorff (Qian 1997: 270). "Transmigration" is a Buddhist term that involves belief in re-incarnation, that is, the rebirth of beings, which have a previous life, in this life and a posterior life. This same person lives in different temporal-spatial worlds with the same soul but different appearances. In some sense, translations and retranslations are the incarnation of the ST in target language-cultures, with the same soul (i.e. content and spirit) and different forms (i.e. languages). The first and second kinds of translation have merely taken over an incomplete soul of the ST and thus they are a derivative or at most a substitute of it. However, repeated translating of a text may result in the birth of a canonical translation that has achieved full understanding of the soul of the ST and can stand side by side with the latter, albeit in a different temporal-spatial world. This second possibility may lie behind the idea that target readers who know little or

nothing about the source language (SL) can access the TT and enjoy a thorough understanding of the ST as original readers with no need to resort to the ST. The ST cannot replace the TT on such occasions, even if they coexist in the target culture. Perhaps Goethe wants to emphasize the perfect replacement of a canonical translation in appreciating great foreign classics. In my view, this may be the metaphorical sense of Goethe's "epoch".

If we look at the three kinds of translation from the dichotomy of domesticating and foreignizing translation strategies, it seems that Goethe's classification indicates a general process for translating great works in his day. Domesticating approaches to both understanding and expression are employed in the first kind of translation, or initial translations of a text. Foreignizing approaches to understanding and domesticating approaches to expression are adopted in the second kind of translation, or subsequent translations of the same text. The foreignizing approaches to both understanding and expression are employed in the third kind of translation, or a canonical translation because "clinging so closely to his original the translator more or less relinquishes his own country's originality" (ibid: 223). In other words, Goethe perhaps presents a general model or tendency in (re)translating foreign masterpieces: first domestication, then a combination of domestication and foreignization, and finally foreignization.

2.1.2. *Lu Xun*

Lu Xun was one of the greatest writers in modern China. He was first of all a translator and then a writer, since he always translated more than he wrote as an original author (Sun 2011). He offered many insights on translation, especially on the translation principle, the function of translation and the classification of target readers. He wrote three articles discussing retranslation: "On Retranslation" (1933), "A Few More Words on Retranslation" (1933) and "On the Absolute Necessity of Retranslation" (1935) (see Wu 1995). In "On Retranslation" he first formulates his

concept of retranslation (i.e. indirect translation or relay translation) and its function as follows:

English is in the first place and Japanese in the second among the foreign languages Chinese people know. Without retranslation we could only read many literary works from England, America and Japan and there would be no way for Chinese people to read Ibsen and Ibáñez. They would even know nothing about the popular children's tales by Andersen and Cervantes' *Don Quixote*. (Wu 1995: 531, my translation)

A century ago, there were just a very small number of Chinese people who knew a foreign language, which was often English or Japanese. If people wanted to know works in other languages, such as Norwegian or Spanish, they had to read translations of them from the English or Japanese translations of these works. For example, Lu Xun translated Russian novels from their Japanese versions, as was the case with Gogol's *Dead Souls*. This is actually a kind of "indirect translation" ("间接译" in Lu Xun's words). It is viewed as retranslation by scholars such as Gambier (1994: 413) and Shuttleworth and Cowie (1997: 76), and in agreement with the description of "retranslation" in the Nairobi Recommendation (1976), which states that "as a general rule, a translation should be made from the original work, recourse being had to retranslation only where absolutely necessary".³ In "On the Absolute Necessity of Retranslation", however, Lu Xun develops a further concept of retranslation and offers suggestions on how it should be carried out:

Even if there is a good translation of a text, its retranslation is still necessary. It is self-evident that those works translated in classical Chinese should be retranslated in vernacular Chinese. Even if translations available are fairly good,

³ See Part V of the Recommendation at http://www.catti.net.cn/2007-09/06/content_75240_2.htm.

they can be retranslated if later translators think that they can translate better. [...]

A nearly complete finalized translation can be successfully produced through reference to the strengths of the previous translations and addition of the new insights of their own. However, due to the change of language with the times, new retranslations will occur in future. It is not surprising at all that a text can be translated seven or eight times. In fact, no work has so far been translated seven or eight times. If it should be the case, China's New Literature and Art will not be so lifeless and stagnated. (Wu 1995: 696-697, my translation)

Here, Lu Xun develops his understanding of retranslation, moving from indirect translation to the concept that a text is translated seven or eight times.⁴ He does not clarify whether the translation is via the source language or a third language. His advice on how to perform retranslation touches upon one of the purposes of retranslating. Retranslators should not be so arrogant as to ignore the merits of existing translations, such as unique understanding of the minute and subtle places in the ST or ingenious expression of original ideas, which they might not achieve easily in their work. Lu Xun proposes that retranslators should incorporate those merits into their own translation. Then, they should have their own idiosyncratically different understanding of something in the text that previous translators have not grasped. Finally, they combine all these in their linguistic operation and produce a “nearly complete finalized translation”.

2.2. Contemporary retranslation research in the West

There has been discussion of retranslation by translators in the paratexts, such as

⁴ Lu Xun used *chong yi* (重译) in 1933, which literally means retranslation but is an equivalent to indirect translation in meaning. Then he used *fu yi* (复译) in 1935, which literally also means retranslation. In Chinese, “重” and “复” are synonyms, meaning “again”. In this study, I will adopt the concept of *fu yi* that refers to the phenomenon that a text is translated several or many times.

forewords and afterwords, of their retranslations in Western languages, including English. Such comments can be seen as a kind of “occasional” and “personal” discourse on translation (Hermans 2006). I will focus on the work of scholars in different fields, including Translation Studies.

The papers collected in *Retraduire* (1990), a special issue of *Palimpsestes*, especially those by Antoine Berman and Paul Bensimon, might mark the beginning of a serious and scholarly study of retranslation (see Susam-Sarajeva 2006). From then on, more and more researchers have studied retranslations and remarkable achievements have been made with respect to issues such as the concept of retranslation, the “retranslation hypothesis”, the motivations and the causes for retranslation, the distinction between retranslating and revising, and approaches to retranslation.

2.2.1. *Definitions of retranslation*

It is surprising that the forerunners did not clearly define the term “retranslation”. They might have thought that its meaning was self-evident. A relatively early definition of retranslation indicates that it is equivalent to indirect translation, namely translation from a mediating SL rather than the SL text (Shuttleworth and Cowie 1997: 76/146). Andrew Chesterman (2000: 22), however, differs from this definition when he informally defines retranslation as “situations where there is more than one translation, in the same target language, of a given source text”. Both senses are incorporated into the concept of retranslation in definitions by Susam-Sarajeva (2006: 134) and Tahir-Gürçağlar (2008: 232). The second sense, the one offered by Chesterman, is preferred by later studies on retranslation because it is “more widely accepted” (Susam-Sarajeva 2006) and “most commonly” used in translation discourse (Tahir-Gürçağlar 2008).

A third sense has been given to retranslation in the past few years. It involves translation revising. Paloposki and Koskinen (2010) argue that some so-called

revisions are actually retranslations because there are so many substantial revisions that the first translator's voice gets lost in the new revised translation. Pym (2011: 90) views revision as a kind of retranslation. He says that "[t]he retranslation may return to the ST and start from scratch, or modify existing translations but with significant reference to the ST". However, he also claims that "a retranslation is not just a modified or corrected edition of a previous translation". Problems arise here: what does "significant reference" mean? What is the distinction between retranslation and revision? Is there any quantitative or qualitative boundary between them? Vanderschelden (2000: 3) argues that revision "can embrace a wide variety of alterations ranging from simple copy-editing to extensive rewriting". She thinks that revision normally takes place if the existing version contains a limited number of problems or errors and thus "it is still worth 'recycling'". However, revision is no longer a revision but a retranslation if the overall structure or the tone of the former version is changed. Paloposki and Koskinen (2010) do not agree with Vanderschelden's ideas on revision and retranslation. They think that it is very difficult to draw a clear-cut line between them and suggest that they may be put into a continuum which contains all kinds of revisions and retranslations and where few orthographic improvements stand at one end and an entirely reworked text at the other.

Their discussion, in fact, implies the difference between what retranslators/revisers actually do and the way their work is presented in the paratext. Here it is assumed that scholarship should consider the second level as well. In other words, scholars in Translation Studies have to face commercial reality and the times.

2.2.2. Types of retranslations

The discourse on retranslations indicates or implies different classifications of retranslation. The remarks by Berman (1990/1995, see Susam-Sarajeva 2006; Brownlie 2006) and Bensimon (1990, see Susam-Sarajeva 2006) suggest ordinary and

great (re)translations. Pym (1998: 82) adds to the study of retranslation an active category. He argues that retranslations “with little active rivalry” might be called “passive retranslations”. Otherwise, they are “active retranslations”. In this research, “retranslation” is used as new translations of a work that had already been translated into a given language. It is not an indirect translation (via a third language), nor a revised version of an earlier translation, whether the revision be minor or significant.

2.2.3. The retranslation hypotheses

Theoretical pronouncements on retranslation made in the 1990s by scholars such as Paul Bensimon, Antoine Berman, and Yves Gambier refer to retranslation hypotheses (Chesterman 2000; Koskinen and Paloposki 2003; Paloposki and Koskinen 2004, 2010; Brownlie, 2006; Desmidt 2009; O’Driscoll 2011; Deane 2011). These pronouncements aim to uncover some tendencies or universals in retranslating. Bensimon (1990: ix-x) claims that:

Since the initial translation already introduced the foreign text to target readers, the retranslator no longer seeks to close the distance between the two cultures. S/he does not refuse the cultural displacement, but rather strives to create it. After a reasonably long period following the initial translation, the reader is finally able to receive and perceive the work in the irreducible foreignness and exoticism. Compared to the introduction-translation or the acclimatising translation, retranslation is usually more attentive to the letter of the source text, its linguistic and stylistic profile, and its singularity. (Cited in Susam-Sarajeva 2006: 137)

Gambier (1994: 414) expresses a similar idea from the dichotomy of domesticating and foreignizing translation strategies, by saying:

[...] a first translation always tends to be more assimilating, tends to reduce the otherness in the name of cultural or editorial requirements [...]. The retranslation, in this perspective, would mark a *return* to the source-text. (Cited in Paloposki and Koskinen 2004: 28)

Berman (1995: 57, see Brownlie 2006) believes the cycle of retranslating follows a linear progress in translation quality and will finally be interrupted by the appearance of a canonical translation, which may be labeled the “hypothesis of the retranslation cycle”. He says:

First there is a courageous “introduction” without literary pretension (usually for those studying the work); then comes the time of the first translations with literary ambition – they are generally not complete translations, and as is well-known, full of flaws; then come the (many) retranslations [...]. Eventually a canonical translation may be produced which will stop the cycle of retranslations for a long time. (Cited in Brownlie 2006: 148)

Based on the assumptions above, a few hypotheses have been formulated. They can be diachronically presented as follows:

- Only retranslations can become great translations; later translations tend to be closer to the original than earlier ones; later translators take a critical stance to the earlier translations, seek to improve on them; the existence of the earlier translation in the target culture affects the potential reception of the new one, and the translator knows this. (Chesterman 2000: 22-25)
- Later translations tend to be closer to their originals than are first translations. (Williams and Chesterman 2004: 78)

- Retranslations mark a return to the source text, after an alleged assimilation carried out by first translations. (Koskinen and Paloposki 2003: 21)
- First translations are more domesticating than are retranslations. (Paloposki and Koskinen 2004: 27)
- First translations are target-oriented and less accurate, and later retranslations are source-oriented and more accurate. (Brownlie 2006: 148)
- Retranslations tend to be more source-culture oriented than are first translations. (Desmidt 2009: 669)
- Retranslations lead to improvement in translation quality diachronically. (Stewart 2009)⁵
- The first translations' inherent assimilating qualities create a need for source-oriented translations. (Paloposki and Koskinen 2010: 30)

The above hypotheses attempt to approach the nature of retranslation from two angles: cultural orientation and translation quality. They can be summarized as two points: first translations tend to be target-culture-biased (i.e. domesticating) and later translations tend to be source-culture-biased (i.e. foreignizing), which may be labeled the “hypothesis of increasing source-focus”; first translations are less accurate and full of mistakes or errors, while later translations are more accurate and closer to “great” or “canonical” translations, which may be labeled the “hypothesis of quality improvement”. However, some empirical studies over the past decade have challenged these hypotheses.

The teamwork by Paloposki and Koskinen (2003, 2004, 2010) has produced remarkable fruits in this respect. Their research on the Finnish translations and retranslations of *Alice in Wonderland* by Lewis Carroll and *The Vicar of Wakefield* by Oliver Goldsmith indicates that there is not a regular linear progression from target-culture-orientedness or domestication in earlier translations to

⁵ See Philip Stewart's online article “The Persian Letters in seven English translations” at <http://www.umass.edu/french/people/profiles/documents/Persian.pdf>.

source-culture-orientedness or foreignization in later translations. In the overall time span of the translations, the research data supports the retranslation hypotheses presented above, but within a certain specific period of time the case may be just the opposite or present a different picture. For example, the 1995 version of *Alice in Wonderland* is quite source-oriented but its 2000 version is rather target-oriented; the 1859 version of *The Vicar of Wakefield* is a word-for-word literal rendering, while its 1905 version is very smooth and close to an adaptation of the ST. The researchers suggest that the “RH [retranslation hypothesis] may apply during an initial stage in the development of a literature but not to all first individual translations: domesticating first translations may be the feature of a phase in a literature, not of translation in general” (2004: 30).

Paloposki and Koskinen have also questioned the measuring concepts in the retranslation hypotheses, such as closeness, accuracy, domestication and improvement. It is singularly difficult to measure them because “they may work on different levels of the text simultaneously” (2004: 32) and “may also be dependent on the observer’s viewpoint” (2010: 30). Brownlie (2006) combines narrative theory and retranslation theory to study the English versions of *Nana* by Emile Zola. She finds that no canonical translation is produced among the translations and their quality does not improve in any way.

Isabelle Desmidt (2009: 669) has conducted a case study of 52 German and 18 Dutch versions of the children’s classic book *Nils Holgerssons underbara resa genom Sverige* (*Nils Holgersson’s Wonderful Journey through Sweden*) by Selma Lagerlöf. She argues that although some more recent versions show respect for the original, their closeness to the ST is not due to the translators’ allegiance to the original, but to a clash of literary, pedagogical and economic norms. Her findings suggest that in peripheral forms of literature, like children’s literature, as well as within classical literature, less prototypical (re)writing has proven to be more than the exception and target norms continue to clash with fidelity to the original. Thus, she concludes that

the retranslation hypothesis does not have general validity but it may hold to some extent if it is not formulated in absolute terms (ibid).

Kieran O'Driscoll (2011) combines Pym's model of translation causes and Toury's model of translation norms to examine six English translations of *Around the World in Eighty Days* by Jules Verne. His findings indicate that over a time span of more than 130 years the translations do not follow a linear progression from target-oriented and less accurate, to source-oriented and more accurate renderings. Therefore, he argues that the retranslation hypothesis of increasing source-focus may be "excessively simplistic, in failing to reflect the intricacy of the multiple causes which generate translated texts", even though it has "some broad, general validity in indicating sweeping trends over long time periods" (ibid: 251-252). Research by Sharon L. Deane (2011) on British retranslations of Flaubert's *Madame Bovary* and Sand's *La Mare au Diable* shows that the same retranslation hypothesis is "untenable when confronted with the polymorphous behaviour of retranslation, both within and without the text" (Deane 2011: Abstract).

2.2.4. *Retranslation: when and why*

Research on the reasons or motivations for retranslation has attracted the attention of many researchers such as Anthony Pym (1998), Isabelle Vanderschelden (2000) and Jan Willem Mathijssen (2007). For example, Vanderschelden (2000: 4-6) presents five reasons to justify retranslation, as follows: (1) the existing translation is unsatisfactory and cannot be revised effectively, (2) a new edition of the ST is published and becomes the standard reference, (3) the existing TT is considered outdated from a stylistic point of view, (4) the retranslation has a special function to fill in the target language (TL), and (5) a different interpretation of the ST justifies a new translation.

Tahir-Gürçağlar (2008) summarizes the major findings concerning the motivation for retranslation. She thinks that some findings are not very insightful, such as the

retranslator's ignorance of the existence of an earlier translation of the same ST, the lack of coordination and communication between publishers, the need to update the language of the existing translation (i.e. the "hypothesis of text-aging"), the re-edition or expansion of the ST, the need to correct the mistakes/errors of the initial translation, and so on. It is thought that there is complementarity between different versions of the same ST so as to satisfy the needs of different readers or to fill a gap in the target culture (Toury 1999; Koskinen and Paloposki 2003). For example, Homer's *Odyssey* was rendered into Latin in the third century BC and the Roman poet Ennius (239–169 BC) effectively established dactylic hexameter as the dominant Latin medium of epic in the second century BC, then someone rewrote Livius' translation into hexameters (Armstrong 2008). Some in-depth studies indicate that the changing social environment and the evolution of translation norms are the main causes for retranslating some texts. Du-Nour's (1995) findings show that changes in linguistic and stylistic norms require retranslating. Kujamäki (2001) studies German translations of the Finnish novel *Seitsemän veljestä* by Aleksis Kivi in terms of the historical dynamics of literary translation and concludes that retranslations are remarkably subject to "the context of time-bound normative conditions, particularly to shifts in the context of text reception and the changing image of Finland in Germany" (2001: 65). Ideological and political factors are often the motives for retranslating literary classics. For example, different versions of *Tom Sawyer* and *Huckleberry Finn* by communist and pro-American publishers were sold in post-war France (Jenn 2006: 247-252). Sometimes, less canonical texts have been retranslated in a new ideological context and thus are re-positioned in the receiving culture. Retranslations are published so as to reaffirm the authority of some social institutions, including academic and religious establishments (Tahir-Gürçağlar 2008: 235).

Most of the studies are restricted to the *reason* for retranslating; little attention is given to the *time* of retranslating. However, one of the sessions of the 2009 American Modern Language Association Annual Convention focused on when and why to

retranslate.⁶ The panelists included Candler Hayes, Philip R. Stewart, Gabriel Moyal, Barbara Godard and Douglas Robinson. They looked at the practice of retranslation in order to consider the aesthetic, linguistic, ideological, and commercial factors that motivate the production of new translations.

In the written papers of this session, Moyal (2009) explores the theme of retranslating by examining literary history and intertextuality with *L'Auberge rouge* by Balzac as the object of study. The June 1834 issue of the *Dublin University Magazine* published a novel entitled *The Red Inn at Andernach*, giving neither the author's name nor the text's identity as a translation. Actually it was an English version of *L'Auberge rouge*, even though it contained some additions and omissions. Coincidentally, *L'Écho britannique*, a French magazine, took *The Red Inn at Andernach* for an original work and translated it back into French, modifying the original name as *L'Auberge rouge d'Andernach* and changing the original tragic ending into a comic one. This literary anecdote implies that some first translations are back-translations and the translator is not aware of it. The case of *The Red Inn at Andernach* indicates that some original works in world literary history are indeed translations. In other words, some writers are translators instead of creative authors. Their creation may be labeled a kind of "pseudo-original" (cf. Pym 1998), which would be the opposite of Gideon Toury's (1995) "pseudo-translation", which goes to the other extreme, namely an original literary creation that is presented as a translation.

Stewart's (2009) research focuses mainly on the mistranslations caused by difficult words and sentences in seven English versions of the *Persian Letters* by Montesquieu. The preface to the 1762 version indicates that the reason for retranslating is that the language of the first translation in 1722 is bad, with inaccuracies, additions and misplacing of some of the letters. In other words, whatever the specific reason, the time for retranslating classics will come when there

⁶ See <http://www.umass.edu/french/people/profiles/Retranslationwhenandwhy.htm>.

is dissatisfaction with existing translations (Ricoeur 2006). Stewart points out that new translations enjoy advantages that old ones do not have: retranslations after first translations will more or less receive benefits from old translations. This is what Brownlie (2006) calls the “haunting” of old translations, from which new ones cannot break away. Stewart argues that it is reasonable for retranslators to consult earlier translations but the key is “to redo it” rather than “merely to improve upon a predecessor’s work”. This implies that retranslators are not supposed to use something like taking a previous translation as a referent as a pretext for plagiarism. Stewart’s view on retranslation can well serve as a basis for us to examine the upsurge in the retranslating of foreign classics in China in the 1990s.

Robinson (2009) refers to the theories by Pierre Bourdieu, Frank Kermode, Nancy Armstrong and Raymond Williams to formulate his own hypothesis of “ideosomatic drift” to explain the reason for retranslation. He uses the term “ideosomatics” to mean the social regulation of meaning, rightness, identity, reality, and other things through the circulation of shared evaluative affect. In the case of a “discovery” or a widespread agreement that a given text needs to be retranslated, it signals the grounding of “widespread agreement” not just in propositional concurrence but in collectivized feeling, in the somatics of group norms. “Drift” is a kinesthetic turn, denoting the felt/perceived slippage between the original and the old translation(s), the movement away from each other of those two (or more) texts. As a whole, the concept “ideosomatic drift” is a kind of group kinesthetic affective-becoming-cognitive dissonance - a feeling, circulated through “society”, that the old translation keeps “moving” further and further from the original, and has entered into a zone of drift that has become ideosomatically intolerable. This hypothesis is a tentative explanation with regard to when and why retranslation is done, even though its theory is abstruse.

2.2.5. *The problem with “strategy” in studies on retranslations*

Thus far, the retranslation hypothesis of increasing source-focus involves two large categories of transfer operations: source-orientedness and target-orientedness. Venuti (1998) calls these “foreignizing” strategies and “domesticating” strategies. As stated in the hypothesis, first translators tend to employ domesticating strategies, while later retranslators prefer to use foreignizing strategies. However, some Translation Studies scholars disagree with the use of “strategy” to describe macro and micro transfer operations in translating.

2.2.5.1. *The conceptual issue of “strategy”*

2.2.5.1.1. *Conceptual inconsistency.* The relatively “old” term used to describe how translators handle the ST and create the TT seems to be “method” (*Methode* in German) employed by Friedrich Schleiermacher (1813). In the past few decades scholars have used different terms to mean something similar, such as “mode” (MacFarlane 1953), “procedure” (*procédé*) (Vinay and Darbelnet 1958; Newmark 1988), “technique” (Nida 1964; Newmark 1982; Fawcett 1997; Molina and Hurtado Albir 2002), “shift” (Catford 1965; Leuven-Zwart 1989/1990), “strategy” (Lefevere 1975; Chesterman 1997/2005; Venuti 1998), “form” (Holmes 1988), “trajection” (Malone 1988), “solution” (Zabalbeascoa 2000; Pym 2011), and so on. What a conceptual or terminological mess (Chesterman 2005; Pym 2011)! In discussing literal translation, Shuttleworth and Cowie (1997: 96) call it both a “strategy” and a “technique”. It is absolutely necessary to sort out the mess and settle on a term or a set of terms to cover the overall process of translating, from selection of the ST to macro- and micro-operative procedures of actual translating, including the general orientation of translation in handling the whole ST and local operations in dealing with a word, phrase, sentence and sub-text (e.g. an epistolary text) in the ST. Our discussion will be restricted to English-language research that has been published over the past five or six decades.

2.2.5.1.2. *Reasons for the use of “strategy”*. Of the terms employed by translation scholars in recent decades, Macfarlane’s “mode” is used loosely in a very general sense to refer to such global translation orientations as actual translation, ideal translation or literal translation (see Hermans 2004: 17-21). The concept of “procedure” proposed by Vinay and Darbelnet seems to describe various kinds of resulting differences between source and target texts, rather than real procedures taking place through time (see Chesterman 2005: 19). “Technique” focuses on local operations, especially in Molina and Hurtado Albir (2002) who have summarized 18 techniques, such as adaptation, amplification, borrowing, *calque*, and so on.

“Shifts” are defined by John Catford (1965: 73) as “departures from formal correspondence”; they are in nature a kind of dissimilarity or difference obtained by comparison of ST and TT. Therefore, it is a generic textual term covering all kinds of changes that have happened in the translation product. The research paradigm focusing on shifts seems to take formal correspondence/equivalence or literal translation as a default (i.e. natural) tool that is self-evident in translation practice and that need not be studied. The underlying assumption relating to the terms like “procedure”, “shift”, “technique”, “solution”, and so on, is that literal word-for-word translation or formal correspondence is a kind of mechanical operation that is so easy that even a machine can do it. Nothing deserves scholarly research in this kind of default translation activity, which is deeply rooted in the belief that the TT, of course, should be faithful or equivalent to the ST.

“Strategy” is a term preferred by many scholars, most notably Lefevere (1975), Chesterman (1997/2005) and Venuti (1998). In discussing poetry translation, Lefevere proposes seven strategies, such as translation of poetry into prose. Clearly, his concept of “strategy” works at the global level. Chesterman (1997: 94-112) develops the term as referring to various local procedures, including syntactic, semantic and pragmatic strategies. Venuti combines global and local procedures into a concept of “strategy”

that is manifested in the selection of an ST and the determination of the overall method for it, as well as such specific methods as explanation, addition and replacement in turning it into the TT (see Venuti 1998: 240-244).

James Holmes' "form" is interpreted as "strategy" by Shuttleworth and Cowie (1997: 106). True, his "form" is indeed a kind of global strategy. For example, among the four forms of verse translation proposed by him, mimetic form is the one in which the form of ST is retained in TT.

"Trajection" does not seem to be popularly adopted by translation researchers in mainstream Translation Studies today. According to Malone (1988: 15), trajection contains a number of basic translation patterns into which a given source-target pairing may partially be solved, such as amplification, reduction, reordering, and so on. It is something like Molina and Hurtado Albir's "technique".

"Solution" is the nominalization of the verb "to solve", thus enabling a possibility of understanding it as a process or result. It can be used to deal with the description of the translation outcome or with the reformulation of the actual translating process. Some researchers (Zabalbeascoa 2000; Pym 2011) like to use "solution" or "solution type" to describe the actual translation product. Translators will inevitably encounter problems in the process of translating and they have to find methods or techniques or follow procedures to solve them. It can be argued that "solution" presupposes a problem and thus is naturally associated with problem-solving. However, a solution is not the method itself, even though the former is related to the latter in that a method or a set of methods are used in order to solve a problem.

We need a term to describe a wide range of translating operations, from selection of the ST to local procedures in rendering it. It seems that "strategy", "method", "technique", "procedure", "solution" and "shift" are used with high frequency nowadays in the field of Translation Studies. Therefore, it is rational to choose and determine term(s) from among them. Let us first look at their definitions in non-technical everyday English.

- Strategy: a plan of action designed to achieve a long-term or overall aim.⁷
- Method: a particular procedure for accomplishing or approaching something, especially a systematic or established one.⁸
- Technique: a way of carrying out a particular task, especially the execution or performance of an artistic work or a scientific procedure.⁹
- Procedure: an established or official way of doing something.¹⁰
- Solution: a means of solving a problem or dealing with a difficult situation.¹¹
- Shift: a slight change in position, direction, or tendency.¹²

The definitions might elicit various presuppositions from advocates of the terms. “Strategy” implies that translation is a kind of cognitive activity that achieves a goal. “Method” and “procedure” suggest that translation has some laws or rules for translators to obey, such as literal translation that may be viewed as an “established” translating rule for translation practitioners. “Technique” might indicate that translation is an art. “Solution” and “shift” imply that only studies focusing on problems or difficulties in translating are of some value. However, ways of actual translating go beyond those to deal with problems and difficulties.

If we look at the terms from a textual perspective, “strategy” seems to be at a global level, “technique” at a local level, and “method” in between. “Procedure”, “solution” and “shift” may be used at different levels. If we do choose an umbrella term to include all kinds of operations in a specific translation event, “strategy” seems to be the most general term. It is a plan of action(s) whose implementation requires

⁷ See the first definition of “strategy” at <http://oxforddictionaries.com/definition/english/strategy?q=strategy>.

⁸ See the definition of “method” at <http://oxforddictionaries.com/definition/english/method?q=method>.

⁹ See the definition of “technique” at <http://oxforddictionaries.com/definition/english/technique?q=technique>.

¹⁰ See the definition of “procedure” at

<http://oxforddictionaries.com/definition/english/procedure?q=procedure>.

¹¹ See the first definition of “solution” at <http://oxforddictionaries.com/definition/english/solution?q=solution>.

¹² See the first definition of “shift” as a noun at <http://oxforddictionaries.com/definition/english/shift?q=shift>.

the use of methods or techniques, which are called “tactics” in the military field. In other words, a strategy contains a set of methods or techniques that may be established or provisional, and that are used to deal with easy or difficult things in order to achieve the expected result. Therefore, strategy is indirectly linked with procedure, solution and shift. In this study, “strategy” is taken to mean a general or specific plan of action(s) used by the translator to achieve a certain goal or solve a certain problem. We will reformulate the possible translating process on the basis of the textual and paratextual data in order to identify and determine the translation strategies employed by the translators. Formally, I adopt Pym’s (2011: 92-93) definition of “strategies” throughout this study:

Inferred macrotextual plans or mind-sets that organize translators’ actions in terms of potential loss and gain with respect to the attainment of a purpose.

2.2.5.2. Types of translation strategies

Along the lines of the concept of strategy in this study, there are various classifications of translatorial actions under different nomenclatures. According to John Kearns (2008: 282-285), translation strategies may be grouped into such large dichotomous categories as literal/free translation, local/global strategies, comprehension/production strategies and domesticating and foreignizing strategies, certainly also including strategies concerning the selection of the ST. The categories can be further sub-divided. For example, Vinay and Darbelnet’s procedures, Nida’s techniques of adjustment, Catford’s shifts and Malone’s trajections are all production strategies. Confronted with so many confusing divisions of translation strategies, here I will mainly refer to Venuti’s (1998) and Chesterman’s (1997) classifications, with supplements from some other strategies.

2.2.5.2.1. Free translation and literal translation. A literal translation is a translation

“made on a level lower than is sufficient to convey the content unchanged while observing TL norms” (Barkhudarov 1969: 10, quoted in Shuttleworth and Cowie 1997: 95). In other words, literal translation, including word-for-word translation, revolves around the representation of literal meanings of individual words, phrases and sentences as well as the preservation of the word order in ST. Free translation, on the other hand, is “a type of translation in which more attention is paid to producing a naturally reading TT than to preserving the ST wording intact” (ibid: 62). It is also known as “sense-for-sense” translation. It focuses on the reproduction of the meaning in the original without much consideration of keeping the ST form, including literal meaning and word order. A simple distinction between literal and free translation may be made as follows: if form and meaning cannot be retained at the same time, a literalist will choose to preserve the former while a free-hander will tend to reproduce the latter. However, Douglas Robinson (1998: 87-90) combines word-for-word translation (i.e. literal translation) and sense-for-sense translation in the concept of “faithful” translation. According to Shuttleworth and Cowie (1997: 57), a faithful translation is “one which bears a strong resemblance to its ST, usually in terms of either its LITERAL adherence to source meaning or its successful communication of the ‘spirit’ of the original”. Free translation, according to Robinson’s examination of translation discourse in human history, is actually an unfaithful translation or an imitation, since such translation goes against some hegemonic tradition or norm. In the second edition of the *Routledge Encyclopedia of Translation Studies* (Baker and Saldanha 2008), the entries for free and literal translation have both been omitted. The reason for the omission might be that they are conceptually too vague, loose, dynamic and controversial. But we have to look them in the face because translators have been using them to talk about their translations throughout history, as evidenced in the translations in the present study.

Due to the fact that all the translations in my project are “faithful” ones in the sense that they generally follow the ST sentence by sentence, we will mainly refer to

the definitions of free and literal translation formulated by Shuttleworth and Cowie. According to them, free translation is “[a] type of translation in which more attention is paid to producing a naturally reading TT than to preserving the ST wording intact” (1997: 62). “Preserving the ST wording intact” may be regarded as their indirect definition of literal translation, since we cannot see their own definition of it in the entry “literal translation” in their *Dictionary of Translatioun Studies*. It might be of some help in understanding the terms if we refer to the definitions offered by the *Contemporary Chinese Dictionary* (1999). According to this source, “literal translation” (直译, *zhi yi*) refers to a kind of translation in which more attention is given to the preservation of literal meanings of words and syntactic structures of sentences in the ST (1999: 1615), while “free translation” (意译, *yi yi*) is a kind of translation that is done according to the general meaning of the original but not word for word and sentence for sentence (1999: 1496). They are basically what Chinese translators mean by *zhi yi* or *yi yi*.

2.2.5.2.2. *Foreignizing and domesticating strategies*. A careful examination of Venuti’s (1998: 240-244) discussion of “strategies of translation” in the first edition of *Routledge Encyclopedia of Translation Studies* indicates that, as strategies, domestication and foreignization are umbrella terms that can be further divided into sub-strategies. Let us first read some segments of the entry about the strategies and then summarize the specific strategies in them.

1. Statements on domesticating strategies

- Domesticating strategies have been implemented at least since Rome, when, as Nietzsche remarked, “translation was a form of conquest” and Latin poets like Horace and Propertius translated Greek texts “into the Roman present”: they had no time for all those very personal things and names and whatever might be considered the costume and mask of a city, a coast, or a country”

(Nietzsche 1974: 137). As a result, Latin translators not only **deleted** culturally specific markers but also **added** allusions to Roman culture and **replaced** the name of the Greek poet with their own, passing the translation off as a text originally written in Latin. (Venuti 1998: 240-241)

- Nicolas Perrot D'ABLANCOURT (see FRENCH TRADITION), a prolific French translator of Greek and Latin, argued that the elliptical brevity of Tacitus's prose must be **rendered freely**, with the **insertion** of **explanatory** phrases and the **deletion** of digressions, so as "to avoid offending the delicacy of our language and the correctness of reason" (1640: preface; translated). (ibid: 241)
- Under D'Ablancourt's influence, the English translator Sir John DENHAM (see BRITISH TRADITION) **rendered Book 2 of *Aeneid* in heroic couplets** [...]. In domesticating foreign texts D'Ablancourt and Denham did not only simply **modernize** them [...]. (ibid: 241)
- The multi-volume English version of Freud's texts known as the Standard Edition (1953-74) **assimilated** his ideas to the positivism dominating the human sciences [...]. (ibid: 241)

2. Segments on foreignizing strategies

- From its origins in the German tradition, foreignizing translation has meant a close adherence to the foreign text, a **literalism** that resulted in the importation of foreign cultural forms [...]. Johann Heinrich Voss's hexameter versions of the *Odyssey* (1781) and the *Iliad* (1793) **introduced this prosodic form** into German poetry [...]. Friedrich Hölderlin's translations of Sophocles' *Antigone* and *Oedipus Rex* (1804) draw on **archaic and nonstandard dialects** [...]. (ibid: 242)
- Nott rejected the "fastidious regard to delicacy" that might have required him to **delete** the explicit sexual references in Catullus' poems, because he felt that

“history should not be falsified” (1795: x). (ibid: 243)

3. Segments on domesticating/foreignizing strategies

- The distinction between their strategies is particularly evident in their **additions** to the Provençal text: Shapiro makes his version conform to the familiar image of the yearning courtly lover by **adding** *gently sighing* and *complained*; Blackburn seeks estranging effects that work only in English by **adding** the pun on night in *Day comes and the knight goes*, as well as the surreal image of the sun *sprouting*. (ibid: 244) (My addition of bold face throughout)

The key words in the above segments that directly or indirectly indicate some kind of strategy have been put in bold face. As Venuti suggests, domestication includes such global and local strategies as deletion, addition, replacement, free translation, insertion, explanation, genre switching, modernizing and assimilation. Foreignization is related to strategies like literal translation, introduction of new literary forms, archaizing, use of nonstandard dialects, and retention of differences. The one strategy may not be unique to or exclusively belong to domestication or foreignization. For example, addition, as a local strategy, may be domesticating or foreignizing. The criterion for judging whether a strategy is domesticating or foreignizing is whether it signifies canonical or marginal values in the target language-culture, which is the basis for Venuti's classification of domesticating and foreignizing strategies. As for the use of archaic terms, I think we should distinguish them from culture-specific expressions that may be archaic in that they were produced long ago. The latter show the tendency of the TT to privilege the target culture. Therefore, use of archaisms may be an indication of domestication. It is not necessarily to “invite the recognition that it is a translation produced in a different culture at a different period” (Venuti 1998: 244). I do not think it is scientific to establish a correspondence between

archaizing/modernizing and foreignization/domestication. In some sense, almost all translations are intended for contemporary readers and thus they have to use modern language. This kind of universal should not be seen as part of a type of translation strategies in terms of its general tendency in human translation practices. It might be advisable if domestication and foreignization were restricted to the ways in which differences in language and culture are handled. As for selection of the ST, the strategy is not self-evident, nor can it be described by a key word or phrase. It can only be determined by placing the translator's choice in the proper cultural context where the TT is produced.

2.2.6. Potential approaches to studies on retranslations

2.2.6.1. Translators' agency, intertextuality and history

Lawrence Venuti (2004a) believes that retranslation is "the creation of value". He has formulated three approaches to retranslation: research on translators' agency, intertextual studies and historical studies.

Venuti (2004a) claims that, compared with the translators of first translations, retranslators have a stronger awareness of all kinds of conditions and effects involved in translating. Retranslation strengthens the translator's intentionality because the purpose of retranslation is to produce a text that is different from the existing translation so as to create a new and different reception situation in the receiving culture. The inscription of different interpretations requires the translator's agency and performance. In other words, the translator has to utilize all possible resources to reach their goal. Besides the translator's ability, retranslation is subject to transindividual factors such as translation commissioners, publishers and patrons. The whole process, from the decision to retranslate a text to the entry of the retranslation into the consumption market, is the effect of discourse interactions between the translator and other subjects and objects. The editing, printing, marketing and sale of the retranslation, and even the selection of the text to be retranslated, may lie beyond

the translator's control. Transindividual factors also include the cultural macro-context. For instance, the campaign to use Quebecois French to translate the world's classical drama was intimately related to the construction of national identity in Quebec in 1968 (ibid). Studies on retranslations are supposed to give attention to the phenomenology of the translator, as well as other subjects and objects in translating and their interrelationships. It might be more productive to approach them from a non-causality angle.

Intertextuality is another problem that, says Venuti, merits attention in studies on retranslations. Intertextuality in retranslating involves several hierarchies. The narrowest intertextual relation is between source and target texts and is the most basic relation of intertextual mapping. The translator will use bilingual dictionaries and refer to the translations in them. Or we may argue that the translations in these dictionaries have already been inscribed in the translator's mind, even though meanings are, in most cases, acquired through experience in situation and indeed through translating. Thus, the dictionaries have a relation with the translation, which forms an intertextual relation. The translator may mention existing translations of the same ST or claim that he or she borrows or criticizes something in them in the preface, afterword or notes of the retranslation. As a result, a link has been created between the new translation and the old translation(s). Intertextuality can also be regarded as a kind of specific or abstract relation between the translation and the texts in the receiving culture. Translation is the transformation from the chain of signifiers that constitute the ST to the signifying chain in the TL on the basis of a semantic similarity that relies on current definitions for SL lexical items. This kind of transformation will inevitably bring about semantic gain or loss because the relation between signs of different systems and their associations are different. For example, Feng Huazhan, a Chinese translator-scholar, uses “农夫荷锄犁” (*nong fu he chu li*, the farmer carries his hoe and plough) to translate the first part of “the plowman homeward plods his weary way” in “Elegy Written in a Country Churchyard” by Thomas Gray. The

translation reminds target readers of “戴月荷锄归” (*dai yue he chu gui*, the farmer carries his hoe home under the moonlight).¹³ This association cannot be avoided unless the translator excludes the use of classical Chinese (Tian 2008: 52). Therefore, the translation produces an intertextual relation between texts in the TL. This is a specific or fixed relation. The abstract or global relation can be illustrated by the above-mentioned relevance between the retranslating language of the world’s classical drama and Quebecois French in works by lexicographers, playwrights and poets in Quebec (see Venuti 2004a). Venuti holds that the more dense and complex these intertextual relations, the more a retranslation risks effacing the linguistic and cultural differences of the ST to serve domestic cultural politics. Intertextuality may refer to the relation of the ST to other texts, such as works that make new comments on the ST in the source culture. For example, the greater ST-orientedness of the retranslation of Dostoevsky’s *The Brothers Karamazov* by Richard Pevear and Larissa Volokhonsky is quite different from the fluency of the old translation. This, Venuti claims, is clearly influenced by the interpretation by Mikhail Bakhtin, who regarded Dostoevsky’s novels as “dialogic” or “polyphonic”, characterized by a heterogeneous multivocal style (Venuti 2004a: 34).

Venuti then sees historical temporality as an important part of studies on retranslations. All existing translations came into being at a certain point of time in history. The translation process, from text selection to determination of discursive strategies and to text production, is a diachronic process. The historicity of discursive strategies, first of all, lies in the fact that the dialect, textual style and translation methods chosen by the translator are closely related to the era in which the translation activity is undertaken. A case in point is the translation style of “豪杰译” (*hao jie yi*, excessively free translation, something like John Dryden’s “imitation”) that was prevalent during the late Qing dynasty and the early period of the Republic of China.

¹³ It is a verse from *Return to Nature* (《归园田居》) by Tao Yuanming, a household poet of the Western Jin dynasty. For the whole poem and its comments, see <http://baike.baidu.com/view/162513.htm#sub4998396>.

It is quite similar to the “pillage translation” (i.e. adaptation) extensively practiced in the Roman Empire. The language preferred by the translator may be associated with a specific historical period. For instance, the Jacobean English in Benjamin Jowett’s *Plato* typifies the strain of poetic archaism in Victorian translation. The interpretations inscribed in the translated text are the manifestations or modifications of the mainstream values of the day, such as Lin Shu’s preference for classical Chinese instead of the vernacular to introduce Western novels and inscriptions of Confucian moral values in his translation, in order to strengthen imperial culture (Venuti 2004a: 36). The historicity of retranslation also manifests itself in the difference between new and old translations in terms of discursive strategies and interpretations. Retranslations construct the effect of defamiliarization through the closer and more complex relation with the ST in textual form and translation tradition (ibid). The historical temporality of retranslations is also contained in the changes in narrative styles, values and cultural systems along a temporal vein.

As far as Chinese history is concerned, the translation activities of all dynasties, such as translations of Buddhist sutras or translations into foreign languages of Chinese classics in the Ming and Qing dynasties, offer fertile ground for studies on retranslations. It is necessary to study the form and nature of retranslation, the motives and views of translators, the languages and channels through which translation is done, the identity and living conditions of translators, the organization and modes of translation, and travel and reception of texts. Only by going deep into the political, economic and cultural context where the text is produced, through diachronic and synchronic, dynamic and static, internal and external analyses, can we approach a complete picture of retranslating and represent the conditions and changes in language, literature, moral values, ideology, culture, education and society.

2.2.6.2. Sociocultural studies

The cultural and sociological turns that took place in Translation Studies in the 1990s have brought about achievements in sociocultural studies of translation. The main

areas include culture, history, norms, power, ideology and poetics. The seminal text *Translation, History and Culture*, edited by Susan Bassnett and André Lefevere (1990), shifts emphasis away from a more descriptive form of translation towards the idea that translation occupies a position in the development of culture. Lefevere's *Translation, Rewriting, and the Manipulation of Literary Fame* (1992) brought such major objects of study as poetics, patronage and ideology into the limelight, inviting translation researchers to initiate extensive and in-depth explorations of translation, thus opening many new areas for Translation Studies.

Pym's *Method in Translation History* (1998) positions translation in history, dealing with issues such as frequencies (including reasons for retranslation), networks, norms and systems, regimes, causes, translators, and intercultural. Models for sociocultural studies of translation are systematically introduced in *Intercultural Faultlines - Research Models in Translation Studies I: Textual and Cognitive Aspects* edited by Maeve Olohan (2000). For example, Chesterman's article in the volume presents a series of retranslation hypotheses as examples when discussing the causal model for Translation Studies. Moreover, he suggests that we can seek causes from sociocultural conditions such as norms, history, ideologies, languages and so on, as well as sociocultural effects, including the effects on target language, consumer behavior, discourse of translation, status of translators and the like (Chesterman 2000: 20).

Another major volume, *Sociocultural Aspects of Translating and Interpreting*, edited by Anthony Pym, Miriam Shlesinger and Zuzana Jettmarová (2006), collects some important papers that discuss a wide range of social and cultural aspects in a thought-provoking and fruitful way. The sociocultural approach moves the focus from texts to translators, more generally to mediators, dealing with questions such as "who is doing the mediating, for whom, within what networks, and with what social effects" (Pym 2006: 3). Pym distinguishes between the social and the cultural by pointing out that social factors tend to have a quantitative aspect and can be associated with

relations between people, while cultural factors are predominantly qualitative and can be related to signifying practices such as texts and discourses (ibid: 11). He suggests combining the social and the cultural to construct a cultural sociology of translation and offers eight proposals on what translation sociology is expected to do. Some of them are as follows:

- Our sociology should be able to focus on mediators, not just the social aspects of source texts and target texts.
- It should resist the simple binarisms that oppose one society (language, culture) to another, with the mediator on one side or the other. It should be able to deal with overlaps and complex positions.
- It should embrace both cultural factors (usually qualitative) and sociological factors (mostly partly quantitative).
- It should be able to relate factors in terms of asymmetrical or relatively symmetrical correlations, through hypotheses that model causation or multifactorial conditioning.
- It should be able to work from a plurality of concepts (translation cultures, social systems, regimes, intercultures) appropriate to the social spaces in which intermediaries work. (ibid: 19)

Beyond Descriptive Translation Studies, a volume edited by Anthony Pym, Miriam Shlesinger and Daniel Simeoni (2008), tries to enlarge the scope of the descriptive paradigm formally established by Gideon Toury (1995) by linking descriptivism with sociocultural studies. For example, John Milton's paper in the volume discusses the effect of the Brazil government's tariff policy on translation publication, which has implications for the present study.

Research on norms is part of sociocultural studies on translation. "Norm" is basically a sociological concept, referring to a non-official rule or standard of behavior shared by members of a social group. It is assumed that translation is a social

action and therefore there must be underlying norms governing the behavior of translators as a social group. In the 1970s, scholars began to pay attention to translation norms (see Baker 2008). Toury's *Descriptive Translation Studies and beyond* (1995) marks the beginning of the serious and systematic study of translation norms. Toury holds that norms of translation behavior can be reconstructed from the examination of texts and from the explicit statements made about norms by translators, publishers, reviewers and other participants in the translation act.

Toury classifies translation norms into preliminary norms, initial norms and operational norms. Preliminary norms concern translation policy, namely the choice of the text to translate, or the decision to work directly from the original language or from an existing translation in an intermediate language. Initial norms relate to the translation's overall orientation, namely the translator's choice between two polar alternatives: leaning as far as possible to the ST or subscribing to usage in the target culture. Operational norms are further divided into matricial and textual-linguistic norms. The former help determine the macro-structure of the text and govern decisions concerning the completeness and constitution of the TT that may render all or part of the ST, or cut it into separate parts. The latter affect the text's micro-level, such as formation of sentence construction, word choice, and so on.

In her study of norms in translation, Christiane Nord (1991) uses the term "convention". She mentions "constitutive" and "regulatory" conventions. For her, constitutive conventions "determine what a particular culture community accepts as a translation (as opposed to an adaptation or version or other forms of intercultural text transfer)" (1991: 100). The total sum of these conventions constitutes "the general concept of translation prevailing in a particular culture community, i.e. what the users of translations expect from a text which is pragmatically marked as a translation" (ibid). Regulatory conventions are embedded within the constitutive conventions. They govern the "generally accepted forms of handling certain translation problems below the text rank" (ibid).

Andrew Chesterman's (1993/1997) treatment of norms in translation is descriptive. His discussion covers social, ethical and technical norms of translation. He distinguishes two types of norms: product and process norms. Product norms, also termed "expectancy norms", emerge from competent professional behavior and govern the accepted methods and strategies of the translation process. They can be sub-divided into three major types: accountability norms, which are ethical and call for professional standards of integrity and thoroughness; communication norms, which are social and emphasize the role of the translator as a communication expert; and relation norms, which are linguistic and require the translator to establish and maintain an appropriate relation between source and target texts on the basis of the understanding of the original writer's or commissioner's intentions, the projected readership, and the purpose of the translation. Process norms, also termed production norms, are established by the receivers of the translation, by their expectations of what a translation should be like, and what a native text in the TL should be like.

Theo Hermans (2004: 72-90) views norms as social constraints and defines a "norm" as a regularity in behavior. He does not think that conventions are norms, but conventions can become norms if they have served their purpose sufficiently for long enough and grow beyond a mere preference, acquiring a binding character. In this way, norms can be understood as stronger, prescriptive versions of social conventions. He claims that norms mediate between the individual and the collective, between the individual's intentions, choices and actions, and collectively held beliefs, values and preferences. Norms imply a degree of social and psychological pressure, yet they can and will be breached due to the agency of the subject. The content of a norm is a value, a notion of what is correct. The directive force of a norm guides the behavior of individuals so as to secure the content of the norm.

Chesterman's "translation norms" cover a wider area than Toury's because his first two process norms apply to any form of communication. Nord's distinction between "conventions" seems clearer and helpful when we want to determine what

criteria readers or critics are using to evaluate translations. Hermans' discussion of norms seems too general but provides greater scope for descriptive research because his explanatory analysis of texts concerns not only the norms within the process of translation but also relate to those beyond it.

Norm theory has been used in studies on retranslation and remarkable achievements have been made, as in Du-Nour (1995), Desmidt (2009) and O'Driscoll (2011). However, norms are nothing more than general tendencies, which can always be changed or broken. Attention should also be paid to the individuality of (re)translators.

2.3. Retranslation research in contemporary China

2.3.1. An overview

Research on retranslation in China goes back to as early as the 1930s, when Lu Xun wrote his three essays on the topic, as mentioned above. After quite a few decades' silence, writers, translators and scholars resumed the discussion on retranslation, particularly in the 1990s, when retranslations of world classics, especially literary classics, gradually became lucrative in mainland China.

There are also many comments on retranslation by translators themselves (Lou 1979; Feng 1982; Xu 1995; Sun 1991; Zhang 1999). Xu Yuanzhong (1995: 40), a well-known translator and translation theorist, introduces his reason for retranslating *John Christopher* by the French writer Romain Rolland as follows:

In my view, there are also words and sentences of low or high levels in literary works. For words and sentences of the low levels, it is relatively easy to find the "only" equivalent and once the equivalent has been found, it is not easy for later translators to find a better one. They have to use the same equivalent. For words and sentences of the high levels, it is not easy to find

the “only” equivalent in translating and therefore translators have to exert themselves to the utmost to find their own equivalent. That is to say, in translating words and sentences of the high levels, translators are expected to have the ability to “re-create”. Only in these places can translations be distinguished as of different qualities and some translations may even possibly be better than the source text. (My translation)

Another translator, Zhang Jinghao (1999: 38), presented his reasons for retranslating *Emma* by Jane Austen, which he translated about a decade ago: the previous translations had noticeable translationese, lack of elegance, inappropriateness and lack of thorough understanding of the original. Sun Zhili (1991: 58) stated that his principles for retranslating *Pride and Prejudice* included the need for greater faithfulness and accuracy, vividness, fluency and naturalness.

There are comments on a single retranslation (Zheng 1998) or several retranslations of the same text (Wen 2002; Zhang 2003; Gao 2008). Attention has also been paid to retranslation quality (Yuan 1995), the distinction between retranslation, revision and plagiarism (Lu 1998), cultural difficulties (Luan 2006), and the research methods used to study retranslation, adopting theoretical perspectives such as hermeneutics (Wen 2002; Li 2009), cognitive psychology (Xiang 2005) and reception theory (Zhang 2003).

A comparison of the research on retranslation between the West and China shows that Chinese researchers have not yet drawn attention to the relation between retranslation and norms, nor have they worked on a retranslation hypothesis. The common point is their interest in the reason(s) for retranslating.

2.3.2. *Research on the retranslation of Pride and Prejudice in China*

Research on Chinese retranslations of *Pride and Prejudice* in mainland China began in the mid-1990s (Tong 1996; Hong 1997; Zhu 1998). When the new millennium

arrived, research papers and theses were produced in large numbers.¹⁴ Specifically, ten excellent MA theses and twenty-seven major articles have been devoted to the translations, from different perspectives.

There are impressionistic laudatory comments on a single retranslation, such as those on the retranslation by Sun Zhili (Tong 1996; Chen 2005). It is noteworthy that Sun's translation has been most studied. He Xin (2005) focuses on this translation, discussing some specific examples to explore the equivalence between the ST and the TT in terms of irony, narrative technique and style from a narratological perspective. Sun's translation is also examined by Zhu Jianxun (1998), who summarizes its merits as a correct handling of the relation between formal and spiritual resemblance, good choice of words and vivid representation of dialogues.

Comparative study of two or more retranslations of the novel has been conducted to explore various kinds of problems. Hong Zhongxiang (1997) compares the retranslations by Sun Zhili and Fang Huawen (1994) to point out the problems in understanding and expression in Fang's retranslation, and offers some advice. Li Yingying and Wu Liu (2008) compare the retranslations by Sun Zhili and the couple Zhang Ling and Zhang Yang to explore the influence of feminist awareness on translating with respect to linguistic expression, aesthetic criteria and translation style. They conclude that there is more feminist intervention in Sun's translation. Ji Xiaobin and Shen Yingli (2007) compare the retranslations by Wang Keyi, Sun Zhili and Zhang Jinghao (1999) to analyze the different reproductions of conversations in the

¹⁴ I have searched the website of the National Library of China and National Digital Library of China (<http://www.nlc.gov.cn>), and the website of the China National Knowledge Infrastructure or China National Knowledge Internet (popularly abbreviated to CNKI, <http://www.cnki.net>) to obtain ten MA theses and twenty-seven articles that are devoted to the study of the Chinese retranslations of *Pride and Prejudice*. It is noteworthy that the CNKI is now the largest digital library database. By 8 May 2009 it had collected 36,379,319 journal articles (1979-2009, back to the opening issue for some journals), 99,999 PhD dissertations (1999-2009), 7,465,400 Masters theses (1999-2009), 1,098,393 conference papers (1999-2009), 5,309,505 newspaper articles (2000-2009) and 10,217,395 yearbooks (1912-2009). I have constantly retrieved the CNKI website for the literature on the relevant subjects throughout the writing of this thesis because it has become the main source of academic data for Chinese researchers.

source text. They conclude that Sun's translation, by means of conversation translation, better reproduces the image of the characters with respect to their personality, background and psychological state.

Other research perspectives adopted in these studies include George Steiner's four-stage theory of hermeneutic motion (trust, aggression, incorporation and restitution), which is used to explore the translator's subjectivity (Song 2008); Mikhail Bakhtin's discourse on dialogue, which is used to analyze the reproduction of "double-voicedness" in the text, addition of the translator's "voice", the temporal-spatial dialogic nature of retranslation, deviation of the style in the translation caused by the dialogue between the translator and the reader of the translation, and the dialogic nature of translation (Yang 2008); and the schema theory from cognitive psychology, which is used to discuss the translation of the humor in the text (Chen 2007).

Undoubtedly, the previous studies on the Chinese retranslations of *Pride and Prejudice* have added to our knowledge of the text and our perception of retranslation. However, the single-retranslation research papers mentioned above are not convincing due to the lack of examples, and are not constructive due to the praise-but-no-criticism style of analysis. The research based on comparative models pays no attention to changes in translation strategy in the retranslations of the 1950s and 1990s. The analysis is not systematic and the exploration is not deep because the research has not yet situated the translators in the politico-economic and sociocultural context where the translation actions took place.

2.3.3. Research on retranslations of *David Copperfield* in China

There are quite a few influential translations of *David Copperfield* in China, including those by Lin Shu (1908), Dong Qiusi (1947/1958) and Zhang Guroo (1980). The (re)translations have captured the interest of many researchers. The earliest research may go back to the seminal paper "Lin Shu's Translation" by Qian Zhongshu

(1964/1981). Qian points out Lin's preference for transliteration, which was prevalent among translators of the day, such as "coolie" transliterated as "苦力" (*ku li*) (see Luo 1984: 715). Another point is Lin's change of the original order of narration so as to conform to the habit of traditional Chinese narration: the effect is often placed before the reason in English descriptions, which is hardly ever done in classical Chinese writing (ibid: 704-705). From the early 1980s, a number of papers and theses have studied the novel and its translations, mainly from three aspects: language, culture and translation strategy. Some studies have employed various translation theories to deal with a certain aspect in the translations, such as Toury's norm theory (Zheng 2008), *Skopostheorie* (Wang 2011), deconstruction (Mo 2011), adaptation theory (Zhang 2009), and Lefevere's theory of rewriting (Zhang 2010).

Gu Yanling (1983) analyzes the diction in the versions by Dong Qiusi and Zhang Guroo, emphasizing the importance of word choice in faithful reproduction of the original meaning and spirit. Yang Jianhua (2000) also discusses the ingenious diction in Zhang's version, where four-character expressions are used in Chinese, as well as the rigor in sentence restructuring. Xiao Shiyong (2006) gives attention to the structural translationese in Dong's version by comparing it with Zhang's version. She claims that sentence structure in English is characterized by an architectural style, with clear and neat levels, whereas Chinese sentences have a flowing-water pattern, with a linear structure. If a literal translation is followed in translation from English to Chinese, syntactic awkwardness will arise. To avoid this kind of translationese the translator is supposed to break down the source-sentence structure and reorganize it according to the paratactic pattern of Chinese thinking. Attention is also given to the linguistic beauties in Zhang's version, namely beauty in sense, sound and form (Jiang 2009; Jiang and Li 2010; Jiang 2010a). Beauty in sense is analyzed in terms of conceptual meaning, propositional meaning, contextual meaning and pragmatic meaning; beauty in sound is appreciated from metrical patterns and onomatopoeia; beauty in structure is explored with regard to parallel structure and contrastive

structure. The beauty in rhetoric in Zhang's version is classified and analyzed with a focus on the aesthetic reproduction of the major figures of speech, including simile, metaphor, metonymy, hyperbole and pun (Jiang 2010b).

Guo Qiuxiang (2008) centers on the reproduction of the linguistic style of the novel by comparing Dong's and Zhang's versions, concluding that Dong's version does not represent the colloquial style of the novel by using formal expressions, while Zhang's version uses proper colloquial Chinese to faithfully reproduce the style of the dialogues between characters in the novel. Wang Xiuhong and Zhang Yiqian (2009) make a systematic study of stylistic reproduction in Zhang's version and the version by Li Peng'en, covering phonology, register, syntax, lexicology and rhetoric.

Tong Zhen (2008: 110-115) compares the versions by Lin Shu, Dong Qiusi and Zhang Guroo to examine the cultural filtering in them. Lin uses omissions and rewritings to make a radical adaptation of the source text. Thus, the cultural filter in his version reaches the maximum in order to get rid of all Western elements that clash with Chinese culture. Dong's version, on the other hand, is a kind of extreme foreignizing with the ambition of modernizing Chinese literature, an aim that had been cherished by radical Chinese writers since the May 4th Movement.¹⁵ As a result, his version has the minimum cultural filtering but goes farther and farther away from the Chinese-language conventions, distancing the Chinese readers of the 1950s, who were culturally and linguistically not so open-minded as those of today. Zhang's version strikes a balance between preservation of the source culture and use of natural and fluent Chinese.

Wei Shuxian (2008: 66-68) employs Lefevere's theory of ideology and poetics to make a comparison between Dong's and Zhang's versions in order to examine the effect of poetics on literary translation. The dominant poetics in the 1950s resorted to the plot to strengthen the class nature of people; thus the characters in Dong's version

¹⁵ The May 4th Movement (1919) was a milestone in modern Chinese history. It was a political and cultural movement against imperialism and feudalism. For more details, see <http://baike.baidu.com/view/14478.htm>.

are flat and stereotyped. The poetics of the 1990s turned to the reality of people and therefore the characters in Zhang's version are vivid and real.

Jiang Qiuxia, Guo Laifu and Jin Ping (2006: 166-175) summarize the translation strategies adopted in the versions by Lin Shu, Zhang Guroo and Zhuang Yichuan (2000), concluding that ideology influences the cultural orientations in the translators' choice of translation strategies and that the rewriting strategies adopted are closely related to ideological and individual paradigms. Liu Xiaohua (2006: 89-93) tries to apply M. A. K. Halliday's theory of register to achieve objectivity and operability in his translation criticism of Dong's and Zhang's versions. He examines the field, tenor and mode of the translations from the perspectives of phonetics, vocabulary and syntax, pointing out that Zhang's version is more vivid and faithful than Dong's in reproducing the phonetic and lexical informality of the source. Nevertheless, both versions have their merits and demerits on the syntactic level, with Dong's version being simple and clear but lacking in variation and Zhang's version being less concise but more colloquial and closer to the original style.

2.4. Summary

The history of retranslating is long, while that of retranslation research is short. Only in the past few centuries have authors offered their ideas on retranslation, directly or indirectly. It is not until the past two decades that more writers in Translation Studies have begun to look at the phenomenon of retranslating. In fact, retranslation has become a popular topic in recent years. Some important findings on retranslation have been made in respects such as the definition of retranslation, the laws or hypotheses on retranslation, the reasons or motives for retranslating, types of retranslation, approaches to retranslation with regard to translators' agency, intertextuality and history, and so on. Studies on retranslations have been conducted by authors, translators and scholars both within and beyond Translation Studies, and from a

variety of perspectives. These studies can help us gain a better understanding of retranslation as an important and necessary intercultural communication activity.

Retranslation research has not, however, yet broken through the bottleneck of focusing on a few hypotheses, especially on the retranslation hypothesis of increasing source-focus. The hypotheses of text-aging, increasing source-focus, quality improvement and retranslation cycle deserve further consideration. The aging of a text has been seen to be a reason for retranslating. The question is whether that hypothesis can be applied to all kinds of translations, in different languages and cultures. Although many findings have refuted the hypothesis that the first translations are more domesticating than later retranslations, the explanations are not as convincing as expected, due to the very small corpus of texts and limits with regard to the authors, epochs and languages. A few studies have challenged the proposition that new translations are of higher quality than old translations but they have not clarified the notion of quality and thus their claim remains vague. Moreover, the hypothesis of increasing source-focus only concerns two major translation strategies: domestication and foreignization. They are not everything with reference to ways of retranslating. In other words, more strategies can be detected in the overall process of retranslation, which is an aim of this study. As for the hypothesis of the retranslation cycle, it seems that no research has so far been done.

A comparison of studies on retranslations in China and the West indicates that the former have not produced achievements that have had worldwide influence in the field of retranslation research. The China Knowledge Infrastructure Database (CNKI) shows that the studies on retranslation in China tend to use a certain Western translation theory to carry out a case study and then come to conclusions that are usually similar to each other.¹⁶ The approaches used in Western studies on retranslation may not suit Chinese traditions and culture. In my opinion, approaches

¹⁶ I used the key word “retranslation” to collect a number of relevant articles at the CNKI, which shows that China’s studies on retranslations mainly focus on the comparative study of translations of modern and contemporary literary classics from the West.

suitable for (re)translation between Chinese and other languages are called for.

As far as Western research on retranslation is concerned, it seems that the main hypotheses are predicated on the *ceteris paribus* assumption, namely that *all else being equal*, relation X holds. Thus researchers tend to make a diachronic study of (re)translations of literary texts, focusing on norms and taking it for granted that all other social variables remain the same. This kind of research paradigm ignores the complexity of retranslation research, which necessarily involves a great variety of variables, since long periods of history are involved. Major events in a culture or nation-state that seem to have nothing to do with translating may strongly affect the production of retranslations. Historical factors do not stand still; they are dynamic. More attention needs to be paid to changes in social variables such as government policy.

3. Research methodology

3.1. Research questions

Mainland China saw the translation of some world classics in the 1950s and repeated retranslations of the same literary classics in the 1990s and 2000s. I am interested in why so many retranslations of the same ST have been produced in the last two decades, whereas they were rarely seen in the 1950s and 1960s. Thus I have formulated my initial questions as follows:

- Are later translations of the same ST closer to the original than are the earlier translations? If so, why?
- Does the appearance of a canonical translation stop the cycle of retranslations? If so, why?
- Does the target culture have more retranslations if it is more prosperous?

3.2. Hypotheses

3.2.1. Initial research hypotheses

In view of the above research questions, our hypotheses have been formulated as follows:

- The later the translation, the more accurate, literal and complete it is.
- The appearance of a canonical (re)translation of an ST does not stop the cycle of its retranslations.
- The more prosperous the target culture, the more retranslations it has.

3.2.2. Operationalization of variables

The key terms (see also the Glossary) in the above hypotheses are defined as follows:

Accuracy: The correct reproduction of the ST information without any semantic shift, including miswording and mistranslation, which in this project are labeled “inaccuracies”. There are degrees of accuracy.

Canonical translation: A translation that is widely acknowledged as best reproducing the ST.

Closeness: The degree of resemblance between ST and TT. It is determined by the number of structural changes, inaccuracies, deletions or additions. The smaller the number, the closer the translation is to the original. Closeness will be measured mainly through quantitative methods. Due to the uneven distribution of structural changes, inaccuracies, deletions and additions in the TT, the qualitative method will be used to focus on inaccuracies or semantic changes in proper nouns, kinship terms and class-struggle expressions.

Completeness: Measure of the number of deletions and additions in a translation. A translation is incomplete if there is any deletion of ST elements in it, including phrase, clause, sentence, paragraph and chapter. The technical omission of a word or a phrase, namely implicature, is not regarded as deletion in this project. Deletion usually happens within a sentence and it is required because of TL usage or what is omitted is semantically implied by the translation context. Strictly speaking, deletion of paratextual information, such as the preface to the ST, is also regarded as incompleteness.

Earlier translations: The translations of a text that were produced in the initial historical stages of the reception process. In this project, all (re)translations produced in the 1950s or earlier are regarded as “earlier translations”.

Free translation: A type of textual strategy. It is also called “liberal translation”. It is either a strategy or a product, focusing on the reproduction of the ST meaning rather than its form.

Later translations: The translations that follow the earlier translations of the same ST after a considerable interval. In this project, they refer to the retranslations produced in China's market-economy period, especially in the 1990s.

Literal translation: A type of textual strategy. It is either a strategy or a product. It tries to preserve the original structure, mode of expression and literal meaning. Word-for-word, or verbatim translation, is a special case of literal translation.

Retranslation: A translation for which the same ST has been rendered into the same TL at least once previously. The retranslation may return to the ST and start from scratch, or modify existing translations but with significant reference to the ST.

3.3. Methodology

The global methodology of this study consists of several steps. First, we have retrieved the number of volumes of classic English novels from the NLC via the Wenjin search engine. Then we have examined the problems the retrieval presents. In order to solve the problems, case studies are required. We have chosen two English novels for the case studies. A comparative-descriptive method is used to collect the textual facts and translation features in the (re)translations. Then quantitative and qualitative analyses of the formal and semantic accuracies of the translations in the corpus are conducted in order to test the first hypothesis. Finally, the study will go beyond the text and into the sociocultural context where the (re)translations were produced, in order to examine the influencing factors such as the translator, the publisher and government policy, so as to test the second and third hypotheses.

3.3.1. Archival retrieval

An online search of the NLC indicates that there was a remarkable growth in the number of retranslations of world classics, especially English novels in the 1990s and 2000s. Let us take *Pride and Prejudice*. The first translation of the novel appeared in

the 1930s, and then there was one retranslation in the 1950s and 1970s (in Taiwan) respectively. The 1990s saw 17 retranslations and the 2000s had 41 retranslations of the same novel. Something similar happens for the novels in my case studies.

3.3.2. Text selection

An ideal object for the study of diachronic changes in translation strategy is the series of retranslations of the same text over different time-periods. One of the main goals of this thesis is to explore any change in translation strategy and other relevant aspects between the 1950s and 1990s in mainland China. As we know, translations and retranslations into Chinese have been mainly from the English language, except for the decade roughly between 1955 and 1965 that was the honeymoon period for China and the former Soviet Union and in which Russian replaced English as the most important foreign language. Therefore, to guarantee the representativeness of the study, the choice of the texts in the case studies should satisfy the following three requirements: (1) they are English texts, (2) they were (re)translated in the 1950s, and (3) they were retranslated in the 1990s.

Pride and Prejudice and *David Copperfield* were among the most translated literary classics in China in the last century. Their translations appeared in the 1950s and 1990s, exerting great influence on Chinese readers and revealing the different characteristics of different times. Therefore, they are ideal for this study.

For *Pride and Prejudice*, I choose one translation produced by Wang Keyi (王科一) in 1955 and three translations in the 1990s, respectively by Sun Zhili (孙致礼), Zhang Ling (张玲) and Zhang Yang (张扬), and Lei Limei (雷立美). As for *David Copperfield*, I chose the translations by Dong Qiusi (董秋斯, 1958), Zhang Guruo (张谷若, 1980) and Li Peng'en (李彭恩, 1995).

The STs of the two novels and their (re)translations listed above constitute the corpus of this study. On the one hand, these translations were produced in the 1950s and 1990s respectively, thus meeting the above criteria for the choice of texts. On the

other, due to the availability, I could only collect the four translations for *Pride and Prejudice* and the three translations for *David Copperfield*. However, these texts enable us to make an effective analysis with respect to the hypotheses formulated in this study because they represent translations of varying qualities.

3.3.3. Passage selection

In this study I am not attempting to compare whole texts but rather I will focus on key features such as structural change, semantic modulation, inaccuracy, deletion and addition. More specifically, I will choose the first ten and last ten pages of the two novels to carry out quantitative research on those key features. Due to the uneven distribution of the important and unimportant parts of the text, qualitative research is needed to study those elements for which quantitative research is not suitable, such as direct speech, format of epistolary texts, class-struggle expressions, proper nouns and kinship terms. Since these elements may not appear within the pages I have chosen, I have extracted examples from chapters in which the objects of study occur. This handles the conflict between random principles of selection and the salience of phenomena in translation research (O'Driscoll 2011: 53).

3.3.4. Data collection and analysis

The case study method used in this thesis is basically comparative and descriptive, as expounded in detail by Toury (1995: 70-86). He introduces three types of comparison: comparison of parallel translations into one language, comparison of different phases of the emergence of a single translation, and comparison of several translations into different languages (ibid: 73-74). The first two comparisons can be used in retranslation research. There are parallel translations of the same ST that are produced in the same time-period, which enables us to make a synchronic study of the retranslations such as those of *Pride and Prejudice* in the 1990s. Due to the fact that there are two cases in this study, the synchronic study has a second dimension,

enabling us to compare the translations of the two novels that were produced in the same time-period. For example, we can compare the 1950s translations of the two works, or their 1990s translations. Retranslations also emerge at different phases in the target culture, which enables the possibility of a *diachronic* study of them, such as the 1950s translation and 1980s/1990s translations of *David Copperfield*. Certainly all types of comparison include the comparison of ST and TT.

A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident (Yin 2003: 13). The phenomenon to be addressed in this thesis is the (re)translation of classic English novels in the six decades from 1949 to 2009 in mainland China, with special reference to *Pride and Prejudice* and *David Copperfield*. To make the boundaries of this study clearer, I divide the six decades into two periods: the planned-economy period and the market-economy period, with 1978, the year of reform and opening-up, as the dividing line. To facilitate the study, I choose the 1950s and 1990s to represent the two periods respectively. I thus mainly examine the seven (re)translations of *Pride and Prejudice* and *David Copperfield* that were produced in the two decades concerned.

Textual analysis helps test the first hypothesis. Revolving around the hypothesis, I will construct the relevant characteristics of the STs and TTs. In other words, I will deal with two groups of variables: textual facts and translation features.

The textual facts will be collected from the text proper and the paratexts. In the text proper, I will discuss the rendering of sentence structure, the format of epistolary texts and the language of one-to-many correspondence. As for the paratexts, I will look at the notes, illustrations, publishing data, and so on. Then the translation features will be summarized with regard to accuracy, completeness and translation strategy. As for translation strategies, the discussion of domestication and foreignization in this study is not based on readers' feedback on the translations in my corpus, but on the assumption that the researcher is a native Chinese speaker who can

act as the implied target reader. Researchers can put themselves in the shoes of implied readers in order to discuss translation strategy. They can also look at translations of one time-period with the translation view of another time-period, which involves adopting a dialectic attitude.

I will use the data to test the first hypothesis of this study through quantitative and qualitative studies of the formal and semantic accuracies of the translations in my corpus so as to examine the degrees of their closeness to the ST.

3.3.5. Sociocultural analysis

The case studies use textual analysis but the data obtained from that analysis can only help test the first hypothesis. The second and third hypotheses require the researcher to go beyond the text into the broad sociocultural context to explore various influencing factors with respect to the production of the (re)translations. To make a sociocultural analysis, I will make use of norm theory (Toury 1995: 53-69; Hermans 2004: 72-85), Even-Zohar's polysystem theory (1979: 287-310), Lefevere's concept of patronage (1992: 11-25) and Bourdieu's (1986: 241-258) theory of capitals.

I have introduced norm theory in Chapter 2. As for polysystem theory, Even-Zohar (1979) views literary translation as a sub-system of literature, which here will be combined with norm theory to analyze selection of ST. Lefevere (1992) divides patronage into differentiated and undifferentiated patronage. The former means that with respect to the three components of patronage, namely the ideological, economic and status components, "economic success is relatively independent of ideological factors, and does not necessarily bring status with it", while the latter refers to the fact that all three components are "dispensed by one and the same patron" (Lefevere 1992: 17). This classification has implications for discussion of translators in the planned-economy and market-economy periods. Bourdieu (1986) extends the notion of capital and defines it as sums of money *or assets* put to productive use. He first categorizes capital into economic, cultural and social capital

and then adds symbolic capital to the group. Symbolic capital designates the effects of any form of capital when people do not perceive them as such.¹⁷ Bourdieu's theory provides a convenient tool for us to look at how translators in the two periods use their symbolic capital to interact with the publishers.

¹⁷ See the entry "Bourdieu" at <http://en.wikipedia.org/wiki/Bourdieu>.

4. Case study 1: *Pride and Prejudice*

In this and next chapters, I am going to make a detailed study of *Pride and Prejudice* and *David Copperfield* respectively. Then I will analyze and compare the findings in order to test the first hypothesis of this thesis.

4.1. Introduction

To my knowledge, there was no introduction or incomplete translation of *Pride and Prejudice* prior to the first two complete translations that appeared in the 1930s. One was *Jiao'ao yu Pianjian* (《骄傲与偏见》) by Dong Zhongchi (1935, 356 pp., published by University Press); the other was *Aoman yu Pianjian* (《傲慢与偏见》) by Yang Bin (1935, 534 pp., published by the Commercial Press).¹⁸ It is noteworthy that all the later translations have used the same title name as Yang's. In the 1950s there was only one translation of the novel, by Wang Keyi (1955, 435 pp., published by Xinwenyi Publishing House). It was slightly revised, re-edited and re-published by Shanghai Translation Publishing House, the successor of Xinwenyi Publishing House, in 1980. It is now regarded as a canonical text (Zha and Xie 2007: 662).

The 1990s witnessed the peak of the novel's translations, with a total of about 16 Chinese versions,¹⁹ among which the versions by Sun Zhili and by Zhang Ling and

¹⁸ This information is from Professor Zha Mingjian of Shanghai Foreign Studies University. I have not been able to obtain the translations.

¹⁹ I have obtained the information by web search as well as by referring to *A History of the 20th Century Foreign Literary Translation in China* (2007) by Zha Minjian and Xie Tianzhen. There were about 16 Chinese versions of the novel in 1990s, respectively by Sun Zhili (1990, Yilin Publishing House), Zhang Ling and Zhang Yang (1993, People's Literature Publishing House), Zhang Longsheng (1995, Beijing Yanshan Publishing House), Lei Limei (1995, Beijing Yanshan Publishing House), Zhao Qi (1995, Qinghai People's Publishing House), Zhang Jinghao (1996, Hunan Literature and Art Publishing House), Liu Feng (1996, Huacheng Publishing House), Zhang Xiaoyu (1997, Nanhai Publishing Company), Yu Chengjiang (1998, Inner Mongolia People's Publishing House), Liu Li (1998, Yuwen Publishing House), Qi Yu (1999, Yanbian People's Publishing House), Guo Zhihong (1999, Jincheng Publishing House), Wang Jinhua (1999, China Zhigong Press), and Xia Xin (1999, Yanbian People's

Zhang Yang are widely praised.²⁰ The new century has so far produced many more renditions of the novel, but they have been of little influence.

Austen's *Pride and Prejudice* is among the literary classics that are most read and most translated in the 20th century, especially after 1978 in China, due to its irony, humor, simple language, and comic plot. Compared with other classics, it is easier to translate and has reached a wider readership. However, most of the translations of the 1990s have not stood the test of time and are now out of print. They are not available in the libraries of my home city, let alone in bookstores. I could obtain only four Chinese translations of the novel, respectively by Wang Keyi, Sun Zhili, Zhang Ling and Zhang Yang, and Lei Limei. The basic data on them are given in Table 4.1.

Table 4.1. Basic publishing data of the four Chinese translations*

Translator(s)	Paren.	Paratexts			Ill.	Characters/ pages	Published	Publishers
		FNs	Pre.	App.				
Wang Keyi	21	63	1	0	56	234,000/ 434	1955/2008	Xinwenyi/ Yiwen
Sun Zhili	12	56	2	1	18	245,000/ 334	1990/2008	Yilin
Zhang Ling & Zhang Yang	15	68	2	1	12	278,000/ 310	1993/2008	Renwen
Lei Limei	20	24	1	0	12	275,000/ 261	1995/2007	Yanshan

* The full names of the abbreviations (except those in the List of Abbreviations) in the table are as follows: Paren. = inserted elements in parentheses FNs = footnotes Pre. = prefaces App. = appendices Ill. = illustrations

Each of the above four Chinese translations has more than two editions. In Table 4.1, we point out their first edition and the edition I have used as my research object. The translations do not tell us about any editorial changes between the editions. What I do know is that the 1950s translation used traditional Chinese characters and typesetting style, while its 2008 edition used the simplified Chinese characters and Westernized

Publishing House).

²⁰ The publishers of their translations are prestigious in China. It seems that Sun's translation has won more praise than the Zhangs'. Please refer to the articles by Tong Yahui (1996), Zhu Jianxun (1998), Chen Xiu (2005), and Ji Xiaobin and Shen Yingli (2007).

typesetting style, in which the left-to-right horizontal typesetting mode replaced the Chinese right-to-left vertical typesetting mode. Its preface by the translator was replaced by the editor's preface and there were one or two linguistic revisions in the text proper. As a rule, the later editions of the translations have all replaced the front and back covers because they appear in the different series arranged by the publishers, but the text proper (except Wang's version) remains exactly the same, and that is the focus of my study. So the above changes are slight and do not have a substantial influence on my examination of the research hypothesis. The data (see Table 4.1) will be cited and discussed below. For the sake of convenience, I use A, B, C and D to label the translations by Wang, Sun, Zhang and Zhang, and Lei.

The start text, which has 61 chapters and 288 pages, is the version published by Shanghai Century Book Publishing Company in 2003. Here it is necessary to point out that the translations by Wang and Lei do not provide any information on the ST version they used, whereas the translations by Sun and by Zhang and Zhang indicate that their rendering is based on the versions published by Oxford University Press in 1985 and 1923 respectively. Wang's translation contains only one part, with 61 chapters, while the other three contain three parts, with Part One consisting of 23 chapters, Part Two of 19 chapters and Part Three of 19 chapters. A normalizing assumption in this study is that the ST from which the four translations were performed remains exactly the same. Certainly, any slight difference caused by the editorial operations between the STs used by the translators will affect the results of my analysis. For the sake of convenience, I have combined the three parts of Translations B, C and D into one and re-numbered the chapters so as to make them correspond to those in Wang's translation.

In order to test my hypotheses, I have divided the variables into three groups, namely textual, paratextual and translational. These three groups are closely interrelated and within each group the variables are also related to each other to a greater or lesser degree. In what follows, I will discuss these variables as well as the

relations between them.

4.2. Textual facts

This section is a comparative description of the textual phenomena in the translations in my corpus through one or two examples. In other words, it presents what the translators have done with the ST and in their translations, which can be observed directly. It divides the TTs into two parts: the text proper and the paratext. As for the text proper, I will discuss the rendering of sentence structure, the format of epistolary texts, the language of one-to-many correspondence and class-struggle language. As for the paratexts, I will examine the footnotes, illustrations, pre-textual and post-textual paratexts, prices and formats of the translations.

4.2.1. *The text proper*

The “text proper” refers to the main body of the ST, including only the text between chapter headings and excluding illustrations, chapter headings, headers and footers, and other paratexts. I will examine sentence structure, format of epistolary texts, multiple-equivalence language and class-related language in the text proper, since these features are more intimately linked with the variables in my first hypothesis.

4.2.1.1. *Sentence structure*

As far as sentence structure is concerned, there are differences between English and Chinese. In dealing with the differences, translators have two basic choices: to retain or to change the original sentence structure. Let us see the following examples.

- (1) It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife. (1: 1)²¹

²¹ Throughout this study the page number marker is used to clarify the specific page(s) where a certain example

- A: 凡是有财产的单身汉，必定需要娶位太太，这已经成了一条举世公认的真理。(1: 1) (Literally, “A single man in possession of fortune, must be in want of marrying a wife, this has become a universally acknowledged truth.”)
- B: 有钱的单身汉总要娶位太太，这是一条举世公认的真理。(1: 1) (Literally, “A single man in possession of fortune will be in want of marrying a wife, this is a universally acknowledged truth.”)
- C: 饶有家资的单身汉必定想要娶妻室，这是举世公认的真情实理。(1: 1) (Literally, “A single man of good fortune must be in want of marrying a wife, this is a universally acknowledged truth.”)
- D: 一个家财万贯的单身汉，必定需要一位太太，这是一条举世公认的真理。(1: 1) (Literally, “A single man of good fortune must be in want of a wife, this is a universally acknowledged truth.”)

The ST is the first sentence of the novel. Its structure is different from that in Chinese. In English, some nouns, such as “truth”, “fact”, “news”, “belief”, “principle” and so on, can introduce an appositive clause, and the sentence pattern “It is a truth/our view that...” is quite frequent. However, for Chinese, the first part of the sentence seems like a conclusion, which in Chinese is always placed at the end of a sentence. All four translations have domesticated the original sentence structure, translating from end to beginning. A structurally foreignizing translation like “有这样一条真理举世公认：大凡有钱的单身汉，都需要娶个太太” could be natural in spoken Chinese. However, that translation is informal, whereas the original is formal in style.

- (2) “My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?” (1: 1)

- A: 有一天，班纳特太太对她的丈夫说：“我的好老爷，尼日斐花园终于租出去了，你听说过没有？”(1: 1) (Literally, “One day, Mrs. Bennet said to her husband: ‘My good master, Netherfield is at last let, have you heard?’”)
- B: “亲爱的贝内特先生，”一天，贝内特太太对丈夫说，“你有没有听说内瑟菲尔德庄园终于租出去啦？”(1: 1) (Literally, “‘Dear Mr. Bennet,’ one day, Mrs Bennet said to her husband, ‘have you heard that Netherfield Park is at last let?’”)
- C: “我亲爱的本内特先生，”本内特太太有一天对丈夫说，“你听说了吗？内瑟菲德庄园到底还是租出去了。”(1: 1) (Literally, “‘My dear Mr. Bennet,’ Mrs Bennet one day said to her husband, ‘have you heard? Netherfield is at last let.’”)
- D: “我亲爱的贝内特先生，”一天，贝内特太太对她的丈夫说，“你有没有听说，内瑟菲尔德花园终于租出去了！”(1: 1) (Literally, “‘My dear Mr. Bennet,’ one day, Mrs. Bennet said to her husband, ‘have you heard, Netherfield Park is at last let.’”)

The above example illustrates a basic structural difference between Chinese and English with regard to sentences containing direct speech. In English, the reported utterance is often placed at the beginning of a sentence, followed by the operator. In Chinese, the utterance is traditionally preceded by “某某说” (somebody said).²² That is to say, the default order of direct-speech sentences in English is just the opposite of that in Chinese. Translation A has changed the original sentence order at a global level, putting the middle part at the beginning and combining the two utterances. Translations B, C and D have completely preserved the original mode of expression,

²² When the reported utterance is put after the operator in a direct-speech sentence in early modern Chinese, the effect suggests classical Chinese. For example, there is a well-known saying in *The Analects*: “子在川上曰: ‘逝者如斯夫, 不舍昼夜’”, which means “Standing by a river, the Master said, ‘The passage of time is like the flow of water, which goes on day and night.’”

to which Chinese readers have gradually become accustomed. It no longer sounds like awkward translationese. This may be regarded as one of the influences of the English language on the Chinese language through translation.

Structural foreignization in translation does not include those cases where an idea is expressed in exactly the same way or in a surprisingly similar way in the two languages. Such cases have led to the widespread use of literal translation in the history of human translation. On the one hand, these translations completely retain the original structure; on the other hand, they sound natural. But they are nothing more than literal translations; they are neither foreignizing nor domesticating. Structural foreignization and domestication, in our definitions, are associated only with difference in mode of expression between source and target languages. It is also noteworthy that structural foreignization is relative, in some cases. For instance, the SL of example (1) is expected not to be totally foreignized as “这是一条真理， 举世公认， 一位单身汉， 拥有大笔财产， 必定需要一个太太”。 This foreignizing translation has completely breached Chinese usage and nobody would accept it. For the same reason, “said his lady” in example (2) is not to be translated word for word as “说（道）本内特太太”， but as “本内特太太说（道）”.

4.2.1.2. *Format of epistolary texts*

The frequent use of letters is one of the striking features of the novel. The total number of the letters is 17 and most of them are informal. Letter-writing is common to English and Chinese cultures, although each language-culture has its own tradition in format and diction. The following is a typical traditional Chinese letter: it is a letter sent to the translation scholar Xu Jingyuan, written by Qian Zhongshu (or Ch'ien Chung-shu), one of the greatest scholars in contemporary China and author of *Fortress Besieged*.

(3) 景渊老弟如握：

五月自美返，于案头得惠书，而人事蝟集，缺焉未报，至今内疚不已。倾奉来函，知己得调令，为之雀跃，令媛是否偕至？贱辰承存记并锡难老佳词，感谢，感谢。尊文已拜读，非老斫轮不办也。文尧两弟比均相遇畅谈。季康于六月赴欧已归。小女留学延长一年，当以明秋返国矣。小集一册新出，即以呈教。暑假以来，洋人来求见者甚烦，安得山深林密以逃名乎？匆布即颂
教安

钱钟书上

季康同候

二十七日

(Essays by Qian Zhongshu, 1997: 430)

(Dear Jingyuan my younger brother,

I had come back home in May and I had got your book on my desk you sent to me. Because I had so many worldly affairs and people to deal with, I had no time to express my thanks to you, for which I had always felt guilty. A few days ago, I received your letter, telling me that you had received the transfer permission. I was wild with joy about that. Had your wife transferred together with you? Thank you very much for you having remembered my humble birthday and for sending me your excellent writing in honor of it. I had read your article that could not have been produced by a green-hand. My younger brothers, Wen and Yao, met each other and had a happy chat. Jikang returned home from Europe in June. My daughter will study abroad for one more year. It is expected that she will come home next autumn. One of my collections has just been published. I will send you a copy for your insightful comments. From the beginning of the summer holiday, much to my annoyance, many foreign guests came to my house to visit me. How could I get deep mountains and thick forests to escape the burden of the worldly fame? Regards.

Best to your teaching

Ch'ien Chung-shu

And Jikang

27th

(My translation)²³)

The major difference in format between Chinese and English letters is the position of the date of writing. In English letters, the date is usually placed at the upper right-hand corner of the letter, while in Chinese it follows the signature at the lower right-hand corner of the letter. In diction, traditional Chinese letter-writing used to employ special expressions that could be found only in letters. In the above letter, we can see “如握” (literally, “as if we were shaking hands with each other”) in the salutation, which I have domesticated as “dear”, “匆布即颂” (literally, “make a hasty reply [actually the reply is not hasty at all; this is a politeness trope] and wish you all the best”) at the end of the body, which I have simplified as “regards”, and in “上” (“kowtow”) and “同候” (“greet you at the same time”) in the signature, which I have simply omitted. Moreover, people tend to call their friends, colleagues and relatives by their courtesy name. In the above letter, “季康” is the courtesy name of Yang Jiang, the wife of the addresser. Let us see a relatively formal letter in the novel and its Chinese versions.

(4)

Gracechurch Street, Sept. 6

My dear niece,

I have just received your letter, and shall devote this whole morning to answering it, as I foresee that a little writing will not comprise what I have to tell you....Yours, very sincerely,

M. Gardiner.

(52: 236-240)

²³ The translation of all the examples used in this thesis has been produced by me.

A:

亲爱的甥女:

刚刚接到你的来信,我决定以整个上午的时间来给你写回信,因为我估料三言两语不能够把我要跟你讲的讲个明白。.....

你的舅母 M·嘉丁纳九月六日写于天恩寺街

(52: 358-362)

B:

格里斯丘奇街, 9月6日

亲爱的外甥女:

刚刚收到你的来信,我准备将整个上午都用来给你写回信,因为我预计三言两语写不完我要对你讲的话。.....

你的舅妈

M·加德纳

(52: 276-280)

C:

亲爱的甥女:

刚刚收到你的来信,我准备把整个上午都用来给你写回信,因为我还有点先见之明,寥寥数语是讲不完我要告诉你的所有情况的。.....

你的舅妈

M·加德纳

九月六日于承恩寺大街

(52: 253-257)

D:

亲爱的外甥女:

你的来信刚刚收悉。我打算用今日整个上午来给你写回信,因为我预计一封短笺是无法包括我要告诉你的事情的。.....

你的舅母 M·加德纳

九月六日于天恩教堂街

(52: 212-216)

I have omitted the major part of the body so as to focus on the format. Translations A, C, and D have adapted the original format to that of a typical Chinese letter. Translation B has preserved the original format. Its foreignizing translation strategy can also be seen in the rendering of the place name “Gracechurch”, which has been transliterated as “格里斯丘奇”, whose exotic flavor is strong because in Chinese culture no place name sounds like this. To Chinese readers, it has no meaning other than as a marker of place. Translations A, C and D have rendered it as “天恩寺” (temple of Heavenly favor), “承恩寺” (favor-receiving temple) and “天恩教堂” (church of Heavenly favor), which are free translations.

In fact, translation strategies are intimately associated with the basic structure of epistolary texts and the culture-specific expressions commonly used in them. To preserve the original format and translate literally or to adjust and replace with TL expressions is an indication of foreignization or domestication. Besides what we have found above in the translations, it seems that Translation A tends to use epistolary expressions such as the salutations of “长者先生赐鉴” (literally, Mr. the elderly makes the examination; compare it with the original “My dear Sir”, 48: 329) and “贤侄先生左右” (literally, Mr. wise nephew left and right; compare it with the original “Dear Sir”, 60: 429) and the compliment of “愚某手上” (literally, presented in person by humble me; for the original “Yours sincerely, etc.”, 60: 429) in the letters of chapters 48 and 60. Thus, Translation A sounds natural and traditional. In the same places, Translations B, C and D have used the same kind of salutation “亲爱的先生”, a literal translation and their compliments are greatly varied such as “你的真诚的……” (Yours sincerely...) in Translation B, “愚……” (Humble me...) in

Translation C and “贝内特敬启” (Bennet, Yours truly) in Translation D.

4.2.1.3. *Language of one-to-many correspondence*

As noted in our literature review, the famous contemporary translator Xu Yuanzhong, in his article “Why Retranslate *John Christopher*?” (1995: 40), classifies literary language into low-level and high-level. Low-level language refers to the words and sentences for which only one equivalent can be found in the TL. High-level language refers to the words and sentences for which more than one equivalent can be found. Xu Yuanzhong emphasizes that it is in translating words/sentences of the high levels that literary translators bring their re-creativity into full play. Xu’s remarks hold for English-Chinese translation practices. In this thesis, low-level language will be called language of one-to-one correspondence and high-level language will be labeled “language of one-to-many correspondence” or “multiple-equivalence language”.

Words and sentences typified by one-to-one correspondence are frequently found in non-literary translation, such as technical translation. For instance, the statement “Water is composed of hydrogen and oxygen” has a fixed meaning and thus the only one set of equivalents in Chinese. Words and sentences with one-to-many correspondence are frequent in literary works. Whether their meaning is fixed or dynamic, more than one equivalent can be found in the TL. For example, William Shakespeare’s “To be or not to be, that is the question” may have thousands of interpretations and thus excludes the possibility of just one equivalent. In Chinese, we find many renditions of this well-known utterance, such as “生存还是毁灭, 这是一个值得考虑的问题” (To live or to perish, that’s a problem worth considering) by Zhu Shenghao, “活下去还是不活: 这是问题” (To live or not to live, that is the problem) by Bian Zhilin, “存在抑或不存在, 就是这个问题” (To exist or not to exist, that’s the problem) and “如何能保持品性的高贵, 就是这个问题” (How to keep a noble quality, that’s the problem) by Wang Hongyin (see Wang 2000: 72). In *Pride*

and *Prejudice*, Xu’s “high-level language” includes names, kinship terms of address and semantically dynamic expressions.

4.2.1.3.1. *Names*. Foreign names are generally rendered in Chinese through transliteration and sometimes by free translation. Transliteration, or phonetic transcription, may be foreignizing or domesticating. Foreignizing transliteration produces a name that does not exist in the target culture and thus looks foreign. Domesticating transliteration is the name translated that is very similar to the existing names of the same category in the target culture and thus it sounds natural. In *Pride and Prejudice*, there are various kinds of names such as people’s names, place names, card names, and so on. Let us first see some people’s names and place names and their rendering in the translations (see Tables 4.2 and 4.3).

Table 4.2. The names of Mr. Bennet’s daughters and their Chinese translation

TT	Jane	Elizabeth	Mary	Catherine	Lydia
A	吉英	伊莉莎白	曼丽	咖苔琳	丽迪雅
B	简	伊莉莎白	玛丽	凯瑟琳	莉迪亚
C	简	伊莉莎白	玛丽	凯瑟琳	莉迪亚
D	简	伊莉莎白	玛丽	凯瑟琳	莉迪亚

Table 4.3. Some place names in the novel and their Chinese translation

TT	Long-bourn	Lucas Lodge	Netherfield Park	Pemberley	Meryton	Lambton	Brighton
A	浪搏恩	卢家庄	尼日斐花园	彭伯里	麦里屯	蓝白屯	白利屯
B	朗伯恩	卢卡斯小屋	内瑟菲尔德庄园	彭伯利	梅里顿	兰顿	布赖顿市
C	朗博恩	卢卡斯寓	内瑟菲德庄园	彭贝利	梅里顿	兰顿	布赖顿
D	朗伯恩	卢卡斯庐	内瑟菲尔德庄园	彭伯利	梅里顿镇	兰布顿镇	布赖顿

As for the names of Mr. Bennet’s five daughters, Translation A’s transliteration of Jane and Mary as “吉英” (*ji ying*) and “曼丽” (*man li*) sounds familiar to Chinese readers because they are like Chinese names. Its translation of Elizabeth, Catherine and Lydia, on the other hand, looks foreign. Translations B, C and D have foreignized

all the names. It must be pointed out that the transliteration of Mary as “玛丽” (*ma li*) in Translations B, C and D sounded foreign decades ago but has since been assimilated by Chinese culture. Thanks to Western influence and translation, many Chinese girls now use 玛丽 as their name. As for place names, Translation A’s transliteration of “Lucas Lodge”, “Pemberley”, “Meryton”, “Lambton” and “Brighton” is domesticating because “庄” (*zhuang*, village), “里” (*li*, neighborhood) and “屯” (*tun*, village) are the most typical markers of place in China. For example, we have “高家庄” (*gao jia zhuang*, the village of the Gaos) in the classical Chinese novel *Journey to the West*, “三元里” (*san yuan li*, san-yuan community) in Guangzhou and “三里屯” (*san li tun*, three-mile village) in Beijing. Translation A’s transliteration of “Longbourn” and “Netherfield” is foreignizing because there are no such place names as “浪搏恩” (*lang bo en*) and “尼日斐” (*ni ri fei*) in China. Translations B, C and D have foreignized all the place names. Sometimes they use place markers such as “镇” (*zhen*, town) or “市” (*shi*, city) to clarify the identity of these names. Slightly different from the rendering of people’s and place names, the translations of card names employ free translation as well as transliteration (see Table 4.4).

Table 4.4. Some card game names in the novel and their Chinese translation

TT	vingt-et-un	commerce	loo	piquet	quadrille	backgammon	whist	cassino
A	二十一点	康梅司	禄牌	皮克牌	夸锥	贝加梦	惠斯脱	卡西诺
B	二十一点	科默斯	卢牌	皮克牌	四十张	十五子棋	惠斯特	卡西诺
C	二十一点	康默思	鲁牌	皮克牌	四十张	十五子棋	惠斯特	卡西诺
D	二十一点	康梅司	卢牌	皮克牌	夸德里尔牌	巴加门游戏	惠斯特牌	卡西诺牌

Interestingly, Translations A, B, C and D all render “vingt-et-un” as “二十一点” (twenty-one points) by free translation. Among popular card games in Chinese culture, there is no such card name in mainland China. For “backgammon”, Translation A has transliterated as “贝加梦”, which is foreign to the Chinese. Translation D has combined transliteration and paraphrase to render it as “巴加门游戏” (backgammon game). Translations B and C have translated it freely as “十五子棋” (fifteen-piece

chess). As for the other names, Translations A, B, C, and D have transliterated all of them and sometimes used a category word such as “牌” (*pai*, playing card) or “游戏” (*you xi*, game), to indicate the category of the thing.

Inaccuracy is most frequently seen in the transliteration of proper nouns because translators may mispronounce, imitate the original sound according to their dialectal pronunciation, or sometimes intentionally mistransliterate names. As far as the four translations are concerned, there are problems with some of Translation A's transliterations, such as “郎格” (Long), “彬格莱” (Bingley), “咖苔琳” (Catherine) and “韦翰” (Wickham), which have been mispronounced as /lɒŋg/, /'bɪŋglai/, /'ka:tairin/ and /'wei:həm/. Their correct pronunciation is /lɒŋ/, /'bɪŋli/, /'kaiθərin/ and /'wi:kəm/. Translation A has misunderstood the name of a dance – Boulanger (3: 8) – and mistranslated it as “布朗谢家” (the Boulangers or Boulanger's family, 3: 14), while Translations B, C and D have rendered it as “布朗热” (*bu lang re*, C, 3: 11) or “布朗热舞” (*bu lang re* dance, B, 3: 12; D, 3: 8). Translations B and D have used the category word “舞” (*wu*, dance), together with a meaningless transliteration, but Translation C has not: it has offered a footnote to indicate that Boulanger is a kind of French rural dance, originating in the French Revolution.

As far as translation strategy is concerned, transliteration is often employed in rendering names, especially names of people and places. Sometimes free translation may be used, as in David Hawkes' translation of 袭人 (*Xi Ren*, [a sweet scent] assails [the nostrils of] a person) as Aroma in *The Dream of the Red Chamber* by Cao Xueqin. In the Chinese translations of *Pride and Prejudice*, names are rendered by transliteration, free translation, or combinations of both. In Translation A, some of the names have been domesticated as Chinese names, such as the adaptation of Jane, Lucas Lodge and Meryton as 吉英, 卢家庄 and 麦里屯. Some others have been foreignized, such as the translation of Elizabeth, Longbourn and backgammon into 伊丽莎白, 浪搏恩 and 贝加梦 (see Tables 4.3, 4.4 and 4.5). In Translations B, C and D, most names have been foreignized by transliteration, paraphrase or combination of transliteration and a category word, such as the rendering of Jane and backgammon as 简 (B, C and D: transliteration), 十五子棋 (B and C: paraphrase) and 巴加门游戏

(D: 巴加门 is a transliteration and 游戏 a category word indicating the kind of thing backgammon is). None of these translated names exists in Chinese language-culture.

4.2.1.3.2. *Kinship terms of address.* Rendering kinship terms between Chinese and English is often an intercultural compromise. It is well known that there is a great variety of terms for family members and relatives in Chinese. However, there are only about a dozen such terms in English. So in translation from English to Chinese, translators have to specify the English terms in some cases. In translation from Chinese to English, translators have to generalize the Chinese terms. Let us see the complexity of the Chinese terms by looking at the interpersonal relations in *Pride and Prejudice*.

The term “brother” in English corresponds to different terms in Chinese, depending on the age and the relation between the speaker and the relative. In Chinese culture, Mr. Bennet would call Mr. Collins’s father “弟弟” (*di di*, younger brother) and call Mr. Gardiner “妻弟” (*qi di*, wife’s younger brother). Mr. Gardiner would call Mr. Bennet “姐夫” (*jie fu*, elder sister’s husband). Bingley, Darcy and Wickham would call each other “连襟” (*lian jin*, brother-in-law) after they married Jane, Elizabeth and Lydia respectively. Jane would call Darcy “妹夫” (*mei fu*, younger sister’s husband) and Elizabeth would call Bingley “姐夫” (*jie fu*, elder sister’s husband).

The term “cousin” also varies depending on the age and gender. “Cousin” corresponds to “堂哥” (*tang ge*, uncle’s son older than oneself), “堂弟” (*tang di*, uncle’s son younger than oneself), “堂姐” (*tang jie*, uncle’s daughter older than oneself), “堂妹” (*tang mei*, uncle’s daughter younger than oneself), “表哥” (*biao ge*, aunt’s son older than oneself), “表弟” (*biao di*, aunt’s son younger than oneself), “表姐” (*biao jie*, aunt’s daughter older than oneself), “表妹” (*biao mei*, aunt’s daughter younger than oneself), and so on. This shows a clear-cut distinction in age, gender and kinship in Chinese culture. In fact, the terms are so complex in Chinese that even veteran translators make mistakes in English-Chinese translation. Let us look at a few examples in Table 4.5.

Table 4.5. Some kinship terms in the novel and their Chinese translation

TT	nieces (7: 20)	uncle and aunt (10: 38)	nephew (56: 265)
A	姨侄女儿们(7: 34)	姨丈人姨丈母(10: 63)	姨侄(56: 400)
B	外甥女们(7: 28)	内姨父内姨妈(10: 49)	外甥(56: 307)
C	那些外甥女(7: 24)	姨丈姨母(10: 44)	外甥(56: 284)
D	姨侄女儿们(7: 19)	姨丈人和姨丈母(10: 36)	姨侄(56: 238)

The following are the contexts where “nieces”, “uncle and aunt” and “nephew” appear.

- (5) Mr. Philips visited them all, and this opened to his nieces a source of felicity unknown before. (7: 20)
- (6) “Oh! yes. – Do let the portraits of your uncle and aunt Philips be placed in the gallery at Pemberley. (10: 38)
- (7) “And is such a girl to be my nephew’s sister?” (56: 265)

For “niece”, Translations A and D have used “姨侄女” (*yi zhi nu*), while Translations B and C have used “外甥女” (*wai sheng nu*). In Chinese culture, there is a different term for niece depending if the parent and uncle (or aunt) are of the same gender or of a different gender. As a whole, sisters of the same parents call each others’ daughters “姨侄女”. This term is also used by the sisters’ husbands. A man and his sister call each other’s daughters “外甥女”. Their respective partners would use that term, too. According to the novel, Mrs. Philips and Mrs. Bennet were sisters of the same parents, so Mr. and Mrs. Philips would call Mrs. Bennet’s five daughters “姨侄女儿们” (daughters of a woman’s sister).

The rendering of “uncle and aunt” in example (6) is a little more difficult. Here Miss Bingley was sarcastically talking about the supposed marriage between Darcy and Elizabeth. Mr. and Mrs. Philips were of lower class and that would add disgrace to Darcy if he were to marry Elizabeth. If he should marry Elizabeth, he would have to call Mr. and Mrs. Philips “姨丈人姨丈母” (*yi zhang ren yi zhang mu*, a term used

by a husband for his mother-in-law's sister and her husband), while Elizabeth called them “姨父姨母” (*yi fu yi mu*). As we saw above, in daily Chinese custom Darcy, as a husband, could use the same term as Elizabeth to address the Philips (“姨父姨母”) if there were no need to emphasize the most accurate term of address. Translation B's “内姨父内姨妈” (*nei yi fu nei yi ma*) has two problems: on the one hand, this kind of term of address does not exist in mainstream Chinese culture; on the other, “父” (*fu*, father) and “妈” (*ma*, mum) are not consistent in style because the former is formal and the latter is informal. “妈” can be replaced by a formal “母” (*mu*, mother). Translations A, C and D are acceptable in diction.

For “nephew”, Translations A and D have used “姨侄” (*yi zhi*), while Translations B and C have used “外甥” (*wai sheng*). As happens with “niece”, the appropriate term for “nephew” depends on the gender of the parent and the aunt/uncle. Sisters of the same parents call each other's sons “姨侄”, but a man and his sister call each other's sons “外甥”. In example (7), “nephew” is used to describe the relation between Lady Catherine and Darcy. According to the novel, Lady Catherine was the sister of Darcy's mother. So Lady Catherine would call Darcy “姨侄”. Translations A and D are acceptable according to Chinese culture.

4.2.1.3.3. *Semantically dynamic language*. In literary works, there are often expressions whose meaning is far from clear and fixed. This provides much space for readers' imagination and critics' criticism, as well as for translators' reinterpretations and retranslations. Let us look at an example.

- (8) After discharging his conscience on that head, he proceeded to inform them, with many rapturous expressions, of his happiness in having obtained the affection of their amiable neighbour, Miss Lucas, and then explained that it was merely with the view of enjoying her society that he had been so ready to close with their kind wish of seeing him again at Longbourn, whither he

hoped to be able to return on Monday fortnight.... (23: 97)

A: 他在这方面表示了歉意以后，便用了多少欢天喜地的措辞，告诉他们，他已经有幸获得他们的芳邻卢卡斯小姐的欢心了，他接着又说，为了要去看看他的心上人，他可以趁便来看看他们，免得辜负他们善意的期望，希望能在两个礼拜以后的星期一到达浪搏恩..... (23: 149)

B: 他在这方面表示了歉意以后，便使用了不少欢天喜地的字眼，告诉他们，他已经有幸赢得他们的芳邻卢卡斯小姐的芳心。接着他又解释说，他们亲切地希望能在郎伯恩再见到他，当时他纯粹是为了想来看看他的心上人，所以才欣然接受了他们的一片盛情，他希望能在两周后的星期一到达郎伯恩..... (23: 117-118)

C: 他在这方面表白了歉疚之后，接下去就用许多欣喜若狂的字眼告诉他们，说他有幸博得了他们的芳邻卢卡斯小姐的欢心，然后解释说，他完全是因为想同她共享重逢之乐，当时才欣然接受他们希望他重访郎博恩的盛情邀请，现在他希望能在两星期以后的星期一到达..... (23: 106)

D: 他在这方面抒发襟怀之后，便进而用了许多表达他欣喜若狂心情的词语，告诉他们他已赢得他们可爱邻居卢卡斯小姐的钟爱，感到无比幸福。接着，他对贝内特先生解释，为了去看卢卡斯小姐，他将不辜负大家美意厚望，一定再来朗伯恩看望他，他希望在两个星期以后的礼拜一能到达朗伯恩..... (23: 88)

Mr. Collins was an amusing speaker, always talking and writing pedantically. Moreover, he was a hypocrite. The Bennets did not like him, but he wanted to visit them (actually he wanted to sponge off them!) together with Miss Lucas. He shamelessly said that they eagerly looked forward to his visit. That is to say, he came to visit them to satisfy their kind wish. His words are so euphemistic that there are numerous ways of rendering them. The expression “the view of enjoying her society”

allows for several interpretations. Translations A and B understand it as “see his lover” (看看他的心上人); Translation C renders it as “enjoy meeting her again” (同她共享重逢之乐); Translation D interprets it as “see Miss Lucas” (看卢卡斯小姐). Here the word “society” might refer to her conversation in the early 19th-century context.

4.2.1.4. *Class-related language*

According to Van Dijk (1998: 48-49), ideology is defined as “the set of factual and evaluative beliefs – that is the knowledge and the opinions – of a group”. This definition is expanded by Calzada-Pérez (2003: 5) as “modes of thinking, forms of evaluating, and codes of behavior which govern a community by virtue of being regarded as the norm”. This almost all-encompassing definition of ideology gives it stronger explanatory power in handling the phenomenon of translation. However, the term “ideology” in the present study is basically restricted to political ideology.

As Calzada-Pérez (ibid: 3-4) points out, negative undertones are associated with ideology due to the legacy of a Marxist tradition. However, Lenin’s connotation of socialist ideology, which encourages revolutionary consciousness and fosters progress gives the term a positive and constructive label. An objectivist approach to translation would embrace ideology as an attitudinally impartial umbrella term to facilitate research with regard to “norms, constraints, regulations, prohibitions, dogmas or orthodoxies (Cheung 2002: 144). The class-related language studied in the case studies here falls within the scope of ideology. Research on class-related expressions is associated with the semantic accuracy of the TT because class-struggle words generally reproduce the original meaning from an ideological view of point and thus may contain a semantic shift if the ST looks at things from a different angle.

Class-related language here refers to language that concerns class struggle, especially between the proletarian and capitalist classes. It could be argued that in Jane Austen’s novel there is almost no obvious class-related language, since all

interactions are within more or less the same social class. However, in the Chinese translations such language is clear, especially if we put it in the context of the 1950s. Here are three examples.

(9) ...and whenever any of the cottagers were disposed to be quarrelsome, discontented or too poor, she sallied forth into the village to settle their differences, silence their complaints, and scold them into harmony and plenty. (30: 126)

A:只要哪一个穷苦人在吵架，闹意气，或是穷得活不下去，她总是亲自到村里去调解处理，镇压制服，又骂得他们一个个相安无事，不再叫苦叹穷。(30: 195)

B:只要哪个村民爱吵架，好发牢骚，或是穷得活不下去，她总是亲自跑到村里，去调解纠纷，平息怨言，骂得他们一个个相安无事，不再哭穷。(30: 153)

C:任何时候只要哪个村民喜欢吵架，不肯安分守己或者哭穷叫苦，她都要亲自出马，到那个村庄去解决纠纷，平息怨愤，直到把他们骂得和睦相处安居乐业才算罢休。(30: 137)

D:每当任何村民想要吵架，牢骚满腹，或是穷得揭不开锅了，她就到村子里去排解纠纷，消除分歧，平息抱怨，骂得他们和睦相处，丰衣足食。(30: 113)

(10) “And if not able to please himself in the arrangement, he has at least great pleasure in the power of choice. I do not know anybody who seems more to enjoy the power of doing what he likes than Mr. Darcy.” (33: 136)

A: “即使不能顺着他自己的意思去摆布，至少也要顺着他自己意思去选择一下。我从来没有看见过哪一个人，象达西先生这样喜欢当权作主，为所欲为。”(33: 211)

B: “即使安排的结果不中他的意，至少能为有权做主而感到洋洋得

意。我从来没有见过哪一个人，能像达西先生那样喜欢专权作主，为所欲为。”(33: 164)

C: “而且即使他安排得连他自己也不喜欢，至少他还会从握有去留取舍之权中享受到很大的乐趣。我不知道还有别的什么人像达西先生那样，喜欢享有权利，为所欲为。”(33: 148)

D: “即使安排不能使他称心如意，他至少也因有权选择而得意洋洋。我从没见过比达西先生更喜欢专断弄权，为所欲为的人。”(33: 122)

(11) The extravagance and general profligacy which he scrupled not to lay to Mr. Wickham's charge, exceedingly shocked her; the more so, as she could bring no proof of its injustice. (36: 152-153)

A: 达西竟毫不迟疑地把骄奢淫逸的罪名加在韦翰先生身上，这使她极其惊骇——何况她又提不出反证，于是就越发惊骇。(36: 232)

B: 他毫无顾忌地把骄奢淫逸的罪名加在威克姆先生头上，这使她大为骇然，加之她又提不出反证，因此也就越发惊骇。(36: 181)

C: 他毫无顾虑地指责魏肯先生奢侈浪费，放荡堕落，这使她震惊；因为她举不出任何证据来说明这种职责不公正，所以她就更加震惊。(36: 166)

D: 被达西先生毫无顾忌地加以指责的威克姆先生的奢侈挥霍、放荡荒淫使她极为震惊。更使她震惊的是她无法证明达西先生的指控不公正。(36: 137)

To translate “silence” in example (9), Translation A has used the politically colored expression “镇压制服” (to suppress and conquer). Translations B, C, and D have used the neutral “平息” (to mute). The underlined part “enjoy the power of doing what he likes” in example (10) has been rendered as “当权作主，为所欲为” (be in

power, be the master and do whatever he wants to), “专权作主, 为所欲为” (control the power, be the master and do whatever he wants to), “享有权利, 为所欲为” (enjoy the power, be the master and do whatever he wants to), “专断弄权, 为所欲为” (act arbitrarily, play with the power, and do whatever he wants to) in Translations A, B, C, and D. All these expressions are derogatory and somewhat ideologically charged. The first part of example (11) has different renditions in the four translations, namely “骄奢淫逸” (proud, extravagant, licentious and idle), “骄奢淫逸”, “奢侈浪费, 放荡堕落” (extravagant and wasteful, loose and corrupt), “奢侈挥霍, 放荡荒淫” (extravagant, thriftless, loose and licentious). They are value-laden and class-biased because they were used to describe capitalists or feudal nobles in China before 1978.

4.2.2. *The paratexts*

The term “paratext” was coined by the French literary theorist Gérard Genette (1987; English translation 1997). According to him, paratexts are those things in a published work that accompany the main text, such as the author’s name, the title, preface or introduction, or illustrations.²⁴ Genette divides the paratext into peritext and epitext. The former refers to all the material that surrounds a text and makes it a book; the latter embraces various materials outside a book, such as letters and interviews (see Kovala 1996: 120). Paratexts are significant in Translation Studies, quite independently of the fact that Genette classifies the translated text as a type of paratext.

In his paper “The Relations between Translation and Material Text Transfer”, Pym (1992a: 184) classifies paratexts as title pages, translator’s notes and prefaces, explicit indicators of additions and deletions, translational errors (archaisms, exotic terms, calculated translationese), and translational mistakes (false friends, defective translationese). The categorization of translational errors and mistakes as paratexts is

²⁴ See the entry “paratext” in Wikipedia (<http://en.wikipedia.org/wiki/Paratext>).

problematic because they are directly related to items in the text proper. They may be seen as paratexts if they occur in translators' notes.

Urpo Kovala (1996: 124) holds that paratexts include titles, author's names, series, prefaces, blurbs, notes, advertisements, illustrations, dedications, epigraphs, postfaces and chapter headings. These are the things that fall into the scope of Genette's peritext. In cases where all the material within a text cannot help solve a problem, translation scholars may seek translators' diaries, letters, interviews and articles for epitextual information that may shed light. These items can also be seen as paratexts.

In a narrow sense, the paratext may be defined as everything physically outside the text proper in a book. Etienne Barnett (2010) explicitly sees the paratext as referring to any textual accompaniment exterior to the text proper and yet intrinsically bound to it, including prefaces, prologues, prolegomena, forewords, codas, authorial appendices, marginal notes, didascalia and other scripturally-conjoined paraphernalia.²⁵ This narrow sense is adopted in this study, which divides paratexts into notes, illustrations, pre-textual and post-textual paratexts, prices and formats.

4.2.2.1. Notes

Notes can be divided into three types: intratextual notes, footnotes and endnotes. In the translations in our corpus, there are only footnotes. The major function of notes is to help readers understand various kinds of difficulties in the text. Generally, they can be classified as intratextual, intertextual and intercultural difficulties. The number and quality of the notes in a translation clearly show how reader-friendly the translation is, how strongly the translator is aware of the reader's difficulty and how strong the translator's intercultural competence is. Notes also have ideological functions in that translators can use them to praise or criticize something in the text or the author's viewpoint.

²⁵ See the announcement for "Call for Papers" for *Poetics of the Paratext* (<http://eurolit.zrc-sazu.si/?q=cfpapers/poetics-paratext>).

4.2.2.1.1. *Footnotes on intratextual difficulties.* Intratextual difficulties concern linguistic or factual relations in the ST. The SL reader can understand them, but the TL reader may not. This is chiefly due to the different traditions in the source and target literary writings. Let us take two instances in Chapter 60, for example.

- (12) “Too much, I am afraid; for what becomes of the moral, if our comfort springs from a breach of promise....” (60: 283)
- (13) “And if I had not a letter to write myself, I might sit by you and admire the evenness of your writing, as another young lady once did....” (60: 284)

Example (12) is Elizabeth’s utterance to Darcy after they give up their pride and prejudice and are married. Here Chinese readers may feel it difficult to understand “breach of promise”. What is the promise? It actually refers to Elizabeth’s promise “you (Darcy) were the last man in the world whom I could ever be prevailed on to marry” (5: 144) in Chapter 34. Only Translation A has given a note to this effect: “当初的诺言一句极其俏皮，可参阅第 34 章” (The expression “the original promise is very playful; please refer to Chapter 34). Translations B, C and D have not given any note on it. The last part “as another young lady once did” in example (13) may not be clear in meaning to those Chinese readers who do not have a good memory. Who is the young lady? Here Elizabeth humorously mentions once again Miss Bingley’s watching of Darcy’s writing of a letter in Chapter 10 (10: 34). Translations A, B and D have offered a note to explain it but Translation C has not.

4.2.2.1.2. *Footnotes on intertextual difficulties.* A literary work often directly or indirectly associates with prior works. If the association is indirect, the TL reader may not be able to identify it. On such occasions, it seems necessary that the translator point out the association clearly by providing a note. This can be seen in the following

examples.

- (14) “I have been used to consider poetry as the food of love,” said Darcy. (9: 32)
- (15) Without thinking highly either of men or of matrimony, marriage had always been her object; it was the only honorable provision for well-educated young women of small fortune.... (22: 93)
- (16) “This is a most unfortunate affair; and will probably be much talked of. But we must stem the tide of malice, and pour into the wounded bosoms of each other the balm of sisterly consolation.” (47: 212)

Darcy’s “poetry as the food of love” in example (14) makes readers recall William Shakespeare’s “If music be the food of love, play on” in his *Twelfth Night* (1601). Only Translation A (9: 55) has clarified this intertextual relation. Example (15) talks about Lady Lucas’s worrying and thinking about her daughter’s marriage. Though ugly, Mr. Collins was an ideal object in the eyes of Sir William and Lady Lucas. The underlined part of the example “it [marriage] was the only honorable provision for well-educated young women of small fortune” might make an English reader immediately think of Mrs. Primrose in *The Vicar of Wakefield* by the Irish author Oliver Goldsmith, who always dreamed that her daughters could marry men of great fortune. Likewise, only Translation A (22: 142) has pointed out this intertextual relevance. “A most unfortunate affair” in example (16) refers to Lydia’s elopement with Wickham, which would ruin the reputation of the Bennets. The direct speech in the example might make knowledgeable SL readers think of the passage in the Bible: “Babylon will suddenly fall and be broken. Wail over her! Get balm for her pain; perhaps she can be healed” (Jeremiah 51: 8). Only Translation C has indicated this intertextual link. Notes can display translators’ intertextual competence. This means, on the one hand, the translator is able to grasp all overt and covert relations between the ST and the prior texts of the source and other language-cultures in the whole

process of understanding the ST; on the other hand, they are supposed to be able to create, if necessary, the relation between the TT and the prior text(s) of the target-culture in the course of constructing the TT.

4.2.2.1.3. Footnotes on intercultural difficulties. Literary translation involves cultural elements that may be barriers for TL readers. Thus, notes are sometimes necessary to deal with them. Some notes in Translations A, B, C and D relate to intercultural difficulties. However, what is chosen as an intercultural barrier varies in the translations in our corpus, although some of them have dealt with the same cultural elements, such as all the card games in the ST. There is an utterance in Chapter 1 by Mrs. Bennet to her husband: “it will be impossible for us to visit him [Bingley] if you do not” (1: 2). Chinese readers cannot understand what Mrs. Bennet means. Why should Mrs. Bennet and her daughters not visit Mr. Bingley, the newcomer in the neighborhood, if Mr. Bennet did not visit him first? In Chinese culture, they absolutely could. Translations B and C have explained the reason, something like this: according to the English custom of that time, when someone moved to a new neighborhood, the male host of a household in the same neighborhood should first visit the newcomer, then his wife or daughter(s) could be able to pay a visit. Translations A and D have not helped with their readers’ puzzlement.

Another example is “Mr. Darcy bowed” (6: 18) in Chapter 6. Only Translation C has explained the cultural connotation in Darcy’s body language. The note reads: “按当时习俗，这是一种谦恭地表示自己某种优越性的方式” (6: 21) (According to the custom of that time, this is a way to show one’s superiority politely in some respect). Literary translation requires erudite knowledge of world culture, especially source and target cultures. The notes in Translations A, B, C and D show that different translators have different backgrounds in the source culture. Ideally, with their background knowledge put together, the notes on the intercultural difficulties might be sufficient and satisfactory for the TL readers.

4.2.2.1.4. *Ideological footnotes.* In notes, translators may consciously or subconsciously express their ideological stance toward the author's values or something in the ST. This kind of stance is clearly seen in the notes of the four translations. For example, Wang comments on the sentence "it was the only honorable provision for well-educated young women of small fortune" in Chapter 22 of the ST as follows:

- (17) 家境不好的青年女子，作者奥斯丁在这里揭露了当时妇女的悲惨命运，她们没有独立自由，唯一出路只有结婚，做母亲的也都逼着她们结婚。奥斯丁的前辈作家哥尔斯密（1728-1774）的《威克斐牧师传》中所描绘的白琳罗太太便是这种母亲的典型。（22: 142）

（“The young women of poor families.” Here, the author Austen discloses the miserable life of women at that time. They had no independence and freedom. The only way out for them was marriage. Their mother would force them to marry. Mrs. Primrose in *The Vicar of Wakefield* by Austen's predecessor Goldsmith (1728-1774) is such a typical mother.)

In this footnote, the translator expresses his sympathy for the wretched fate of women in feudal and capitalist society. This feminist ideology is also seen in the footnotes by Zhang and Zhang. In Chapter 29, there is a dinner party in Lady Catherine's dining-room. When the dinner comes to an end, all the women withdraw to the drawing-room, but all the men stay there and continued to talk about something that is not suitable for women to hear. Here, the translators point out the inequality between men and women: why is it the women but not the men who withdraw?

Both Sun and Lei criticize the feudal values at that time as well as Mr. Collins's hypocrisy when they come to the words “Mr. Collins ... protested that he never read novels” in Chapter 14. Their notes go like this:

- (18) 18世纪末、19世纪初，由于封建主义的影响，英国出现了一股反小

说邪风，特别是封建贵族阶级，公然将小说视为一种无聊甚至有害的消遣，加以唾弃。柯林斯自称“从来不读小说”，进一步显示了他的附炎趋势，故作优雅。(Sun's footnote, 14: 65)

(At the end of the 18th century and the beginning of the 19th century, there appeared an evil “wind” of opposition to novels, due to feudalistic influence. The feudal noble class in particular unreasonably viewed novels as a kind of empty or even harmful pastime and thus renounced them in severe terms. Collins claimed that he never read novels himself, further revealing his snobbish character and pretended elegance.)

在十八世纪，英国的封建贵族大都不愿看小说，认为小说是一种有害的闲书而加以鄙视和排斥。此处旨在讽刺柯林斯牧师的封建道德和依附贵族的丑态。(Lei's footnote, 14: 47)

(In the 18th century, feudal nobles in England were generally unwilling to read novels, believing that novels were a kind of harmful leisure books. Therefore, they despised and rejected them. Here, the feudal morals of Parson Collins and his ugly manners of flattering nobles are satirized.)

As for the number of notes, Translation C has the most, while Translation D has the fewest (see Table 4.1). We have to consider the necessity of annotation, which is mainly decided on the basis of whether something in the ST constitutes a barrier to target readers' comprehension. I think a few notes, especially those notes on intratextual relations in the translations, are perhaps not strictly necessary. For example, Translation C has a note to clarify the referent of the word “him” as referring to Darcy in Elizabeth's utterances “Yes, she [Miss de Bourgh] will do for him very well. She will make him a very proper wife” (28: 118). Chinese readers of average memory can figure out the referent because Mr. Collins mentioned, in front of Elizabeth at an earlier time the relation between Lady Catherine and Darcy and the planned marriage between Darcy and Miss de Bourgh. The note seems

superfluous. One problem with Translation A is that some annotated items are on one page and the corresponding footnotes are on the next. This produces inconvenience for readers.

4.2.2.2. Illustrations

The number of illustrations is different in Translations A, B, C and D (see Table 4.1). Translations C and D have used the same illustrations that seem to have come from the 1923 version by Oxford University Press – Translation C indicates that it is based on this version, but Translation D does not provide any data on the version it worked from. Only Translation A points out in the front-cover blurb that its 56 illustrations have come from the original version, but it does not supply any information on the ST version. Translation A has translated into Chinese all captions for all the illustrations. Translation C has preserved the original captions in English. Translation D has omitted the captions. Translation B seems to have used the illustrations of the 1985 version by the Oxford University Press, but there is no caption with them. The ST I am now using does not have any illustrations. The use of illustrations in the translations might indicate some kind of genealogy between them, which we will discuss in later sections.

4.2.2.3. Pre-textual and post-textual paratexts

If we take footnotes, illustrations, chapter headings and explicit indicators of additions and deletions as intratextual paratexts, namely the paratexts within the body of the TT proper, then cover page, front flap, title page, author's name, dedication, epigraph, preface, and so on may be seen as pre-textual paratexts. An appendix, after-word/post-face, back flap and back page may be categorized as post-textual paratexts. Translation A has the most detailed pre-textual paratexts, including cover page, front-flap blurb, one blank page, title page, author's photo, author's English name, sample of author's original handwriting and editor's preface (15 pages). Translation B includes cover page, title page, CIP data, revised edition's preface,

translator's preface (4 pages). Translation C includes cover page, front-flap blurb, series advertisement drawing, title page, CIP data, publisher's instruction, and translator's foreword (3 pages). Translation D includes cover page, front-flap blurb, one blank page, title page, contents page and translator's preface (6 pages).

As for post-textual paratexts, Translation A includes CIP data, one blank page, back flap and back page. Translation B includes a list of major events in author's life, one blank page and back page. Translation C includes an advertisement for the publisher's series of translated classics (title, author and translator), one blank page, back-flap blurb and back page. Translation D includes CIP data, back-flap blurb and back page.

Differences can be found between the blurbs and prefaces. Translations A, C and D have front- and back-flap blurbs. Translation A's front blurb introduces the author, the main plot of the novel, the source of the illustrations in the translation and the life philosophy implied by the novel. Its back flap just presents the bilingual titles of the author's six books, a kind of advertisement. Translation C's front blurb introduces the author and the novel. Its back blurb introduces the translators and their major works, an indication of improvement of translators' status in China. Translation D's front and back blurbs are an introduction to translated classics of world literature, an advertisement. All four Chinese translations have their own prefaces, but Translation A's preface has been written by the editor, while the prefaces of Translations B, C and D have been written by the translators themselves. Translation A has a complete and in-depth introduction to the author's life and writing, especially the novel.

4.2.2.4. Prices and formats

The price of Translations A, B, C and D is 28, 14.5, 16 and 10 RMB, namely about 4.5, 2.2, 2.5 and 1.5 US dollars respectively. The prices are comparable because they are not those of the first edition of the translations but of the recent editions. Translation A is the thickest (435 pages), with a plain but elegant style and using quality paper, whereas Translation D is the thinnest (261 pages), using very narrow

line spacing, in sharp contrast with Translation A's wide line spacing. Moreover, Translation D has poor-quality paper. In terms of paper quality, cover style, line spacing and price, Translations B and C are above the average, with the former being a little better than the latter. This might imply that the translations are directed at different readerships. Translation A might be oriented toward upper-class readers, Translations B and C toward middle-class readers, and Translation D toward lower-class readers.

4.3. Quantitative analysis

So far we have derived textual facts from the translations of *Pride and Prejudice*. Now they will be used to test the first hypothesis of the present study: that the later the translation, the more accurate, literal and complete it is. Here "accurate", "literal" and "complete" are closely associated with the key word "close" in our first research question. In other words, we stipulate that the more accurate, literal and complete the translation is, the closer it is to the ST. In introducing the retranslation hypothesis of increasing source-focus, Williams and Chesterman (2004: 78) propose that quantitative and qualitative analyses can be used to measure "closeness" by suggesting "that closeness could be measured by the number of semantic shifts or modulations per 100 words of the original; then we would have to define what we meant by these modulations". The first part of their suggestion is a quantitative analysis and the second a qualitative one. It seems that we can follow this suggestion to measure the degrees of accuracy, literalness and completeness in the translations we have studied. Then some tendencies can be worked out.

Accuracy can be handled from two angles: formal accuracy and semantic accuracy. Literalness is related to the frequency in use of literal translation strategy. Completeness can be looked at from the preservation of the ST, including the text proper and the paratexts. The analysis of formal and semantic accuracies will center on the structural and semantic "shifts" in this study, which, according to Catford

(1965: 73), are “departures from formal correspondence in the process of going from the SL to the TL”. Finally, the Pearson correlation analysis will be conducted to examine the similarities between Translations A, B, C and D.

4.3.1. Formal accuracy

Formal accuracy is linked to structural changes. In other words, the fewer the structural changes, the greater the formal accuracy. We will examine degrees of accuracy at the lexical, sentential and textual levels. Formal accuracy at word level may be approached from the preservation of the sound and form of an ST item. Borrowing (Vinay and Darbelnet 1958), or “the transfer of an SL word into TT without it being modified in any way” (Shuttleworth and Cowie 1997: 17), completely retains the original form and thus is assumed to have 100% formal accuracy. But there is no example of this in our case study. Instead, we can only examine sound-related transliterations in the translations, analyzing the accuracy in the phonetic structure of some proper nouns. As for textual structure, we will not deal with the overall structure of the ST. Instead, we will look at the structure of epistolary texts.

4.3.1.1. Phonetic structure

It has been seen that transliteration is often used to deal with proper nouns in translations. Transliteration is an imitation of the sound features of an original item and the pronunciation of an item can be viewed as a type of phonetic structure that consists of vowels and consonants. The proximity of phonetic structure can be measured in the following way.

The measurement of the accuracy of the phonetic structure of an item in the ST will not be based on the individual sounds of the item, namely the vowels and consonants in it, but basically on its syllables. The reason is that the sounds in a Chinese transliteration often do not fully correspond to those in the English original.

There are change, addition or omission of sounds in Chinese transliterations. This makes it extremely difficult to measure individual sounds. A syllable will be seen as a phonetic shift if one of its sounds is not the same as or similar to the corresponding syllable in the original. Then the criteria for the measurement are established as follows: 1) an item in the ST will be given one point; 2) addition or omission of a syllable means loss of one point; 3) remarkable deviation of the TT syllable from the corresponding ST syllable means loss of one point; 4) omission of an item in the ST means loss of one point. Then a group of transliterations will be collected from a linguistic unit, say, a chapter, in order to test the degree of accuracy on the phonetic transcriptions in the four translations.

Let us take Chapter 1 of the novel. There are 12 proper nouns in all: “Bennet”, “Netherfield”, “Long”, “England”, “Morris”, “Michaelmas”, “Bingley”, “William”, “Lucas”, “Lizzy”, “Jane” and “Lydia” (1: 1-3). The renderings of these nouns in the four Chinese versions are listed below:

- A: 班纳特 /ban na te/, 尼日斐 /ni ri fei/, 朗格 /lang ge/, 英格兰 /ying ge lan/, 莫理斯 /mo li si/, 米迦勒(节) /mi jia le/, 彬格莱 /bin ge lai/, 威廉 /wei lian/, 丽萃 /li cui/, 吉英 /ji ying/, 丽迪雅 /li di ya/
- B: 贝内特 /bei nei te/, 内瑟菲尔德 / nei se fei er de/, 朗 /lang/, 英格兰 /ying ge lan/, 莫里斯 /mo li si/, 米迦勒(节) /mi jia le/, 宾利 /bin li/, 威廉 /wei lian/, 莉齐 /li qi/, 简 /jian/, 莉迪亚 /li di ya/
- C: 本内特 /ben nei te/, 内瑟菲德 /nei se fei de/, 郎 /lang/, 英格兰 /ying ge lan/, 莫里斯 /mo li si/, 米迦勒(节) /mi jia le/, 宾利 /bin li/, 威廉 /wei lian/, 丽琪 /li qi/, 简 /jian/, 莉迪亚 /li di ya/
- D: 贝内特 /bei nei te/, 内瑟菲尔德 /nei se fei er de/, 朗 /lang/, 英格兰 /ying ge lan/, 莫里斯 /mo li si/, 米迦勒(节) /mi jia le/, 宾利 /bin li/, 威廉 /wei lian/, 卢卡斯 /lu ka si/, 莉齐 /li qi/, 简 /jian/

莉迪亚 /li di ya/

In the above list, I have used the Chinese *pinyin* method to describe the sound features of the Chinese transliterations. This method is different from that of phonetic transcription in English in some aspects. For example, /e/, /ang/, /ing/, /y/ /c/, /q/, /j/ and /er/ in Chinese are something like /ə/, /□ŋ/, /iŋ/, /j/, /ts/, /t□/, /d□/ and /ə/. It is noted that the first part of “Michaelmas” is handled by transliteration and the second part by free translation. Therefore, we will study the rendering of only the first part of the noun. As for Translation A, the transliterations of “Netherfield”, “Long”, “Michael”, “Bingley” and “Jane” are not accurate according to the criteria established above. Specifically, the first two syllables /ni/ and /ri/ in “尼日斐” are considerably different from the corresponding syllables /ne/ and /ðə/ in “Netherfield”; the letter “g” in “Long” is silent, but “格” (/ge/) is used to transliterate it; “米迦勒” /mi jia le/) is remarkably different from /maikl/, the pronunciation of “Michael”; “g” in “Bingley” is also silent, but it is handled in the same way as in doing “g” in “Long”; /ji ying/, the pronunciation of “吉英”, is quite different from that of “Jane”. Moreover, “Lucas” is not translated, which also happens in Translations B and C. Therefore, Translation A loses 6 points in the group of transliterations. The renderings in Translations B, C and D are basically accurate except the transliteration of “Michael”. In addition, Translation D’s rendering of “Lucas” as “卢卡斯” is accurate. So the numbers of salient phonetic shifts according for Translations A, B, C and D are 6, 2, 2, and 1.

Obviously, Translations B, C and D are more accurate than Translation A with regard to reproducing the original phonetic structure, since they have fewer phonetic shifts.

4.3.1.2. Sentence structure

Accuracy in sentence structure is associated with structural changes in a sentence. It is assumed that the fewer the structural changes in a sentence, the greater the structural

accuracy. The level of analysis in this respect is “syntax”. Structural changes in a sentence consist of global and local changes. A global change refers to one with regard to the overall sentence structure, such as reversing the order of the reported utterance and the operator in a direct-speech sentence. Local changes include eight kinds of change at different levels: change in word order, change in part of speech such as conversion of noun to verb, change in sentence component such as conversion of subject to predicate, change in punctuation marks as well as combination, division, omission and addition of words, phrases and clauses. Combination, division, omission and addition of words and phrases, certainly, will affect word order, but the change in word order in this study is restricted to the word-order inversion such as Y placed before X, as compared with X placed before Y in the original. The inversion may make things complex. For example, if X is moved before Y, we can also understand that Y is moved after X. But here the change in the relation between X and Y will be taken as just *one* structural change. Things may become more complex if the inversion relates to three or more items. For example, if X is put before Y and Z, we can understand that X is moved before them respectively or Y and Z after X respectively. But here we still regard it as just *one* structural change, except that the relative position of Y and Z changes. If the conversions of part of speech and sentence component happen to the same item simultaneously, they will be seen as *two* syntactic changes because this occurrence does not always hold. In other words, some items may undergo just one type of conversion in translating. Due to the fact that English is characterized by hypotaxis (i.e. use of connectives between words and phrases), and Chinese by parataxis (i.e. without use of connectives between words and phrases), omission of structural words is a common practice in the translation from English to Chinese. This will remarkably increase the number of structural changes.

Each global or local change will be given one point. Due to the fact that there are a large number of direct-speech sentences in *Pride and Prejudice*, it is necessary to examine the structural accuracy of this type of sentence. We decide to choose ten

sentences from the first and last chapters of the novel, namely the first five direct-speech sentences in Chapter 1 and another five sentences in Chapter 61 that do not contain direct speech. Then the average accuracy of structural change at sentence level can be derived by dividing the number of all changes in a translation by 10, as illustrated in the formula “ $n \div 10$ ” where n is the number of all sentence structure changes in a translation.

The reason for working out the average number of structural changes *per sentence* is that sentences containing different numbers of words may have different numbers of structural changes and even sentences containing the same number of words may have different numbers of structural changes due to the degrees of difference in modes of expression between source and target languages and to different translating strategies employed by translators. Therefore, it is necessary to obtain the average number *per sentence* in order to make a valid comparison between translations. It is assumed that the larger the number of sentences sampled, the more objective the average number *per sentence*.

The following are the direct-speech sentences (1: 1) in Chapter 1:

- (19) “My dear Mr. Bennet,” said his lady to him one day, ““have you heard that Netherfield Park is let at last?”
- (20) “But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”
- (21) “Do not you want to know who has taken it?” cried his wife impatiently.
- (22) “You want to tell me, and I have no objection to hearing it.”
- (23) “Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in

the house by the end of next week.”

The following are the sentences (61: 288) in the last third paragraph in Chapter 61:

- (24) Pemberley was now Georgiana’s home; and the attachment of the sisters was exactly what Darcy had hoped to see.
- (25) They were able to love each other even as well as they intended.
- (26) Georgiana had the highest opinion in the world of Elizabeth; though at first she often listened with an astonishment bordering on alarm at her lively, sportive, manner of talking to her brother.
- (27) He, who had always inspired in herself a respect which almost overcame her affection, she now saw the object of open pleasantry.
- (28) Her mind received knowledge which had never before fallen in her way.

Space does not allow me to discuss all the examples, so I will choose examples (19) and (24) to illustrate the analysis. The Chinese versions of example (19) can be seen in section 4.2.1.1. Translation A puts the operator before the reported utterance, which is a global change. There are then thirteen local changes in it: placement of “one day” before “said his lady to him”, placement of “his lady” before “said”, placement of “Netherfield Park is let at last” before “have you heard”, placement of “at last” before “let”, division between “one day” and “said his lady to him”, division between “have you heard” and “Netherfield Park is let at last”, conversion of the vocative expression “Mr. Bennet” to the common noun “老爷” (master), conversion of the pronoun “his” to the proper noun “班纳特” (Bennet), conversion of the pronoun “him” to the noun phrase “她的丈夫” (her husband), omission of “that”, addition of two commas, change of a comma to a colon.

There is no global change in Translations B, C and D. As for local changes, there are ten in Translation B: placement of “Bennet” before “Mr.”, placement of “one day”

before “said his lady to him”, placement of “his lady” before “said”, placement of “at last” before “let”, omission of “my”, division between “one day” and “said his lady to him”, conversion of the pronoun “his” to the proper noun “贝内特” (Bennet), conversion of the pronoun “him” to the noun “丈夫” (husband), omission of “that”, addition of a comma. There are nine changes in Translation C: placement of “Bennet” before “Mr.”, placement of “his lady” before “said”, placement of “one day” before “him”, placement of “at last” before “let”, division between “have you heard” and “Netherfield Park is let at last”, conversion of the pronoun “his” to the proper noun “本内特” (Bennet), conversion of the pronoun “him” to the noun “丈夫” (husband), omission of “that”, addition of a period. And here are twelve changes in Translation D: placement of “Bennet” before “Mr.”, placement of “one day” before “said his lady to him”, placement of “his lady” before “said”, placement of “at last” before “let”, division between “one day” and “said his lady to him”, division between “have you heard” and “Netherfield Park is let at last”, conversion of the pronoun “his” to the proper noun “贝内特” (Bennet), conversion of the pronoun “him” to the noun “丈夫” (husband), omission of “that”, addition of two commas, change of the question mark to the exclamation mark.

The Chinese translations of example (24) in Translations A, B, C and D are as follows:

- A: 乔治安娜现在住在彭伯里了； 姑嫂之间正如达西先生所料到的那么情投意合…… (61: 434)
- B: 彭伯里现在成了乔治安娜的家。 姑嫂之间正如达西所期望的那样情投意合。 (61: 334)
- C: 乔治安娜现在以彭贝利为家了； 这对姑嫂恰如达西原先希望能看到的那样投契…… (61: 308)
- D: 彭伯利庄园现在成了乔治亚娜的家。 姑嫂俩相亲相爱， 这正是达西

所希望见到的可喜现象。(61: 261)

There are no global changes in the above translations. As for local changes, there are 19 in Translation A: conversion of “Georgiana” from attribute to subject, conversion of “Pemberley” from subject to object, placement of “Georgiana” at the beginning of the clause, placement of “Pemberley” at the end of the clause, omission of “was”, conversion of “home” from noun to verb, conversion of “home” from object to predicate, placement of “attachment” after “see”, conversion of “attachment” from subject to object, conversion of “sisters” from object to subject, placement of “sisters” at the beginning of the clause, addition of “先生” (Mr.), omission of “what”, omission of “see”, change of the original period to a comma, omission of “and”, “of”, “the” and “to”; 14 in Translation B: placement of “now” before “was”, change of the original semicolon to a period, placement of “attachment” after “see”, conversion of “attachment” from subject to object, conversion of “sisters” from object to subject, placement of “sisters” at the beginning of the clause, change of the original period (.) to the Chinese period (。), conversion of “sisters” from object to subject, omission of “what”, omission of “see”, omission of “and”, “of”, “the” and “to”; 13 in Translation C: placement of “Georgiana” at the beginning of the clause, placement of “Pemberley” at the end of the clause, conversion of “Georgiana” from attribute to subject, conversion of “Pemberley” from subject to object, conversion of “sisters” from object to subject, placement of “sisters” at the beginning of the clause, omission of “what”, placement of “attachment” after “see”, conversion of “attachment” from subject to object, change of the period to a comma, omission of “and”, “of” and “to”; 17 in Translation D: addition of “庄园” (Park), placement of “now” before “was”, change of the semicolon to a period, addition of a comma, change of the original period to the Chinese period, conversion of “sisters” from object to subject, placement of “sisters” at the beginning of the clause, placement of “attachment” after “sisters”, conversion of “attachment” from subject to object, conversion of “attachment” from

noun to verb, addition of “这” (this), division between “the attachment of the sisters” and “was exactly what Darcy had hoped to see”, omission of “and”, “the”, “of”, “the” and “to”.

Using the same method, we have obtained the numbers of structural changes in the remaining sentences. The results are as follows:

A: 14, 8, 7, 6, 38, 19, 7, 19, 18, 7

B: 10, 8, 7, 6, 30, 14, 6, 17, 16, 3

C: 9, 7, 7, 5, 31, 13, 5, 14, 16, 5

D: 12, 7, 8, 6, 29, 17, 5, 12, 14, 7

Now we can add up the changes for all sentences and derive the average degree of sentence structure change: $143 \div 10 = 14.3$ for Translation A, $117 \div 10 = 11.7$ for Translation B, $112 \div 10 = 11.2$ for Translation C and $117 \div 10 = 11.7$ for Translation D.

The numbers show that all translations in our corpus have many changes with respect to sentence structure. Relatively speaking, Translation A has the most changes at sentence level; Translation B and D are in the second place. Translation C has the fewest changes. Relatively speaking, Translations B, C and D are more accurate than Translations A in keeping the original syntactic features.

4.3.1.3. Epistolary textual structure

In *Pride and Prejudice*, there are 17 epistolary texts (i.e. letters) that can be seen as local texts, compared with the overall ST as a global text. As discussed in section 4.2.1.2, there are some differences in the basic structure between English and Chinese letters, such as moving the date of letter-writing from the upper right-hand corner in an English letter to the place following the signature at the lower right-hand corner in

a Chinese letter. A complete English letter generally consists of letterhead, inside address, salutation, subject or reference, body, complementary close, signature and end notation (e.g. postscript). A private English letter usually does not contain inside address and subject. A private Chinese letter consists of salutation, formulaic greetings, body, complementary close, signature and date of letter writing. Therefore, the examination of epistolary texts in this study does not deal with the whole letter, but with the basic structure of the letter. A letter will be the object of study if it has one of the following structural elements: letterhead, salutation, complimentary close, signature and end notation. In *Pride and Prejudice*, there are 11 such letters.

We will first analyze and identify the changes in all these letters with regard to the basic structure. Then we will divide the number of all structural changes by 11 so as to derive the average degree of structural change in the format of epistolary texts in the translations in our corpus, as illustrated in the formula " $n \div 11$ " where n is the number of structural changes in all 11 letters.

As shown in example (4), Translations A, C and D have all changed the position of the place and date of letter writing, namely "Gracechurch Street, Sept. 6", putting them after or under the signature. Moreover, they have put the date before the place and added "于" (at) before the place. Only Translation B keeps the position of "Gracechurch Street, Sept. 6". As for the other changes in rendering the letter (52: 236-240), there are nine in Translation A: omission of "my" in the salutation, change of a comma to a colon in the salutation, omission of the comma and "very sincerely" in the complimentary close, combination of the complimentary close with the signature, addition of "舅母" (aunt) in rendering the signature, change of the first dot (.) in the signature to the Chinese separator (·), omission of the double quotation marks and the second dot in the signature; nine in Translation B: omission of "my" in the salutation, change of the comma to a colon in the salutation, placement of "yours, very sincerely" in a separate line, omission of the comma and "very sincerely" in the complimentary close, addition of "舅妈" (aunt) in the signature, change of the first

dot (.) in the signature to the Chinese separator (·), omission of the double quotation marks and the second dot in the signature; nine in Translation C as in Translation B with the same changes; nine in Translation D as in Translation A with the same changes. In the same way, we can analyze and identify the changes in the other 10 letters (7: 21, 7: 22, 13: 46-47, 26: 110-111, 35: 145-151, 47: 214, 48: 218, 49: 222-223, 60: 284, 61: 287) in the four translations. The results for the eleven letters are as follows:

A: 12, 7, 7, 11, 5, 3, 5, 4, 11, 3, 6

B: 9, 7, 3, 8, 2, 2, 5, 4, 9, 2, 3

C: 12, 6, 3, 11, 2, 2, 4, 4, 10, 2, 3

D: 12, 6, 2, 10, 4, 2, 4, 4, 9, 2, 3

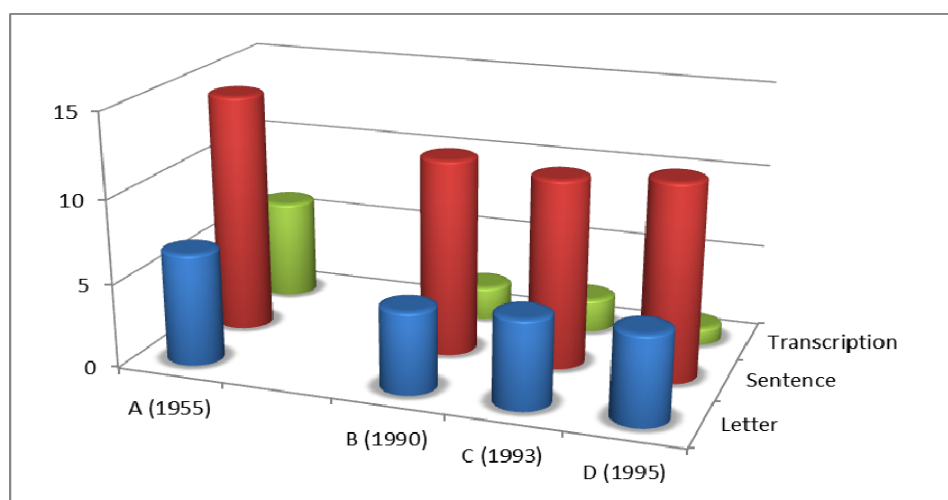
Then the average number of structural changes for the letters can be derived: $74 \div 11 = 6.7$ for Translation A, $54 \div 11 = 4.9$ for Translation B, $59 \div 11 = 5.3$ for Translation C and $58 \div 11 = 5.3$ for Translation D.

The numbers indicate that all translations in our corpus have made some changes with regard to the basic structure of the original letter. There are the most changes in Translation A and relatively fewer ones in Translations B, C and D. In other words, Translations B, C and D are more accurate than Translation A and Translation B is more accurate than Translations C and D in reproducing the original epistolary structure. It is noteworthy that a letter (60: 284) in the original is not designed by Jane Austen as an independent letter but inserted as a paragraph into the body of the text. All four translations change its format from the text style to the epistolary style. Translations A, B and C take “Yours, etc.” out of the paragraph as the complementary close. Translation D takes both “my dear aunt” and “Yours, etc.” out of the paragraph as the salutation and the complimentary close respectively.

4.3.1.4. Overall formal accuracy

Now we will integrate all numbers on the phonetic structure, sentence structure and the structure of epistolary texts in the translations into a bar chart to show the overall degree of the formal accuracy in them.

Figure 4. 1. Structural changes in Translations A, B, C and D



The bars in each group (see Figure 4.1) roughly indicate a regular pattern: there are more structural changes in the 1950s translation than in the 1990s translations. In other words, the 1990s translations are more accurate than the 1950s translation in form. But there is a striking difference between the structural changes at lexical, sentential and epistolary textual levels, although the kinds of structural changes provided in this study are somewhat arbitrary. There are fewer changes in phonetic structure than in sentence structure and fewer changes in epistolary textual structure than in sentence structure. That is to say, there is greater formal accuracy in reproducing the phonetic structure of the original than the sentential and epistolary textual structures. As for the 1990s translations, it is hard to say which one is more accurate in form.

4.3.2. *Semantic accuracy*

Formal accuracy is associated with syntax- and form-based translations, while semantic accuracy is related to meaning-oriented translations. In other words, the measurement of all translations that reproduce the original meaning falls under semantic accuracy. Semantic accuracy can be measured at word, sentence, paragraph, chapter and text levels. Measurement of individual words with regard to semantic accuracy is meaningless except that they are technical terms. But measurement of a category of words is meaningful. It is relatively easy to look at semantic accuracy at word and discourse levels. But the whole ST is not easy to measure because the large base number of words may affect the accuracy of measurement. The measurement of semantic accuracy will be conducted from two respects in this study: kinship terms and class-struggle expressions.

4.3.2.1. *Kinship terms*

We have discussed the translation of kinship terms in section 4.2.1.3.2. As shown in Table 4.5, Translations A, B, C and D have different renderings for “nieces”, “uncle and aunt” and “nephew”. Some of them can be viewed as semantic shifts. However, the analysis of these shifts requires the establishment of the criteria for measurement. Some of the English kinship terms can find their equivalents, namely popular established translations in Chinese, such as “丈夫”, “妻子”, “儿子”, “女儿”, “父亲” and “母亲” for “husband”, “wife”, “son”, “daughter”, “father” and “mother” respectively. Therefore, it is assumed that no semantic shift happens if an established Chinese translation is used to render an English kinship term. The semantic shifts will happen in the following cases: (1) a change required by the target culture habit, (2) a change of the literal meaning to the real contextual referent, (3) combination of two kinship terms or omission of a kinship term according to the TL habit, (4) stylistic deviations such as use of dialects or colloquialisms. We will first create a corpus of kinship terms and then analyze and identify the semantic shifts in the corpus for each

translation in our corpus.

In *Pride and Prejudice*, kinship terms are used more frequently in some chapters. For example, there are 11 kinship terms in Chapter 30 and 22 in Chapter 61. Specifically, the former has “daughter”, “husband”, “cousin”, “wife”, “cousin”, “nephew”, “son”, “uncle”, “husband”, “cousin” and “sister”, while the latter has “daughters”, “husband”, “mother”, “sisters”, “sisters”, “father”, “daughter”, “sisters”, “father”, “sisters”, “wife”, “husband”, “sisters”, “brother”, “husband”, “brother”, “sister”, “nephew”, “aunt”, “wife”, “uncle” and “aunt”. The following are their renderings in the four translations:

- A: 女儿, 丈夫, 表兄, 太太, 表妹, 姨侄, 儿子, 舅父, 丈夫, 表兄, 姐姐 (Chapter 30); 女儿, 丈夫, 母亲, 姐妹们, 姐姐, 父亲, 女儿, 姐妹们, 父亲, 姐姐, 太太, 丈夫, 姑嫂, 哥哥, 丈夫, 哥哥, 妹妹, 姨侄, 姨母, 侄媳妇, 舅父母 (Chapter 61)
- B: 女儿, 丈夫, 表兄, 妻子, 表妹, 外甥, 儿子, 姨父, 丈夫, 表弟, 姐姐 (Chapter 30); 女儿, 丈夫, 贝内特太太, 姐姐妹妹, 姐姐, 父亲, 女儿, 姐妹们, 父亲, 姐姐, 莉迪亚, 丈夫, 姑嫂, 哥哥, 丈夫, 哥哥, 妹妹, 外甥, 姨妈, 媳妇, 舅父母 (Chapter 61)
- C: 女儿, 丈夫, 表兄, 妻子, 表妹, 外甥, 儿子, 舅父, 丈夫, 表弟, 姐姐 (Chapter 30); 女儿, 丈夫, 母亲, 简和伊丽莎白, 姐姐, 父亲, 女儿, 众姐妹, 父亲, 姐姐, 妻子, 丈夫, 姑嫂, 哥哥, 丈夫, 哥哥, 妹妹, 外甥, 姨母, 妻子, 舅父母 (Chapter 61)
- D: 女儿, 丈夫, 柯林斯先生, 太太, 表妹, 姨侄, 儿子, 舅父, 丈夫, 表弟, 姐姐 (Chapter 30); 女儿, 丈夫, 母亲, 姐姐和妹妹, 姐姐, 父亲, 女儿, 姐妹们, 父亲, 姐姐, 妻子, 丈夫, 姑嫂, 哥哥, 丈夫, 哥哥, 妹妹, 姨侄, 姨妈, 媳妇, 舅舅舅母 (Chapter 61)

As for Translation A, “女儿”, “丈夫”, “儿子”, “丈夫”, “女儿”, “丈夫”, “母亲”, “父亲”, “女儿”, “父亲”, “丈夫” and “丈夫” are the established translations for the corresponding English kinship terms and thus no semantic shift happens to them. “表兄” is an elder male cousin, indicating the age, gender and kinship between one person’s mother and another person’s father. “太太” is an old-fashioned term for “wife” in Chinese culture. “表妹” is a younger female cousin, showing the same blood relationship as in “表兄”. “姨侄” is the son of a woman’s sister, while “外甥”, as used in Translations B and C, refers to the son of a woman’s brother. But “nephew” in English can refer to the son of a woman’s sister or to the son of a woman’s brother. These two meanings are used in the term “nephew” (30: 127) in the novel: Darcy was the son of Lady Catherine’s sister and Fitzwilliam the son of Lady Catherine’s brother. “姨侄” or “外甥” is part of the meaning of the term “nephew”. “舅父” is the brother of one’s mother, but the established translation of the corresponding original “uncle” is “叔叔” in Chinese, namely the brother of one’s father. “姐姐” is one’s elder sister, but its original is “sister” whose age is not clear. “姐妹们” are one’s elder and younger sisters, but its original is “sisters” whose age is not clear either. “姑嫂” refers to both a man’s wife and his sister, but its original “sisters” does not have an established translation in Chinese.. “妹妹” is one’s younger sister, but its original “sister” does not have an established translation in Chinese. “姨母” is the sister of one’s mother, but its original “aunt” does not have a fixed Chinese rendering. “侄媳妇” or “媳妇” is an informal or colloquial expression for “wife” in Chinese. “舅父母” refers to one’s mother’s brother and his wife. But the corresponding original “uncle and aunt” imply Mr. Gardiner and his wife. As indicated in the novel, Mrs. Gardiner is Elizabeth’s mother’s sister and she would call them “姨父母” instead of “舅父母”. Moreover, “舅父母” is a combination of the original terms “uncle” and “aunt”. So two shifts will be given to the rendering of “uncle and aunt” that is taken as a whole in all four translations.

In the same way, we have found that there are 21 shifts in Translation B, 18 in

Translation C and 20 in Translation D, in addition to the 21 in Translation A.

The numbers show that there is a high frequency in semantic shift in rendering English kinship terms into Chinese. For the 33 terms in the group, more than half of them have a shift, with Translation C having slightly fewer shifts than Translations A, B and D.

4.3.2.2. *Class-struggle discourse*

At discourse level, our analysis will focus on the class-struggle language in the translations in question. Use of a class-struggle expression can be seen as a semantic shift. The shift of perspective is involved in the expressions concerning class struggle because they look at things from a class-struggle perspective, but the corresponding original expressions do so from a different, non-class-struggle angle. The problem of class-struggle language has been discussed in the case study (see section 4.2.1.4). Now we will choose Chapter 30 to analyze and summarize the class-struggle expressions that are listed below:

- A: 查问 (to question), 吹毛求疵 (nitpicking), 节俭 (frugal), 最积极 (most active), 镇压制服 (to suppress and conquer), 派头 (pompous manner), 高攀 (seek connections with someone of a higher social position), 讨厌 (hate), 落空 (in vain), 得意非凡 (very proud), 鞠躬 (to bow), 恭维 (flatter), 申辩 (to excuse), 敷衍 (perfunctory), 慌张 (flurried)
- B: 查问, 埋怨 (complain), 指责 (to blame), 高攀, 讨厌, 得意非凡, 敷衍, 嫌隙 (enmity), 慌张
- C: 安分守己 (remain in one's proper sphere), 耍弄 (make a fool of), 怒不可遏 (unable to suppress one's anger)
- D: 批评 (criticize), 查问, 指示 (give an order or instruction), 玩忽职守

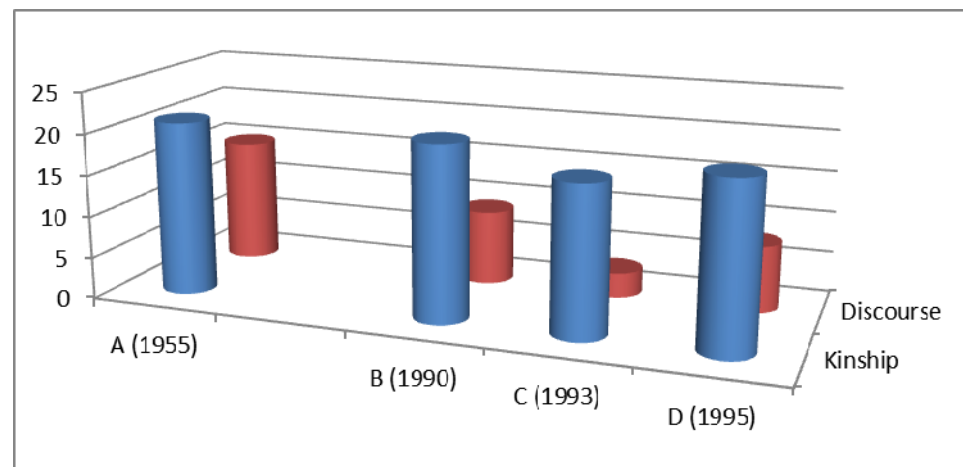
(neglect one's duty), 不屑一顾 (distain), 大献殷勤 (do one's utmost to please and woo), 痴心妄想 (wishful thinking), 恭维 (flatter)

The numbers of class-struggle expressions in Translations A, B, C and D are 15, 9, 3 and 8 respectively. Translation A has the highest frequency in use of class-related language. Translation C uses the fewest expressions of this kind. Translations B and D stand in between. On the whole, the 1990s translations are more accurate than the 1950s translation in reproducing the original meaning because the former have fewer shifts than the latter with respect to use of class-struggle expressions.

4.3.2.3. Overall semantic accuracy

Now we will integrate the numbers on the semantic accuracy in the translations into a chart to see the particular tendencies of semantic shifts with regard to the kinship terms and class-struggle expressions as well as the overall tendency in them.

Figure 4. 2. Semantic changes in Translations A, B, C and D



The bars (see Figure 4.2) show a general regular pattern with regard to class-struggle discourse: it seems that there are more semantic shifts in the 1950s translation than in the 1990s translations. As for the 1990s translations, Translation C has fewer semantic shifts than Translations B and D. As far as the rendering of kinship terms is concerned,

all four translations have a remarkably high frequency in semantic shifts. A tentative conclusion on the overall semantic accuracy might be as follows: the 1990s translations are more accurate than the 1950s translation in some respects such as less distortion of the original meaning due to the considerable reduction of class-related language.

4.3.3. Pearson correlation analysis

In this section I will make use of the Pearson product-moment correlation coefficient (PCC) to discuss the relative similarities between Translations A, B, C and D.²⁶

1) Pearson correlation analysis of sentences, for Translations A, B, C and D:

<i>C vs. B</i>	0.98571
<i>C vs. A</i>	0.98568
<i>B vs. A</i>	0.98145
<i>D vs. A</i>	0.98005
<i>D vs. C</i>	0.96709
<i>D vs. B</i>	0.9443

The greatest similarity is between Translations B and C; the least similarity is between Translations B and D. None of this seems very helpful.

2) Pearson correlation analysis of letter formats, for Translations A, B, C and D:

<i>D vs. C</i>	0.97782
<i>C vs. B</i>	0.95844
<i>C vs. A</i>	0.93867
<i>D vs. B</i>	0.93052
<i>D vs. A</i>	0.91281
<i>B vs. A</i>	0.89253

²⁶ For more details on the PCC, see

The greatest similarity is between Translations B, C and D. The greatest dissimilarities are between Translations A and B, and Translations A and D. Translation C is nevertheless fairly similar to Translation A.

3) Pearson correlation analysis for all numerical variables for Translations A, B, C and D:

<i>D vs. C</i>	0.98918
<i>D vs. A</i>	0.98633
<i>C vs. B</i>	0.98606
<i>B vs. A</i>	0.98577
<i>D vs. B</i>	0.98531
<i>C vs. A</i>	0.98195

There are no statistically significant differences in the degrees of similarity between the translations.

4) Pearson correlation analysis for *means* of all numerical variables for Translations A, B, C and D:

<i>D vs. B</i>	0.99989
<i>C vs. A</i>	0.99688
<i>D vs. A</i>	0.99625
<i>D vs. C</i>	0.99592
<i>C vs. B</i>	0.99556
<i>B vs. A</i>	0.99537

There are no statistically significant differences in the degrees of similarity between the translations.

4.3.4. Summary

The analysis of formal and semantic accuracies in Translations A, B, C and D in the

above sections seems to give an affirmative answer to the first research question of this study: later translations of the same ST are closer to the original than are the earlier translations. It also affirms the first part of the first hypothesis of this study: the later the translation, the more accurate it is.

However, later translations may not improve substantially in some respects. The numbers on formal accuracy at sentence level and the semantic accuracy with respect to kinship terms in the four translations seem to indicate that the improvement in accuracy in later translations is not obvious. It is hard to say that later translations are closer to the original due to the large number of shifts in them, which is the case, at least in translations from English to Chinese. The Pearson correlation analysis indicates that no statistically significant differences exist between the translations with respect to the degrees of similarity.

4.4. Qualitative analysis

A quantitative analysis may identify some tendencies at local and global levels, but it cannot tell us the minutest differences and peculiarities with regard to translation features such as accuracy, translation strategy and completeness. A qualitative analysis or a combination of qualitative and quantitative analyses can help us see what we cannot work out in a quantitative analysis. For example, in the above analysis of formal accuracy, each of the global and local changes in sentential and epistolary textual structures is given one point. But it may be that a global change has more impact on the whole structure than a local one, as in rendering direct-speech sentences in Translation A. Likewise, in analyzing the rendering of kinship terms, “姨侄” in Translations A and D and “外甥” in Translations B and C are both seen as semantic shifts. But they can be further analyzed: “姨侄” is a semantic shift but “外甥” is a mistranslation. In a word, a quantitative analysis cannot help us see individual translation phenomena clearly, but a qualitative analysis can do so. In the paragraphs

that follow, we will discuss accuracy, translation strategy and completeness in the translations in question, aiming to compensate for the above quantitative analysis and to seek the answer to the second part of our first hypothesis.

4.4.1. Accuracy

The issue of accuracy has been dealt with from the formal and semantic aspects in the quantitative analysis, in which semantic accuracy is handled from the perspective of shifts. In this section, we will approach the same issue, focusing on the inaccuracies in the text proper and paratexts, as well as in publishing and editing work.

Inaccuracies in publishing and editing include misprinted words, inaccurate information on the ST, author and translator, missing and wrong dividing and sequencing of words, phrases, sentences, paragraphs, and so on. In terms of publishing and editing, inaccuracies found in the Chinese translations in our corpus are loss of original emphasis, words missing and wrong divisions of paragraphs in Translations A, C and D. For example, Translation A has not used bold face or underlining or emphatic dots to foreground “三言两语” (*san yan liang yu*, a few words, 52: 358), while the original “a little” (52: 236) is italicized. Translation C has left the two sentences untranslated - they might have been translated but got lost in the editing. Translation D has combined the following two short paragraphs into one: “After playing some Italian songs, Miss Bingley varied the charm by a lively Scotch air, and soon afterwards Mr. Darcy, drawing near Elizabeth, and said to her—” and “Do not you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?” (10: 37-38). This kind of changed paragraph division is rather common in Translation D.

Inaccuracies in translation proper may include take-it-as-is transliterations, misunderstanding of words and sentences of one-to-many correspondence, annotation, and so on.

4.4.1.1. Names

Inaccuracy is most frequently seen in the transliteration of proper nouns because translators may mispronounce, imitate the original sound according to their dialectal pronunciation, or sometimes intentionally mistransliterate names. As far as the four translations are concerned, there are problems with some of Translation A's transliterations, as illustrated in the quantitative analysis above (see sections 4.3.1.1 and 4.3.2.1).

4.4.1.2. Dialects

The use of dialects is a problem in translating. Kinga Klaudy (2003: 39) takes a positive attitude in this respect when she talks about Imre Makai's use of the dialect of Hajdúság, a county in Hungary, to translate the regional words and dialect used by Cossacks in Sholokhov's *And Quiet Flows the Don*. But American readers claimed that it gave a "false impression" when they read the New York slang expressions used in the translation of the Chinese novel *New Heroes and Heroines* (see Wu 1958: 245). Employing dialects is perilous in a translation intended for a general readership. China is a vast country with dialects that might be unintelligible for people in other regions. For example, "外甥", as a general term in North China meaning the "son of one's sister", refers to a special relation in Chinese culture as a global system, namely the blood relationship between a man and his sister's son (see section 4.2.1.3.2). It is misleading for the target readers as a whole. As far as the translations are aimed at a general readership, Wang's and Lei's rendering of nephew as "姨侄" is more reasonable.

4.4.1.3. Culturally specific expressions

Domestication may sometimes distort the original meaning and can thus seem less accurate. Translation A tends to domesticate culturally specific words and sometimes changes their meaning. Let us take the saying "keep your breath to cool your

porridge” (6: 17), for example. Translations A, B, C and D have rendered it as follows:

- (29) A: 留口气吹凉稀饭
B: 留口气吹凉粥
C: 省下一口气，好把粥吹凉
D: 省点说话力气，留着吹凉麦片粥

Translation A has rendered “porridge” as “稀饭” (*xi fan*), while the other translations have translated it as “粥” (*zhou*) or “麦片粥” (*mai pian zhou*). In Chinese cuisine, “稀饭” is a kind of food with rice or millet cooked in much water. Its opposite is “干饭” (*gan fan*, dry rice). Dry rice is the rice cooked in roughly proportional water, which is almost completely evaporated by heating. “稀饭” is made with less rice and a lot of water. The proportion of rice to water varies. One thing is certain: “稀饭” contains much more water than “干饭”. In the past, “稀饭” was sometimes made from millet in poor families. Now people generally use rice. When eating, they usually blow it cool because it is very hot, as I did in my childhood. As a reader, I find Translation A’s rendering very clear. But in English, “porridge” is “a thick, sticky food made from oats cooked in water or milk and eaten hot, especially for breakfast; used also to describe similar food made from other cereals” (*Collins CoBuild English Language Dictionary* 1987: 1114). Basically, “porridge” and “稀饭” are similar in form and way of cooking. But the former is more possibly made from oats and the latter from rice. Moreover, porridge can be used as a general term according to its definition, while “稀饭” is a specific one. In Chinese, the corresponding general term is “粥”, which is a porridge made from various kinds of cereals. Translations B and C have used “粥” and Translation D has used the more specific term “麦片粥” (oats porridge).

4.4.1.4. Words and sentences of one-to-many correspondence

In literary works, there are words and sentences for which there is always more than one equivalent for the translator to choose from. As Xu Yuanzhong calls them, they are high-level words and sentences. They give much room to translators' diction. They are also places where inaccuracies often occur. However, unlike Joyce and T. S. Eliot, Jane Austen used very clear and simple language. Words and sentences of one-to-many correspondence are few in *Pride and Prejudice* (see section 4.2.1.3.3). The following is a multiple-equivalence word that has been interpreted and translated differently by Translations A, B, C and D.

(30) [a dialogue between Lady Catherine de Bourgh and Miss Bennet Elizabeth]

“We never had any governess.”

“No governess! How was that possible? Five daughters brought up at home without a governess! I never heard of such a thing. Your mother must have been quite a slave to your education.”

Elizabeth could hardly help smiling, as she assured her that had not been the case.

“Then, who taught you? Who attended to you? Without a governess, you must have been neglected.”

“Compared with some families, I believe we were; but such of us as wished to learn never wanted the means. We were always encouraged to read, and had all the masters that were necessary. Those who chose to be idle, certainly might.” (29: 123)

A: “我们从来就没有请过女家庭教师。”

“没有女家庭教师！那怎么行？家里教养着五个姑娘，却不请个女家庭教师！我从来没听到过这样的事！你妈简直是做奴隶似地教育你们啦。”

伊丽莎白禁不住笑起来了，一面告诉她说，事实并不是那样。

“那么谁教导你们呢？谁服侍你们呢？没有一个女家庭老师，你们不就是没人照管了吗？”

“同别的一些人家比较起来，我们家里待我们算是比较懈怠；可是姐妹们中间，凡是好学的，决不会没有办法。家里经常鼓励我们好好读书，必要的教师我们都有。谁要是存心偷懒，当然也可以。”(29: 189)

B: “我们从没请过家庭女教师。”

“没有家庭女教师！那怎么可能呢？家里养育着五个女儿，却不请个家庭女教师！我从没听说过这种事！你母亲一定是卖苦役般地教育你们啦。”

伊丽莎白禁不住笑了，对她说，事实并非如此。

“那么谁教导你们呢？谁照顾你们呢？没有家庭女老师，你们就无人照管啦。”

“跟有些人家比起来，我们家对我们是有些照管不周；不过，我们姐妹们中间，凡是好学的，决不会没有办法。家里总是鼓励我们好好读书，也能请到必要的教师。谁想偷懒，当然也可以。”(29: 149-150)

C: “我们从来没有家庭女教师。”

“没有家庭女教师！——我还从来没听说过这种事呢。那么，为了教师你们，你们的母亲一定是得像奴隶似的苦干啦。”

伊丽莎白不禁微微一笑，对她说情况并非如此。

“那么，谁教育你们呢？谁照管你们呢？没有个家庭女教师，你们一定是没人管教喽？”

“比起有些家庭来，我想是有点那样；不过只要我们愿意学习，决不会没有办法。家里总是鼓励我们念书，只要有那种需要，也能请到教师。谁愿意偷懒，当然也可以。”(29: 134-135)

D: “我们从来没有请过家庭女教师。”

“没有家庭女教师！那怎么可能？家里养着五个女儿，不请家庭女教师，我从来没听说过这样的情！那你妈一定像奴隶一样苦干来教育你们啦。”

伊丽莎白不禁嫣然一笑，告诉她情况并非如此。

“那么谁教你们呢？谁照料你们呢？没有家庭女老师，岂不无人管教你们？”

“和一些别的人家相比，我觉得我们是无人管教的；不过，我们中那些想要读书学习的人也从不缺乏学习的条件与方法。家里也总是鼓励我们读书学习，而且一切必要的名家大作品也都齐备。那些情愿虚度光阴的当然也可偷懒。” (29: 110-111)

It seems that there is a contradiction in the logic between the underlined parts in Translation A. “我们从来就没有请过女家庭教师” (we never employed any governess) and “必要的教师我们都有” (we had necessary teachers) may puzzle target readers: did the daughters of the Bennets really have a governess or not? In Chinese, the term “教师” (*jiao shi*, teacher) can refer to all kinds of teachers, including governesses and masters. Translations A, B and C have understood “master” as meaning “teacher”. According to the online *Oxford English Dictionary*,²⁷ one of the definitions of “master” is “chiefly Brit. a male schoolteacher”. They have used “教师” to translate “master”. But their translations of “had all the masters that were necessary” as “必要的教师我们都有”, “也能请到必要的教师” ([we] could also employ necessary teachers) and “只要有那种需要, 也能请到教师” (if necessary, [we] could also employ a teacher) imply the translators’ different interpretations of the ST. Translation A might have understood that the daughters of the Bennets did not have any governess, but they had informal male teachers, such as their father and Uncle Mr. Gardiner. Translations B and C have concluded that they

²⁷ See <http://dictionary.oed.com>.

did not have any governess, but their parents were able to employ necessary teachers.

Translation D's interpretation of "master" as "masterwork" (i.e. classic) is quite different from that of Translations A, B and C. From the point of view of coherence, Translation D's interpretation of "master" is more logical because the context that immediately precedes "masters" is "we were always encouraged to read". The link between "read" and "masters" makes readers tend to understand the latter as meaning "masterworks" or "masterpieces" instead of "skilled practitioners of a particular art or activity" (see online *Oxford English Dictionary*). Moreover, understanding "master" as "masterwork" rather than "male schoolteacher" is in perfect agreement with the context that follows "masters": "Those who chose to be idle, certainly might". Elizabeth meant that if she and her sisters chose not to read these masterpieces at hand (which might have been in their father's library), they could. If they had had male teachers, they could have not done so. That is to say, it is logical to interpret "master" as "masterwork", just as we sometimes use Shakespeare (a master!) as referring to his masterpieces. In a word, Translation D's rendering seems more appropriate than Translations A, B and C.

4.4.1.5. *Epistolary texts*

As far as the rendering of letters is concerned, Translation A's wording is natural, but its format is inaccurate and its rendering is incomplete. The salutation of Chapter 60's letter in the original stands in a separate line, but Translation A's salutation runs on text. The same letter uses the compliment "I am. Dear sir, etc. etc.". Translation A has left "I am. Dear sir" untranslated and briefly uses "下略" (literally, "what follows has been omitted", which does not stand as a separate line as in the original but merges into the main text) in parentheses to close the letter. Translations B, C and D's salutations have retained the original format, but their compliments of the letters in chapters 48 and 60 are quite different: "您的……" (your...) and "你的真诚的……" (your sincere...) (B, 48: 256, 60: 330), "某某敬上" (somebody greets respectfully)

and “愚……” (I humbly ...) (C, 48: 234, 60: 305), “亲爱的先生，我是……” (dear sir, I am ...) and “贝内特敬启” (Bennet presents humbly) (D, 48: 195, 60: 257). Translation B’s “你的真诚的……” and D’s “亲爱的先生，我是……” are literal and foreign. Translation B’s “您的……” and Translation C’s “愚……” (archaic and polite) have omitted something in the original. Strictly speaking, they look incomplete. Translation C’s “某某敬上” and Translation D’s “贝内特敬启” have adapted the original and thus seem inaccurate. The strategy is a kind of reduction, where adjustments are made for the target discursive conventions.

4.4.1.6. Footnotes

Inaccuracies concerning footnotes include their placement and content. Misplacement of footnotes is found exclusively in Translation A. Sometimes, one item annotated is on one page and its footnote is on the next, such as the footnotes on pages 2, 58, 81 and 85.

The content of some footnotes shared by Translations A, B, C and D is sometimes significantly different. Let us take “Little Theatre” (51: 235), for example.

- (31) A: 小戏院可能系指朱瑞巷戏院。该戏院旧址原是斗鸡场，至詹姆斯一世时改为戏院，于 1663 年开幕，1672 年被焚，1674 年重新开设，由德莱顿致开幕词。1809 年又被焚，1812 年重新开幕，由拜伦朗诵揭幕诗。在该院演出之名演员计有波士、加里克等人，肯波曾于 1782 年 9 月 3 日在该院初次登台演出《汉姆莱特》。该院于 1908 年 3 月 25 日三度被焚。又海马克剧院亦称小戏院。(51: 355)

(The Little Theatre may refer to the Drury Lane Theatre. Its site was originally a cockpit and converted into a theatre during the reign of James I. It was opened in 1663 and razed by fire in 1672. It was re-opened in 1674 and Dryden presented the opening remarks. It was

burnt down again in 1809. It was re-opened in 1812 and Byron recited a poem for the opening ceremony. The well-known actors of the theatre include Boss, Garrick and so on. Kemble presented his first performance of *Hamlet* on September 3, 1782. The theatre was burnt down a third time on March 25, 1908. The Haymarket Theatre is also called Little Theatre.)

B: 小剧院：建于 1720 年，地址就在现在的海马克剧院北面。1821 年，海马克剧院建成后，小剧院即被拆除。(51: 273)

(Little Theatre: Founded in 1720. Its site is to the north of the present Haymarket Theatre. In 1821, the Haymarket was established and the Little Theatre was demolished.)

C: 建于十八世纪的一座小型实验剧场，位于干草市场街，十九世纪被拆除。(51: 252)

(A small experimental theatre built in the 18th century. It was located in the Haymarket Street and demolished in the 19th century.)

D: 小剧院建于一七二〇年，地址紧靠现在的海马克特剧院的北面。一八二一年，海马克特剧院竣工时，小剧院即被拆除。(51: 211)

(The Little Theatre was built in 1720. Its location is close to the north of the present Haymarket Theatre. In 1821, when the Haymarket Theatre was built, the Little Theatre was demolished.)

Translation A relates the Little Theatre to both the Drury Theatre and the Haymarket Theatre. Translations B and D regard the Little Theatre as the predecessor of the Haymarket Theatre. Translation C believes that it was a small theatre in the Haymarket Street in the 18th century. Translation A holds that the Little Theatre may refer either to The Drury Lane Theatre or to the Haymarket Theatre, more probably to the former. Translations B and D's footnotes are so similar that we cannot help thinking of plagiarism or genealogy, terms that will be discussed later. They state that

Little Theatre refers to the Haymarket Theatre. And Translation C's footnote is vague and mentions neither of the theatres. It might imply the Haymarket Theatre. So what is the real referent of the Little Theatre? Generally speaking, a piece of writing is the mirror of the author's experiences. The Little Theatre might be a place Jane Austen was familiar with or even visited in person. The following is an on-line passage from the book *Jane Austen and Her Times* (1903) by the English novelist G. E. Mitton:

During most of her visits to London, Jane went several times to the theatre, chiefly to Covent Garden and Drury Lane, which were then considered far the best, though there were many others existing, among which were the Adelphi, which had been opened in 1806; Astley's Amphitheatre for the exhibition of trained horses, which was very popular; the Haymarket, or Little Theatre, taken down in 1820.²⁸

According to Mitton, the Haymarket was then called Little Theatre. So the Little Theatre in the novel probably refers to the Haymarket Theatre.

In the translations, some footnotes concerning the card games are different in content and clarity. Let us see, for example, the footnotes for "commerce" (6: 15).

(32) A: 一种法国牌戏。下注后每人发牌三张，其中一张可以根据各个玩牌者之需要在牌堆中掉换，直到有人换妥赢牌为止，通常三张相同者为最大，同花顺子次子。(6: 26)

(A type of French card game. After depositing a certain sum in the pool, each person is given three cards and one of the three cards can be replaced by a card from the stock of the pack according to the needs of the players till one of them obtains the object aimed at and wins the game. Usually, the highest in rank is three cards of the same

²⁸ See <http://www.mollands.net/etexts/mitton/mitton16.html>.

denomination and the next in rank is three following cards of the same suit.)

B: 科默斯：一种牌戏，玩牌者可以互相换牌。(6: 21)

(Commerce: a type of card game. The players can swap cards.)

C: 康默斯为一种法国牌戏。(6: 19)

(Commerce is a type of French card game.)

D: 一种老式纸牌游戏，其中每个玩牌者可相继以他的三张牌中的一张换取另一张牌，直到某人拒换为止，于是得最好一手牌者为胜利。(6: 15)

(A type of old-fashioned card game in which each player can in turn swap one of his three cards for another card till someone refuses to swap and then the person who has the best hand wins the game.)

Relatively speaking, Translations A and D's footnotes are more specific and clearer than Translations B and C's, which do not say how the game was played. But Translations A and B are far from accurate and there are some differences in their explanations. In terms of swapping cards, Translation A says that the players swap one of their three cards for one from the stack, but Translation D has not clarified whether the players swap their card from the stack or between themselves. Translation A says that the game comes to a close when someone has the object aimed at and Translation B says that the game will continue until someone refuses to swap the cards. Translation A mentions two ranks for winning the game, but Translation D says nothing about this. Translation A's footnote is incomplete in that, on the one hand, in the game the players can barter or swap cards between themselves; on the other hand, besides the tricon and the sequence, the game is also won on points, or the largest number of pips on two or three cards of a suit in any one hand.

To sum up, my qualitative analysis seems to indicate that Translation B is more accurate than Translations A, C and D with respect to publishing and editing operations. As for names, Translation A is less accurate than Translations B, C and D

in that it contains a few mistransliterations and mistranslations. As far as dialects are concerned, Translations A and D are more accurate than Translations B and C because they can better help the general readership in the target culture understand the original meaning correctly. In handling culturally specific expressions, Translations B and C are more accurate than Translations A and D. In terms of multiple-equivalence language, Translation D seems to be more appropriate than Translations A, B and C, at least in the case of understanding “masters”. Translations B, C and D are generally more accurate than Translation A in dealing with epistolary expressions in the original. And Translation A is not as accurate as Translations B, C and D in placement of footnotes but it seems to be relatively more accurate in the content of footnotes.

4.4.2. Translation strategy

As Venuti (1998: 243) points out, “translation strategies can often be determined by comparing contemporary versions of the same foreign text”. The translations in this study provide a possibility for us to sample, analyze and determine the strategies employed by the translators and sort out the strategic similarities and differences between them through comparisons of ST and TT. Certainly, comparison is not necessarily restricted to “contemporary versions”. We can compare versions of the same ST produced at different stages. The Chinese versions of the two novels I have chosen were produced in two different periods: the planned-economy era and the market-economy era. The basic aim of my study is to explore strategic similarities and dissimilarities underlying the translations of both eras and the reasons for the dissimilarities. The translators in my case studies have used a wide range of translation strategies, including literal translation and free translation that were dominant concepts in the translation field of the 1950s and domestication and foreignization which were popular terms from the 1990s onwards.

4.4.2.1. Introduction

In translation from English to Chinese, transliteration is often employed in rendering names, especially names of people and places. In the translations in our corpus, names are rendered by transliteration, free translation, or combinations of both. In Translation A, some of the names have been domesticated as Chinese names, such as the adaptation of Jane, Lucas Lodge and Meryton as 吉英, 卢家庄 and 麦里屯. Some others have been foreignized, such as the translation of Elizabeth, Longbourn and backgammon into 伊丽莎白, 浪搏恩 and 贝加梦 (see Tables 4.3, 4.4 and 4.5). In Translations B, C and D, most names have been foreignized by transliteration, paraphrase or combination of transliteration and a category word, such as the rendering of Jane and backgammon as 简 (B, C and D: transliteration), 十五子棋 (B and C: paraphrase) and 巴加门游戏 (D: 巴加门 is a transliteration and 游戏 a category word indicating the kind of thing backgammon is). None of these translated names exists in Chinese language-culture.

As for the rendering of culturally specific words and expressions, different strategies are employed to handle cultural-reference words unique to English or Western culture. Besides the names discussed above, there are names of festivals, dances, foods, and some other cultural or religious items such as Michaelmas (1: 1), reel (10: 38), white soup (11: 41), redcoat (7: 21), tithe (18: 76) and knighthood (5: 12). The translation strategies employed to render these items include transliteration, literal translation, paraphrase and free translation. For example, Translations A, B, C and D have transliterated Michaelmas as “米迦勒节” (*mi jia le* festival), using a category word of “节” (*jie*, festival) to indicate the identity of Michaelmas, while its first part *mi jia le* means nothing in Chinese. The transliterated parts in the following examples do not mean anything either. A reel is a kind of Scottish dance and has been transliterated as “里尔舞” (*li er* dance [B, 10: 48]) or “瑞乐舞” (*ri le* dance [C, 10: 42]) or paraphrased as “苏格兰舞” (Scottish dance [A, 10: 62]) or paraphrased and transliterated as “苏格兰里尔舞” (Scottish *li er* dance [D, 10: 35]). Translations B

and C have directly translated “white soup” as “白汤” (*bai tang*, 11: 52, 11: 47). Translations A and D have omitted it, which makes the translation incomplete. All the translations have paraphrased “tithe” as “什一税”, using the category word “税” (*shui*, tax) to indicate that it was a kind of tax. “Redcoat” has been literally rendered as “红制服” meaning “red uniform” (A, B and D) or “红大衣” meaning “red coat” (C) and “knighthood” has been paraphrased as “爵士” meaning “Sir” or “knight”. No cultural item has been replaced with a target-culture item, thus making the text sound foreign and fresh, whether it be through transliteration, literal translation, paraphrase or free translation.

Translators may use culturally specific words coming from the TL, which gives a strong flavor of assimilation. In the Chinese translations studied, Translation A tends to use many more such words than Translations B, C and D. For example, Translation A has domesticated common expressions like “the most beautiful creature” (3: 7) and “a man of more fashion than fortune (4: 10) as “这么美丽的一个尤物” (such a beautiful stunner, 3: 11) and “穷措大” (impoverished intellectual, 4: 17), which sound very natural and concise. Translations B, C and D have literally translated or paraphrased them as “这么美丽的姑娘” (such a beautiful girl, 3: 11) and “家财不足、派头有余的绅士” (gentleman who has insufficient family assets but more than necessary show-off, 4: 16), “绝色美人儿” (most beautiful cutie, 3: 10) and “派头大、家财小的丈夫” (husband who has quite a show-off but a small family property, 4: 13), “最美丽的姑娘” (most beautiful girl, 3: 7) and “上流社会的绅士，但不是个很有钱的人” (upper-class gentleman who does not have much money, 4: 10). Four-character expressions are characteristic of these items in the Chinese language and most of them are the remains of classical Chinese in contemporary Chinese. Their use is also an indication of domestication, which is totally different from Venuti’s archaizing, which he sees as a foreignizing method. Translation A uses more expressions of this kind than do Translations B, C and D. For instance, we find some of them in Chapter 3 of Translation A, such as “东漂西泊” (*dong piao xi bo*, wander

about), “行踪不定” (*xing zong bu ding*, without a trace of one’s whereabouts), “极盛一时” (*ji sheng yi shi*, in full flourish for a period of time), “傻里傻气” (*sha li sha qi*, foolish and stupid), “挑肥拣瘦” (*tiao fei lian shou*, fastidious), “美貌绝伦” (*mei mao jue lun*, most beautiful), “朝思暮想” (*zhao si mu xiang*, think of something from morning to evening), “傲慢无礼” (*ao man wu li*, arrogant and impolite), “辛辣刻薄” (*xin la ke bo*, biting and caustic), and so on.

We can extend the concept of foreignization/domestication from translation proper to translation-related publishing. Publishers, initiators or editors can use the strategies to publicize their publications. For example, Translations A and C have used one of their own illustrations on the cover page. Translation B has designed a colored drawing for the cover page, where we can see three daughters of the Bennets. Translation D has used as the cover page a colored drawing of a young woman standing on a high cliff and looking out to the distant grassland, which seems not to be highly pertinent to the content of the novel (see Figure 4.3). It can be argued that all these images use a foreignizing strategy to produce an exotic and fresh flavor for target readers. As for the captions of illustrations, Translation C might make an exotic impression on target readers because it has not translated them into Chinese, whereas Translation A is more domesticating in this respect because it has translated all of them into Chinese.

Figure 4. 3. Cover pages of Translations A, B, C and D



It seems that some tendencies in the use of translation strategies can be detected in the four translations in our corpus from diachronic and synchronic perspectives.

4.4.2.2. *Literal/free translation*

Literal and free translation strategies can be clearly seen in semantic shifts. Let us take “dear”, “Mr. Bennet”, “his lady” and “him” in example (2). The renderings of the four words in translations A, B, C and D can be seen in Table 4.6.

Table 4.6. The strategies for translating “dear”, “Mr. Bennet”, “his” and “him”

TT	dear	Mr. Bennet	his	him
A	F* (好)	F (老爷)	F (班纳特)	F (她的丈夫)
B	L** (亲爱的)	L (贝内特先生)	F (贝内特)	F (丈夫)
C	L (亲爱的)	L (本内特先生)	F (本内特)	F (丈夫)
D	L (亲爱的)	L (贝内特先生)	F (贝内特)	F (她的丈夫)

*F = free translation **L = literal translation

Translation A renders the words as “好” (good), “老爷” (old master), “班纳特” (Bennet) and “她的丈夫” (her husband), which shows that Wang Keyi, the translator of Translation A, does not cling to the original meaning. This kind of free translation results in a semantic deviation from the original literal meaning. In Translations B, C and D, the items “dear” and “Mr. Bennet” are translated literally and the other two are rendered freely as “贝内特/本内特” (Bennet) and “丈夫” (husband). These examples indicate that Wang Keyi is a free-hander, while Sun Zhili, Zhang Ling and Zhang

Yang, and Lei Limei prefer literal translation. Diachronically speaking, it seems that the dominant translation strategy changes from freedom in the 1950s to literalism in the 1990s. However, literal/free translation cannot explain all translation phenomena.

4.4.2.3. Foreignizing/domesticating translation

We can look at the translators' strategies from the perspective of foreignization and domestication with reference to transliteration. All people's names are transliterated in all the translations. But the translators use different strategies to imitate the original sound features. Let us see their use of domestication and foreignization in translating the names of Mr. Bennet's daughters (see the translations in Table 4.2) in Table 4.7.

Table 4.7. The strategies for translating the names of Mr. Bennet's daughters

TT	Jane	Elizabeth	Mary	Catherine	Lydia
A	D*	F**	D	F	F
B	F	F	F→D†	F	F
C	F	F	F→D	F	F
D	F	F	F→D	F	F

* D = domesticating transliteration

** F = foreignizing transliteration

†F→D = foreignizing translation changes to domesticating translation

As illustrated in the analysis of the names in section 4.2.1.3.1, Translation A tries to align its transliterations with the Chinese language-culture habit and thus it is domesticating, as in “吉英” for “Jane” and “曼丽” for “Mary”. On the other hand, Translations B, C and D are more foreignizing, trying to keep the exotic flavor. “玛丽”, namely the transliteration of “Mary”, is a special case. The initial Chinese readers, say, those in the 1950s, will feel its foreign flavor. But due to the intercultural influence, “玛丽” has already become an established Chinese name for a woman. It was no longer foreignizing, but a little domesticating, in the 1990s. This is an example that shows the effect of language change on the change in translation strategy.

Comparatively speaking, Wang’s translation is more domesticating, while the other translations are more foreignizing. In other words, it seems that there is a tendency of change in translation strategy from domestication in the 1950s to foreignization in the 1990s.

Transliteration has remained the prevailing strategy in handling proper nouns, especially people’s names and place names, over the decades. Moreover, standardization of transliterations for some English names had been achieved in the 1990s. In other words, the same translated names were universally adopted by translators in this period, such as “伊丽莎白” for “Elizabeth” and “玛丽” for “Mary”. As for kinship terms, particularization, namely use of concrete expressions to replace general ones (Molina and Hurtado Albir 2002: 510), has been the common choice in translating general terms such as “cousin” and “niece”.

4.4.2.4. Use of notes

Use of notes is a kind of translation strategy, helping translators achieve a certain purpose. The four translations have used notes and adopted the form of footnotes. Specifically, there are 63, 56, 68 and 24 footnotes in Translations A, B, C and D. Diachronically, there is no remarkable continuous reduction in the number of notes, but one of the 1990s translations indicates a substantial drop. The most frequently used notes in the translations (see section 4.2.2.1) are shown in Table 4.8.

Table 4.8. Types of notes in Translations A, B, C and D

TT	Intratextual*	Intertextual**	Intercultural†	Ideological††	Total
A	12	6	42	3	63
B	8	0	45	3	56
C	13	1	53	1	68
D	6	1	17	0	24

*Intratextual = footnotes on intratextual difficulty ** Intertextual = footnotes on intertextual difficulty †Intercultural = footnotes on intercultural difficulty ††Ideological = ideological notes

Most notes are devoted to explaining intercultural difficulties, namely those with which the target readers are assumed to be not familiar. Next to the intercultural difficulties, the intratextual difficulties are considerable in *Pride and Prejudice*, such as ambiguities and obscurities on the part of the target reader. Intertextual and ideological notes are rarely seen in the translations.

As far as the overall succinctness of language is concerned, an ascending tendency is illustrated in the total number of characters in Translations A, B, C and D: 234,000, 245,000, 278,000 and 275,000 (see Table 4.1). These numbers include all the words in the text proper, captions and notes (see Table 4.9).

Table 4.9. The numbers of words in the text proper, notes and captions in Translations A, B, C and D

TT	Text proper	Notes	Captions	Total
A	230,228	3,187	585	234,000
B	243,060	1,940	0	245,000
C	275,992	2,008	0	278,000
D	273,945	1,055	0	275,000

As for the notes, Translation A uses the most words, even though its number of notes is smaller than that in Translation C (see Table 4.8). Translation A uses 585 words in the captions, while Translations B, C and D do not have captions. This means that Translations B, C and D use many more words in the text proper than Translation A. The reasons for this difference lie in the following aspects. First, more classical Chinese expressions are used in Translation A than in Translations B, C and D. Classical Chinese is more concise than modern Chinese. For example, “a man of more fashion than fortune” in Chapter 3 in *Pride and Prejudice* is rendered as “穷措大” (poor wretched scholar) in Translation A but as “家财不足、派头有余的绅士” (lack of family wealth, more than the trappings of a gentlemen) in Translation B (see section 4.4.2.1). Second, it is translation strategy. For example, Translation A renders

“backgammon” as “贝加梦” (*bei jia meng*, a transliteration), while Translations B and C render it freely as “十五子棋” (fifteen-piece chess) and Translation D adopts a combination of transliteration plus a category word to render it as “巴加门游戏” (*ba jia men game*) (see Table 4.4). Third, it is the pursuit of language economy. For example, all the translations use the same method, namely transliteration, to render “Netherfield”, but Translation A renders it as “尼日斐” and Translations B, C and D as “内瑟菲尔德” or “内瑟菲德” (see Table 4.3).

4.4.3. *Completeness*

Translational completeness can be defined as keeping everything in the ST as it is, neither deleting nor adding anything. It concerns not only introductions and incomplete first translations of the ST, but also intentional or unintentional omission or loss of information in the text proper, as well as in the paratexts or paratextual information in the ST. The introduction to an ST may be a summary or commented résumé translation. The incomplete first translation(s) of an ST may be the rendering of one or more chapters of it, which is called *jiēyì* (节译) in Chinese. In a broad sense, translational completeness also involves the translation of the paratexts of the ST.

4.4.3.1. *The text proper*

Incompleteness can be found at micro levels in the text proper in the four translations, as in rendering sentences and handling punctuation marks.

4.4.3.1.1. *Loss of sentences.* The 1930s and 1950s translations of the novel are its first translations. Like the 1990s translations, they are complete translations in the sense that all the chapters of the ST have been retained and rendered. Only Translation C has left two sentences un-translated – “How was that possible? Five daughters brought up at home without a governess!” in Chapter 29.

4.4.3.1.2. Addition and deletion of parentheses and dashes. Jane Austen liked to use parentheses (explanatory or additional words in parentheses) and dashes. The ST has employed about 20 parentheses and large numbers of dashes in our sample. In Translations A, B, C and D, most parentheses have been preserved and a few have been incorporated into the text proper, such as “(if such young ladies there are)” (19: 81), which is merged into the text as “如果天下真有些年轻小姐那么胆大” in Translation B (19: 98). Occasionally, parentheses have been deleted, such as “(comparatively speaking)” (51: 236) in Translation A (51: 356). The same parentheses have been turned into parts of the text, while parts of the text have sometimes been turned into parentheses, such as “such cold meat as an inn larder usually affords” being transformed into “(都是小客店里常备的一些冷盘)” in Translation A (39: 248). Deletion of parentheses obviously signals a lack of completeness. Transformation between parentheses and text, which is a minor strategy employed by translators, also relates to completeness because it means addition or omission of parenthetical marks and change of the importance of the original message: the information in parentheses is certainly not as important as that in the text.

As for dashes, a sampling of Chapter 36 of the ST and its Chinese translations shows that Austen used 15 dashes, whereas Translations A, B, C and D have used 3, 1, 16 and 0 dashes respectively. Translation C has basically retained most of the dashes. Translations A, B and D have deleted most or all of them.

4.4.3.2. The Paratexts

The paratextual incompleteness in the translations in our corpus can be found in dealing with the original illustrations or designing their own illustrations, providing the CIP data and handling other paratexts.

4.4.3.2.1. Illustrations. Translation A’s illustrations are comparatively complete

because all of them have been provided with a caption translated. Translation C is not as complete as Translation A because its captions have not been translated. Translations B and D have not provided any captions for their illustrations.

4.4.3.2.2. *CIP data.* The publishing data in Translations B, C and D are complete. They give comprehensive information on author, title, ST, translated title, translator, ISBN, editor, publisher, character count, page number, print run, and so on. The only problem is that Translation A has not provided the source of the English version of the novel. Target readers do not know who published the ST and when it was published.

4.4.3.2.3. *Other paratexts.* The paratexts of the ST, such as author's or editor's or publisher's preface, are generally not rendered, which is a tradition in China. Chinese publishers design their own paratexts for the TT in the Chinese language. Translation A has presented Austen's handwriting in English before the text proper, but that has not been translated into Chinese. It remains authentic, but readers who do not know English cannot understand the author's manuscript.

From the evidence obtained above, we can reach some conclusions concerning completeness. As far as the text proper is concerned, Translations A, B and C are more complete than Translation D in retaining the ST sentences, while Translation D is relatively more complete than Translations A, B and C in keeping the parentheses and dashes in the original. Translations A and B seem freer in dealing with parentheses and thus are less complete than Translations C and D in this respect. As for the paratexts, Translation A is more complete than Translations B, C and D in handling the illustrations, whereas Translation A is relatively less complete than Translations B, C and D in terms of CIP data.

4.5. Summary

At the beginning of case study 1, I have presented the textual-linguistic facts in the text proper and paratexts, relating to the ST and its four Chinese versions. First, the structural differences of direct-speech sentences and epistolary texts between English and Chinese have been discussed, together with their impact on use of translation strategies. Second, the translation of multiple-equivalence language such as names, kinship terms and semantically dynamic language, has been described, with special focus on the complex system of Chinese kinship terms and the differences between English and Chinese kinship terms. Third, the use of class-struggle expressions in the translations has been explored. Fourth, the paratexts, especially the footnotes, have been classified and analyzed.

In the quantitative analysis, I have analyzed the formal and semantic accuracies with respect to the four translations in our corpus. The findings support the hypothesis of increasing source-focus and partially verify the hypothesis of quality improvement due to the reduction of semantic shifts caused by use of fewer class-struggle expressions in the 1990s translations. But the quality improvement is not clear with respect to kinship terms.

In the qualitative analysis, I have further discussed the accuracy in the translations from the perspective of inaccuracies in both translation proper and publishing and editing work. As for translation strategies, it has been found that the 1950s translation tends to use free and domesticating translation strategies, while the 1990s translations seem to prefer literal and foreignizing translation strategies. The 1990s translations are more complete than the 1950s translation at micro levels, which has also verified the hypothesis of quality improvement.

UNIVERSITAT ROVIRA I VIRGILI

A SOCIOCULTURAL ANALYSIS OF RETRANSLATIONS OF CLASSIC ENGLISH NOVELS IN MAINLAND CHINA 1949-2009

Chuanmao Tian

DL: T 949-2014

5. Case study 2: *David Copperfield*

5.1. Introduction

David Copperfield was first published in 1850. Like most of Dickens' works, it originally appeared in serial form a year earlier. Many elements in the novel follow events in Dickens' own life, and it is probably the most autobiographical of all of his novels. In the preface to the 1867 edition of the novel, the author wrote, "...like many fond parents, I have in my heart of hearts a favourite child. And his name is David Copperfield" (Dickens 1867: Preface).

As Dickens' masterwork, *David Copperfield* has had a great number of readers in China. As early as 1908 it was translated into Chinese by Lin Shu and Wei Yi. According to the NLC, there have so far been 35 Chinese versions of the novel.²⁹ Among them, 31 are rendered from the original and four from adaptations by English or American authors. There are 16 complete versions, with one from Taiwan and no version from Hong Kong or Macao. Another 15 versions are in various forms of translation, such as editing-translating, selective translation, gist translation and adaptation from a previous version. The versions used in my study are complete ones: the 1958 version by Dong Qiusi, the 1980 version by Zhang Guroo, and the 1995 version by Li Peng'en. The details of the three versions are shown in Table 5.1.

²⁹ The statistics were obtained by retrieving the website of the National Library of China through use of the key words "大卫·科波菲尔" on March 10, 2012.

Table 5.1. The basic publishing data of the three Chinese translations*

Translator(s)	Paratexts					Characters/ pages	Published	Publishers
	NE	FNs	Pre.	App.	Ill.			
Dong Qiusi	5	245	2	0	41	745,000/ 1014	1958/1980	Renwen
Zhang Guruo	5	617	2	0	0	811,000/ 952	1980/2007	Yiwen
Li Peng'en	4	0	3	0	18	800,000/ 736	1995/2007	Beiwen/ Yanshan

* The full names of the abbreviations (except those in the List of Abbreviations) in the table are as follows: NE = number of editions FNs = footnotes Pre. = prefaces App. = appendices Ill. = illustrations Beiwen = Beiyue Wenyi Publishing House

The versions were produced in the 1950s, 1980s and 1990s respectively, so they satisfy the requirement of my research design to make a comparison between the 1950s and 1990s. Each of the above three Chinese translations has had more than two editions. As in case study 1, I have just pointed out the year of their first edition and the edition I am now using as my research object.

As in case study 1, the translations do not tell us about any editorial changes. The 1958 version that was reprinted by People's Literature Publishing House (Renwen for short) in 1980 still uses traditional Chinese characters but its typesetting style has changed to Westernized typesetting style. As a rule, the later editions of the translations have all replaced the front and back covers because they appear in the different series arranged by the publishers, but the text proper is assumed to remain exactly the same. The data in Table 5.1 will be discussed below. For the sake of convenience I use E, F and G to label the translations by Dong, Zhang and Li respectively. The ST, which contains 64 chapters and 762 pages, is represented in my study by the version published by Shanghai World Publishing Corporation in 2007. Here it is necessary to point out that the translations by Zhang and Li do not provide any information on their ST version, whereas Dong's translation indicates that the rendering is based on the "Gadshill Edition" that was published by Chapman and Hall in 1897. The illustrations by H. K. Brown (his pen name is "Phiz") in the ST are

copied in Dong's version. The versions of Zhang's and Li's translations that I am using were printed and reprinted in 2007. All three versions contain two volumes, without any change in chapter structure of the original. But there is a difference in the volume divisions. The first volume of Dong's version has 32 chapters while that of Zhang's has 29 and that of Li's 28. As in case study 1, it is assumed in this study that the ST from which the three translations were produced remains exactly the same. In case study 2, I apply the method used in case study 1.

5.2. Textual facts

As in case study 1, a comparative description of the textual phenomena in the translations of my corpus will be carried out through one or two examples. The textual-linguistic facts will be collected from the text proper and the paratext of the translations. As for the text proper, I will discuss the use of traditional and simplified Chinese as well as the rendering of chapter headings, sentence structure, format of epistolary texts, multiple-equivalence language and class-struggle language. As for the paratexts, I will examine the footnotes, illustrations, pre-textual and post-textual paratexts, prices and formats of the translations, with a special focus on the footnotes.

5.2.1. The text proper

This section will be devoted to examination of the use of traditional and simplified Chinese in the three translations, as well as their handling of chapter headings, sentence structure, letter format, language of one-to-many correspondence and class-related language.

5.2.1.1. Traditional and simplified Chinese

It was not until 1956 that all newspapers in mainland China began to use simplified

Chinese characters and horizontal typesetting.³⁰ Traditional Chinese had been used for thousands of years, characterized by complex structure, vertical typesetting and right-to-left arrangement. Before the founding of the People's Republic of China, all texts were written or printed in traditional Chinese, even though simplified characters appeared in texts occasionally. In other words, simplified characters had not been officially and universally accepted as orthodox spelling. The Chinese language had matured during the Han dynasty (*Han Chao*, 206 BC – 220 AD), which is the reason why Chinese characters are called *han-zi*, namely the characters of the Han dynasty. But simplified characters appeared as early as the Shang dynasty (c. 1600 BC – c. 1100 BC) in inscriptions on bones or tortoise shells. They were popular writing forms used by the common people. The simplified characters collected in the Scheme for Simplifying Chinese Characters of 1956 and the General Table of Simplified Characters of 1964 issued by the State Council of People's Republic of China are actually the results of a gradual accumulation over time. All of them were produced before 1949, except one simplified character. However, the popularization of the use of simplified characters was a slow and gradual process. The 1960s and 1970s were the transitional stage for replacing traditional Chinese with simplified Chinese in all fields, including people's daily life in the country. For example, traditional Chinese characters were used from time to time in slogans on walls when I was in primary school in the early 1970s, even though the textbooks were in simplified characters. The 1980s witnessed the complete replacement of traditional Chinese with simplified Chinese in all kinds of media and people's daily life in the mainland. However, traditional Chinese is still used in Taiwan, Hong Kong and Macao.

The difference between traditional and simplified characters lies not only in the number of strokes, but also in the collocation and use of phrases. Generally speaking, simplified characters are structurally simpler than the corresponding traditional characters. In other words, simplified Chinese uses fewer strokes. In the Chinese

³⁰ See <http://baike.baidu.com/view/16311.htm>.

language system not all traditional characters have their simplified form. Only 2,235 of a total of over 60,000 characters have simplified forms.³¹ It should be pointed out that the characters commonly used today by Chinese people are a little more than 3,000 in number.

Dong's version was produced in 1958 and thus it used traditional Chinese, vertical typesetting and right-to-left arrangement. The version I am using was reprinted in 1980. It maintains traditional Chinese characters but the longitudinal right-to-left typesetting has been changed to the horizontal left-to-right one. For target readers who were born after the 1980s when simplified Chinese began to dominate Chinese culture, the version is difficult for them to understand due to the great number of traditional characters in it. Moreover, some word combinations have been renewed and some phrases are obsolete. Let us take Chapter 2, for example. “碼尺” (“yard-measure”, E: 21) is now no longer used and is replaced by “皮尺” (F: 21, G: 14). “碼” is the traditional form of “码”. “底确” (E: 23) is the rendering of “as well as I could” (2: 16) in the original. But at present we use “的确” instead of “底确” to mean “exactly” (“一点不错”, G: 16) or “really” (“真[的]”, F: 24). But “的” is not a simplified form of “底”, whose traditional and simplified forms remain the same. In traditional Chinese, when it was pronounced /de/, “底” was equivalent to the character “的”. It was used either as a structural word to indicate the relationship between the modifier and the modified object, or to be combined with other characters to form phrases, as in “底确”. When it was pronounced /di/, it meant “bottom”. Today, the pronunciation /de/ of “底” has been lost and only the meaning of “bottom” is retained. Its function as a structural word has been replaced by “的”, which is pronounced /de/ and is used as a structural word to indicate modification. It also replaces “底” to form phrases such as “的确”. Accordingly, “底确” has been replaced by “的确” in simplified Chinese. Zhang's and Li's versions use simplified Chinese.

³¹ See http://www.chinaculture.org/gb/cn_zgwh/2004-06/28/content_51186.htm.

5.2.1.2. Chapter headings

Chapter headings are sometimes categorized as a kind of paratext (Kovala 1996: 124). The categorization is logical if chapter headings appear in the Table of Contents. But they can be seen as part of the text proper if they appear in the text proper. Since the chapter headings of the novel are in this case in the text proper, they will be discussed here as such.

There are chapter divisions in *Pride and Prejudice* but there are no titles for the chapters, so we had no need to discuss the translation of chapter headings. Dickens designed the titles in order to summarize the theme of each chapter. The translation of chapter headings is something like that of a book title. Some translators pursue the functional aspect of such translating; others just offer a direct representation of what is said in the title or heading. Translation E basically uses plain language to render the headings, while Translations F and G try to use Chinese four-character idioms to render them. In Chinese culture, the aesthetic effects of book titles and chapter headings are greatly appreciated. A good case in point is the literary classic *The Dream of the Red Chamber* by Cao Xueqin, whose chapter headings are composed of two-line verses. In Chinese, four-character structures, especially four-character idioms, can help achieve the aesthetic effect of language, which is determined by their marked features.

Four-character expressions have been widely used in people's daily communication and formal writings. They are of various origins. Some of them are from myths or fables; others are from historical stories; still others are from ancient books, ready-made sentences or people's daily language. Examined in terms of structure, four-character phrases can be divided into free phrases and idioms. Free phrases are composed of four free Chinese characters with only one meaning. The four characters are assembled randomly and ad hoc and they can be broken up to create some new phrases. Therefore, their meaning is changeable. On the other hand,

four-character idioms are customarily set phrases. They are frozen patterns of language allowing little or no variation in form: none of the four characters can be omitted or changed. This group of idioms can be divided into four-character idioms with one meaning and those with double meaning, which have a literal and a figurative meaning. Grammatically, Chinese four-character expressions can be divided into five categories: “subject + predicate”, “verb + object”, “attribute + noun”, “adjective + complement”, semantic repetition and lexical repetition. Four-character phrases used to appear in poetry or prose. Due to the high aesthetic value achieved by their parallelism, symmetry and rhyme, people of the past often used them to express their feelings, describe landscapes or meditate on the past. Through the expressions, poets expressed their ambition and aspiration. In modern times, with economic and political development, four-character phrases are usually used in advertisements and political slogans, to exhort, persuade or educate readers or listeners. Through the ages, Chinese people have become used to encouraging or exhorting people with four-character phrases. The modern functions of four-character phrases may be summarized as follows: (1) to encourage or exhort people; (2) to persuade customers in advertisements; (3) to educate people and promote knowledge in slogans; (4) to enhance the conciseness and forcefulness of expression in political speeches. As for the linguistic and stylistic features, they are characterized by compactness, elegance, varied figures of speech, rhyme and rhythm.

As far as the rendering of the chapter headings is concerned, Translation E uses merely free four-character structures, including “一次回顾” (Chapter 18), “小爱弥丽” (Chapter 21), “一种损失” (Chapter 30), “一点冷水” (Chapter 37), “另一回顾” (Chapter 43) and “一个客人” (Chapter 63). They do not have the basic features of free four-character expressions and thus may be viewed as plain language. Dong even uses complete sentences to translate the headings, such as “我姨婆打定了关于我的注意” (Chapter 14, “my great-aunt makes up her mind about me”). Use of complete sentences, however, is rare in titles or headings in Chinese culture. Translation F uses both free four-character expressions and four-character idioms, totaling 45 in number.

In other words, most of the chapters are rendered in four-character structures. Among the expressions there are nine idioms, such as “含辛茹苦” (Chapter 11, “bear bitter hardships”), “突如其来” (Chapter 34, “come unexpectedly”) and “惊涛骇浪” (Chapter 55, “violent storm”). The remaining expressions are free structures, such as “渐渐解事” (Chapter 2, “gradually know worldly affairs”), “消息传来” (Chapter 46, “the news came”) and “指路明灯” (Chapter 62, “beacon light”). Pairs of four-character expressions are used in translating some chapter headings, such as “名为赡养，实为遗弃” (Chapter 10, “ostensibly support someone but actually desert him or her”), “旧地重游，新人初识” (Chapter 22, “revisit an once familiar place and make new friends”) and “山崩地裂，助威成势” (Chapter 52, “mountains fall and the earth splits, helping create an imposing momentum). This kind of repetition of four-character expressions in the one and same chapter is symmetrical in structure and forceful in expression. Translation E also uses a number of four-character expressions, totaling 44 in number, with eight of them being idioms and the rest being free structures. Surprisingly, 13 four-character expressions in Translations F and G remain exactly the same and a few other headings are very similar with only one character different. Besides the use of four-character expressions, Translations F and G also use other idioms or verse-like expressions, such as “偷得假期半日欢” (Translation F, Chapter 8, “steal the vacation to enjoy a half-day happiness”), which reminds us of poems of the Tang dynasty (618-907 AD), “五里雾” (Translation G, Chapter 49, “five-mile fog”) and “他乡遇故知” (Translation G, Chapter 17, “run into an old friend in a distant land”).

5.2.1.3. *Sentence structure*

Let us first look at the following examples in order to examine the ways the translators deal with sentence structure in Translations E, F and D.

- (33) In consideration of the day and hour of my birth, it was declared by the nurse, and by some sage women in the neighbourhood who had taken a lively interest in me several months before there was any possibility of our becoming personally acquainted, first, that I was destined to be

unlucky in life; and secondly, that I was privileged to see ghosts and spirits; both these gifts inevitably attaching, as they believed, to all unlucky infants of either gender, born towards the small hours on a Friday night. (1: 1)

E: 考虑到我下生的日子和时辰，保姆和邻居一些见多识广的太太们说（她们在无从与我会面的几个月前就聚精会神地注意我了），第一，我是注定一生不幸的；第二，我有眼能见鬼的特禀：她们相信，这两种天赋是与星期五夜半后一两点钟内降生的一切不幸的男女婴儿分不开的。(1: 1)

F: 收生的护士和左邻右舍的几位女圣人（她们还没法儿和我亲身结识以前好几个月，就对我发身强烈的兴趣了），看到我生在那样一个日子和那样一个时辰，就煞有介事地喧嚷开了，说我这个人，第一，命中注定要事事倒霉；第二，赋有异禀能看见鬼神。她们相信，凡是不幸生在星期五深更半夜的孩子，不论是姑娘还是小子，都不可避免地要具有这两种天赋。(1: 1)

G: 见我出生在这样的日子和这样的时候，收生婆和街坊邻居一些年高望重的太太们（早在几个月前，尽管她们无从与我本人结识，却已对我产生了强烈的兴趣）纷纷传言，说我这个人，一来命中注定一辈子命途多舛；二来天赋特异功能，肉眼看得见鬼魂。她们相信，凡是不幸在星期五半夜三更生下来的婴儿，无论是男是女，都不可避免地具有这两种天赋。(1: 1)

The example above comes from the second paragraph of Chapter 1 and it is a complex sentence using the formal subject “it” and the passive voice. The structure of the sentence is different from that of a Chinese sentence expressing the same meaning. In Chinese, “the nurse and some sage women” is used as the subject and the verb “declare” is in the active voice. Therefore, all the translations change the passive voice in the ST into the active voice in the TT, using “the nurse and some sage

women” as the subject. They all basically keep the global structure of the ST. The difference is that Translations E and G keep the original sentence order in translating “In consideration of the day and hour of my birth”, while Translation F puts the prepositional phrase after the TT subject “the nurse and some sage women in the neighbourhood”. In rendering the last part of the sentence all the translations move “as they believed”, an adverbial clause indicating reason, before “both these gifts inevitably attaching”, which is connected with “to all unlucky infants of either gender, born towards the small hours on a Friday night” in the TTs. But Translation E renders “of either gender, born towards the small hours on a Friday night” into a pre-modifier to qualify “infants” with “both these gifts” as the subject of the clause, while Translations F and G use “born towards the small hours on a Friday night” as the pre-modifier of “infants” and translate “of either gender” as a separate clause, with “infants” as the subject and “both these gifts” as the object.

Although all three translations are a precise reproduction of the original meaning, the translators have made some adjustments to the sentence structure, including the voice and word order. On the one hand, this indicates that there are remarkable differences in patterns of expression between Chinese and English, namely the way of word combinations in generating a sentence. On the other hand, the different word combinations in the translations show that translators have much room to produce a text that the receiving audiences can read more easily.

(34) “Mrs. David Copperfield, I think,” said Miss Betsey; the emphasis referring, perhaps, to my mother’s mourning weeds, and her condition.

(1: 4)

E: “大卫·科波菲尔太太吧，我猜。”贝西小姐说道；那加重的语音大概是指我母亲的丧服以及她的生理状态。(1: 7)

F: “我看你就是大卫·考坡菲太太吧？”贝翠小姐说；她把“看”字加强，大概是因为她看到我母亲身上穿着孝，而且还有特殊的情况。(1:

7)

G: “我想，你就是大卫·考波菲尔太太吧。”贝齐小姐说道。她把“想”字加重了语气，大概是看见我母亲穿着丧服，且又大腹便便吧。（1: 3)

Example (34) is the first direct-speech sentence in the novel. All three translations retain the global structure of the ST, with the reported utterance before the operator. However, in the direct-speech part, Translation E maintains the original word order: it is almost a word-for-word rendering with only an adjustment in the order of “Mrs. David Copperfield”. This is the result of the difference between Chinese and English concerning the placement of a person’s title, which is put before a person’s name in English and after the name in Chinese. But Translations F and G put “I think” before “Mrs. David Copperfield”, which is more in agreement with standard Chinese usage. As for punctuation marks, Translations E and G use a full stop to replace the original comma and Translation F substitutes a question mark for the comma. And Translations E and F add a mark of emphasis under the word “think”, while Translation G does not. It is also noteworthy that the translations render “her condition” in different ways. We will discuss this problem in the section concerning accuracy and translation strategy.

The change in the place of “I think” in Translations F and G results in easy reading, while Translation E’s maintaining its place shows that every TL, including Chinese, is able to accept some interference from the SL. Translation E can be seen as a strict literal translation, but it changes the word order of “Mrs. David Copperfield”. This indicates that even a strict literalist cannot avoid changing the original word order in order to achieve naturalness in translating. The addition of the mark of emphasis in Translations E and F can help target readers better understand the meaning of “the emphasis” in the ST

5.2.1.4. *Format of epistolary texts*

Both Jane Austin and Charles Dickens used letters in their novels. In *David Copperfield* Dickens uses a total of 13 letters, including nine formal ones and four informal ones. By “formal letter” I mean that it is a complete letter that contains at least the salutation, body and signature and that stands independently in the text. By “informal letter” I mean that it is incomplete, without salutation and signature or its body is inserted into the text with only the signature standing alone. As we saw with respect to *Pride and Prejudice*, the main difference between Chinese and English letters lies in the placement of the date. However, whereas the letters in *Pride and Prejudice* were written by different characters, most of the letters in *David Copperfield* were written by Wilkens Micawber, whose rather formal writing style was similar to that of Collins in *Pride and Prejudice*. Now let us see what happens to the letters in *David Copperfield* in Translations E, F and G, using one of the few letters that contain the writing date in Chapter 54.

(35) Canterbury,

Friday.

My dear Madam, and Copperfield,

The fair land of promise lately looming on the horizon is again enveloped in impenetrable mists, and for ever withdrawn from the eyes of a drifting wretch whose Doom is sealed!

Another writ has been issued (in His Majesty’s High Court of King’s Bench at Westminster), in another cause of HEEP V. MICAWBBER, and the defendant in that cause is the prey of the sheriff having legal jurisdiction in this bailiwick.

Now’s the day, and now’s the hour,

See the front of battle lower,

See approach proud EDWARD’S power - Chains and slavery!

Consigned to which, and to a speedy end (for mental torture is not supportable beyond a certain point, and that point I feel I have attained), my course is run. Bless you, bless you! Some future traveller, visiting, from motives of curiosity, not unmingled, let us hope, with sympathy, the place of confinement allotted to debtors in this city, may, and I trust will, Ponder, as he traces on its wall, inscribed with a rusty nail,

The obscure initials,

W. M. (54: 683)

E:

我的亲爱的小姐，和科波菲尔，

最近在地平线上显现的希望之佳境，又被不能穿透的浓雾包围，永远超出一个劫数已定的漂泊的可怜人的眼界以外了！

希普控告密考伯的另一案的另一传票已经发出（发自威斯敏士特王家最高法院），该案的被告已经成为本区具有法律管辖权的法警的猎取物了。

日
是此日时此时，
战线崩时敌王至，
王乃骄哉爱德华，
枷锁奴役为统治！

我就要委身于那个法警，委身于一个迅速的结局（因为精神的痛苦超过一定的限度是不能忍受的，我觉得我已经达到那个限度）。祝福你们，祝福你们！将来的旅行者，由于好奇的动机（让我们希望，好奇心中不无混有同情），访问本市债务人拘留地，当他巡视那里的墙壁时，他或许（我相信他一定）怀想用锈钉刻的模糊的缩名：

威·密

星期五，于坎特布雷。(54: 905)

F:

坎特布雷，

星期五。

亲爱之特洛乌小姐与考坡菲，

最近天边庞然出现之美好乐土，复隐于沉沉阴霾之浓雾中，使运终命穷之流浪者，永无身受目接之期矣。又一希坡控米考伯案之拘票（以国王陛下威斯敏斯特皇家法席高等法院之名义所发）已送出，而此案之被告，已为此郡郡长法权辖区所弋获也。

要拼个你死我活就在今朝，

你们看阵势乌压压杀气高，

爱德华的大队人马特来到，

带来了长枷重锁，手铐脚镣！

此即吾委命之所，复加以迅速结局，吾此生其已矣（因忍受精神痛苦，有其极度，过此极度，即非所堪；现此极度，吾自觉已临吾身矣）。噫！噫！如后来之旅人，处于好奇及同情（此余所深望者），一临此城负债者监禁之处所。应沉思而深念，必沉思而深念，如睹此墙上以生锈之钉头刻画之缩名，而寻其隐约之迹。

维·米。（54: 853-854）

G:

坎特伯雷

星期五

亲爱的特洛特乌德小姐及考波菲尔，

近日地平线上突兀呈现之乐土，再度为沉沉浓雾所笼罩，我辈劫数难逃之流浪者，虽欲重睹而永不可得。

希普控告米考伯案另一拘票已送达（系由威斯敏斯特皇家最高法院发出），本案被告已成为法权辖区郡长掌中之猎物。

时刻已到，决战已近，

前线的军情吃紧，

骄横的爱德华在统兵入侵——

带来锁链，带来奴役！

我羈留此地，委身于一迅速結局（精神痛苦，超越極限，則不堪忍，我今已覺達於極限），此生休矣。嗚呼！後來之好奇且不乏同情之旅遊者，一臨此城監禁負債人之所在，倘追尋壁上銹蝕鐵釘刻畫之縮名威·米二字之蹤迹，必當深思而慨嘆也……

威爾金·米考伯啟 (54: 655-656)

I have removed the quotation marks and the postscript of the above letter in order to achieve structural neatness and save space. Translation E puts “Canterbury” and “Friday” at the end of the letter, which follow “W. M.”, with “Friday” before “Canterbury”. Translations F and G retain the positions of “Canterbury” and “Friday” without changing the format of the ST letter. As for the rendering of “W. M.” Translations E and F use initials while Translation G uses the full name together with the term “啓” (*qi*, “open”), a common term used in traditional Chinese epistolary texts.

5.2.1.5. *Language of one-to-many correspondence*

As was pointed out in case study 1, “language of one-to-many correspondence” refers to the words and sentences for which more than one equivalent can be found in the TL. It is in translating words/sentences of one-to-many correspondence that literary translators bring into full play their re-creativity. As in *Pride and Prejudice*, the multiple-equivalence language in *David Copperfield* also includes names, kinship terms of address and semantically dynamic expressions.

5.2.1.5.1. *Names.*

People’s names and place names are in all literary texts. Here we will focus on the names in chapter 1 of the ST. Place names and names of card games will be collected from the whole text for discussion. The following table presents the names of characters in Chapter 1, which are arranged according to the order of their appearance in the chapter.

Table 5.2. People's names in Chapter 1 and their Chinese translation

TT	Trotwood	Betsey	Copperfield	Peggotty	Chillip	Ham
E	特洛乌德	贝西	科波菲尔	辟果提	祁力普	海穆
F	特洛乌	贝萃	考坡菲	坡勾提	齐利浦	汉
G	特洛特乌德	贝齐	考波菲尔	佩戈蒂	齐利普	哈姆

An examination of the translated names shows that Translations E, F and G tend to be source-oriented in this respect, even though one or two of them happen to look and sound like Chinese names, such as “海穆” in Translation E, “齐利浦” in Translation F and “齐利普” in Translation G because “海” and “齐” are common Chinese surnames. In Chinese culture, names typical of the Han nationality often consist of two or three Chinese characters. The characters used in Chinese names are special and identifiable, since there is a fixed stock of 133 commonly used characters for surnames and a limited number of frequently used characters for given names.³² So it is easy for Chinese people to judge whether an expression is a person's name or not. Many of the translations consist of two or three characters, but they are not common names for Chinese people, making them strange for the target readers. For example, “贝” (*bei*) is a Chinese surname, but “贝西” (*bei xi*) in Translation E, “贝萃” (*bei cui*) in Translation F and “贝齐” (*bei qi*) in Translation G are rarely seen in Chinese culture. “贝萃” (*bei cui*) will be a preferred name for a Chinese girl or woman instead of “贝萃”, although “萃” and “翠” have the same pronunciation /cui/.

Comparatively speaking, the names in Translation F are more concise than those in Translations E and G, as can be seen in the renditions of long or polysyllabic names such as Trotwood and Copperfield. Translation F uses three characters to translate them, while Translations E and G use four or five characters. Table 5.3 shows six place names in Chapter 11 and their Chinese renderings.

³² The statistics came from the report of China News Network (<http://news.qq.com/a/20070924/002413.htm>).

Table 5.3. Place names in Chapter 11 and their Chinese translation

TT	Blackfriars	Windsor Terrace	Strand	Drury Lane	Covent Garden	Adelphi
E	布莱克·弗赖尔	温泽里	斯特兰大街	德鲁里	可芬花园	阿德尔飞台街
F	黑衣僧区	温泽台	河滨街	德鲁锐巷	考芬园	阿戴尔飞
G	黑衣修士区	温莎坪	河滨街	德鲁里巷	考文特花园	阿代尔飞街

Translation E renders “Blackfriars” as “布莱克·弗赖尔” by transliteration. It is unlike a place name in Chinese culture, but something like a foreign person’s name because modern and contemporary Chinese translators tend to put the separator “·” between the transliterated given and family names. Translations F and G focus on the meaning and translate “Blackfriars” as “黑衣僧区” (black-clothes monk district) and “黑衣修士区” (black-clothes friar district) respectively, adding a place marker “区” (*qu*, “district” or “region”). So they are like place names from the perspective of Chinese culture. However, “僧” (*seng*, “monk”) in Translation F is target-culture-oriented, while “修士” (*xiu-shi*, “friar”) is source-culture-oriented.

Translation E employs transliteration and free translation to render “Windsor Terrace” and “Drury Lane”. In other words, it reproduces the sound features of the first part and the meaning of the second part in translating both names. However, “里” is not a full equivalent to “terrace” or “lane”. As a place marker its first sense is “a place to live in” or “neighbourhood” that is composed of 25 neighboring households.³³ But “terrace” refers to “a row of houses built in one block in a uniform style”³⁴ and “lane” to “an urban street”.³⁵ The more suitable words for “terrace” and “lane” may be “街区” and “巷”, as in Translations F and G. Translations F and G render “terrace” as “台” and “坪”, which seem inappropriate.

In translating “Strand”, Translation E adopts transliteration and Translations F and G use free translation. All of them add a place marker after the translations, using

³³ See the explanation of “里” in the Chinese Dictionary (<http://www.zdic.net/zd/zi/ZdicE9Zdic87Zdic8C.htm>).

³⁴ See the third sense of “terrace” at <http://oxforddictionaries.com/definition/english/terrace?q=terrace>.

³⁵ See the first sense of “lane” at <http://oxforddictionaries.com/definition/english/lane?q=lane>.

“大街” or “街”. The rendering of “Adelphi” indicates that all the translations reproduce the phonetic features of the name by means of transliteration. Translations E and G use a place marker, while Translation E does not. On the whole, Translation F is more succinct than Translations E and G. For example, Translation F uses only three characters but Translations E and G use four and five characters respectively in rendering “Covent Garden”. As far as card games are concerned, there are not as many in *David Copperfield* as in *Pride and Prejudice*. Four names of card games are presented in Table 5.4.

Table 5.4. Card games in the novel and their Chinese translation

TT	Allfours (3: 28)	round game at cards (16: 212)	Backgammon (20: 257)	rubber (45: 566)
E	纸牌游戏	罗圈牌	双陆	小牌儿
F	四全牌	罗圈儿牌	双陆	三场一胜牌
G	纸牌游戏	罗圈牌戏	双陆	牌局

Translations E, F and G render “round game at cards” as “罗圈牌/罗圈儿牌” (literally “round or circular card”) and “backgammon” as “双陆” (literally “two lands”) almost in the same way, by free translation. But Translations E and G generalize “allfours” as “纸牌游戏” (card game) while Translation F specifies it as “四全牌” (literally, four whole card game). “Allfours” is “a game at cards, called ‘High, Low, Jack, and the Game’”.³⁶ Zhang Guruo, the translator of Translation F, uses a footnote to explain it as “one of card games that can be played by two to six persons; if one has caught all four possible chances of the game, he is the winner”. Translations E and G do not offer a footnote about it. Similar things happen with the rendering of “rubber”. Translation F renders it as a specific term “三场一胜牌” (literally, card game of three rounds and one victory) while Translations E and G generalize it as “小牌儿” (literally, small card game) and “牌局” (literally, rounds of

³⁶ See <http://www.answers.com/topic/allfours>.

card games).

5.2.1.5.2. *Kinship terms of address.* As we have seen, there are fewer kinship terms in English culture and the kinship between people is not expressed as clearly as in Chinese culture. Translators often face thorny problems here, especially when the relationship between characters in the ST is obscure. Let us look at a few terms in the novel, shown in Table 5.5.

Table 5.5. Several kinship terms in the novel and their Chinese translation

TT	aunt (1: 2)	great aunt (1: 2)	niece (32: 411)	nephew (25: 325)	cousin (64: 762)
E	姨母	姨婆	甥女	侄	表弟
F	姨母	姨婆	外甥女儿	令侄	堂弟
G	姨母	姨婆	外甥女	令侄	表弟

Translations E, F and G translate “aunt”, “great aunt” and “nephew” in almost the same way, since the kinship concerning these terms is clearly indicated in the ST. However, the difference in rendering “cousin”, which appears in the last chapter, indicates that the relationship between the characters is not clear. Let us see the verbal context of the term.

- (34) Here, established in perpetuity, is the poor Beauty, a widow with a little girl; here, at dinner on Sophy’s birthday, are the three married girls with their three husbands, and one of the husband’s brothers, and another husband’s cousin, and another husband’s sister, who appears to me to be engaged to the cousin. (64: 762)

In the example above there appear four terms of kinship, namely “husband”, “brother”, “cousin” and “sister”. It is easy to find the full equivalent to “husband” in Chinese, which is “丈夫” (*zhang fu*). It is a little difficult to determine the age of the “brother”

and the “sister”. In other words, it is unknown whether the “brother” or the “sister” is younger or older than their brother (i.e. the first and third husbands respectively). Generally speaking, Chinese people have to clarify the relationship between brothers and sisters in terms of age when they are addressed in daily life. “哥哥” (elder brother), “弟弟” (younger brother), “姐姐” (elder sister) and “妹妹” (younger sister) will be used on such occasions. Translation F renders them specifically as “弟弟” (younger brother) and “妹妹” (younger sister). It seems that the translator takes it for granted that they are younger than their brother. The fact that they came to visit Traddles and Sophy without their better half makes the translator think that they are single and thus must be younger than their brothers. But the reason does not seem to be so convincing: an unmarried brother or sister is not necessarily younger than their married brother. Actually, there are two terms that are roughly equivalent to “brother” and “sister”. They are “兄弟” (*xiong di*) and “姐妹” (*jie mei*). The former can be used for either an elder brother or a younger brother or both, or it can be used metaphorically to refer to a close friend. However, “姐妹” is generally used in a metaphorical sense to denote one’s close friends. Translations E and G use “兄弟” (*xiong di*) to translate “brother”, which seems to be better. But both translators misunderstand “one of the husband’s brothers” as several brothers of the husband; they mistranslate it as “几个兄弟” (several brothers; Translation E, 64: 1013; Translation G, 64: 736). All three translations render “sister” as “妹妹” (*mei mei*, younger sister), which is a compromise because no full equivalent can be found in Chinese.

The rendering of “cousin” is really a challenge for English-Chinese translators because, as we have seen, it corresponds to so many Chinese terms of kinship, such as “堂哥”, “堂弟”, “堂姐”, “堂妹”, “表哥”, “表姐”, “表弟”, “表妹”, and so on. The term “cousin” does not tell us clearly the specific relationship between relatives in terms of age, gender and kinship. Therefore, Zhao Yuanren, a famous linguist, jokingly renders the routine greeting “表妹, 你早”, which is often seen in *The*

Dream of the Red Chamber, as follows: “Good morning, my female-cousin-on-mother’s-or-paternal-aunt’s-side-younger-than-myself” (Zhao 1981, see Luo 1984: 733). Translations E and G render “cousin” as “表弟”, which refers to a male cousin on the mother’s or paternal aunt’s side and younger than the speaker. Translation F translates it as “堂弟”, which refers to a male cousin on the paternal uncle’s side and younger than the speaker. All three translations take it for granted that the “cousin” in question is younger than the man denoted by the second husband in the novel, but Translations E and G hold that he was a son of one of the sisters of the man’s parents while Translation F believes that he was born to one of the brothers of the man’s father. In fact we cannot know exactly what his age and kinship are with regard to the man. Therefore, no exact equivalent can be found for the “cousin” in Chinese. The word “engaged” in the ST may lead us to conclude that he was younger than his cousin. So both “表弟” and “堂弟” are expedient candidates for rendering the “cousin”.

5.2.1.5.3. *Semantically dynamic language*. The linguistic charm of a literary classic perhaps lies in its semantically dynamic parts. If everything is determined in meaning, then a piece of literary work will lose its power to attract readers to start a second or third journey to experience it. New interpretations or re-interpretations are mainly related to the twist and turn of sentences as well as the signs and hints of almost imperceptible fineness in a work. In some sense the need for canonical retranslation is due to this potential to generate new ideas, feelings, values and aesthetics in a new reading of a masterpiece. This kind of language also gives translators and retranslators much room for semantic interpretation and generation of translations. Let us see a few examples from Chapter 1 of the ST.

(37) “Mrs. David Copperfield, I think,” said Miss Betsey; the emphasis referring, perhaps, to my mother’s mourning weeds, and her condition. (1: 4)

E: “大卫·科波菲尔太太吧，我猜。”贝西小姐说道；那加重的语音大概是指我母亲的丧服以及她的生理状态。(1: 7)

F: “我看你就是大卫·考坡菲太太吧？”贝萃小姐说；她把“看”字加重，大概是因为她看到我母亲身上穿着孝，而且还有特殊情况。(1: 7)

G: “我想，你就是大卫·考波菲尔太太吧。”贝齐小姐说道。她把“想”字加重了语气，大概是看见我母亲穿着丧服，且又大腹便便吧。(1: 3)

(38) “Some local irritation, ma'am?” (1: 9)

E: “一种局部发炎吗，小姐？”(1: 14)

F: “耳朵有什么不合适的地方吗，太太？”(1: 14)

G: “耳朵有哪里不舒服吗？”(1: 8)

(39) No. I lay in my basket, and my mother lay in her bed; but Betsey Trotwood Copperfield was for ever in the land of dreams and shadows, the tremendous region whence I had so lately travelled; and the light upon the window of our room shone out upon the earthly bourne of all such travellers, and the mound above the ashes and the dust that once was he, without whom I had never been.
(1: 11)

E: 不曾。我躺在我的篮子里，我母亲躺在她的床上；但是贝西·特洛乌德·科波菲尔永远留在梦和影子的国土，留在我最近旅行过的那广大地域；我们卧室窗子上的光照在所有那样旅行者的人世归宿地上，也照耀在一度是没有他就不会有我的那个人的残灰和尘土上面的小丘上。(1: 16)

F: 一点不错，永远没有再回来过。现在只有我，躺在篮形小床里，还有我母亲，躺在大床上。但是贝萃·特洛乌·考坡菲所在的地方，却永远是那个影儿憧憧、魂儿渺渺的国度，永远是我新近刚刚游之而过，历之而来的那个浑浑噩噩、窃窃冥冥的洪荒。同时，我们家窗上的亮光，也往外照到一切和我一样那些旅行者的尘世归宿之地上面，也照到把无他即无我那个人的残骸遗体掩覆的丘墓上面。(1: 17)

G: 一点不错，从未回来过。现在只有我，躺在我的摇篮里，还有我的母亲，
躺在她的床上。但是贝齐·特洛特乌德·考坡菲尔却永远留在梦和影子的国
土，留在我最近旅行过的那广大地域；我家窗户上的亮光，照在所有和我
一样的旅行者在尘世上的归宿地上，也照在掩覆着无他即无我的那个人的
残骸的丘墓上。 (1: 10)

“Her condition” in example (37) is rendered as “她的生理状态” (her physiological condition), “还有特殊情况” (special condition) and “大腹便便” (pot-bellied) in Translations E, F and G respectively. “Her physiological condition” is a general expression that may imply that Mrs. David Copperfield’s condition was caused by her big belly, due to her pregnancy and her sad feelings over the death of her husband. “Special condition” is somewhat vague in reference but TL readers can work out the implied meaning (her pregnancy) from the context. “Pot-bellied” clearly indicates that she was pregnant and thus had a big belly. So what does Charles Dickens mean by “her condition? We cannot arrive at a definite answer. The author may use it to refer to her big belly, her sad feelings, or both.

The target texts translate “some local irritation” (example 38) as “一种局部发炎” (a type of local inflammation), “耳朵有什么不合适的地方” (any improper place in the ear) and “耳朵有哪里不舒服” (any uncomfortable place in the ear). In light of the context, “irritation” here refers to “inflammation or other discomfort in a body part caused by reaction to an irritant substance”.³⁷ It may imply that Miss Betsey Trotwood’s ear had an inflammation or some other kind of discomfort. Therefore, all the translations are plausible.

Example (39) is the last paragraph of Chapter 1, mainly describing the imaginary Betsey Trotwood Copperfield, Miss Trotwood’s dream, which became David

³⁷ See the second sense of “irritation” in Oxford Dictionaries (<http://oxforddictionaries.com/definition/english/irritation?q=irritation>).

Copperfield, the hero of the novel whose life seems preordained like his father – he would return to dust sooner or later. The subtlety of the clauses in the example makes Zhang Guroo, the author of Translation F, associate it with a sentence from William Shakespeare's *Hamlet*: "The undiscover'd country from whose bourn / No traveller returns" (Act 3 Scene 1; see footnote 1). He translates "bourne" as "归宿之地" (place of destination or home) according to some exegetes' glossing of Shakespeare's "bourn". It seems, according to the example, that Charles Dickens believes in the transmigration of souls, together with this life and the nether world in Buddhism. There are countless travelers in both worlds, including Copperfield and his father. They travel from the nether world to this life or vice versa. "The tremendous region whence I had so lately travelled" might refer to the nether world into which Copperfield's father entered before Copperfield's birth. "The earthly bourne of all such travelers" might denote this life, namely the earthly world in which we humans are living. But all the translations in question seem to imply that it is the destination of earthly life - death. And their rendering of "the tremendous region" in the translations is as abstruse and intangible as to make it difficult to understand. Based on the above discussion, example (39) might be rendered as follows: "不曾（来到这个尘世）。现在只有我躺在摇篮里，母亲躺在床上。而贝翠·特洛乌·科波菲尔永远留在梦想和缥缈的国度，留在我最近旅行过的那片穷溟之地。此时，从我们家窗上透出的亮光，照到所有像我一样的旅行者所来到在这片尘世的目的地，也照到掩埋着无他即无我的那个人残骸的坟丘之上。". (My back translation: "Not ever (came to this world). Now only I lay in the cradle; Mother lay in the bed. But Betsey Trotwood Copperfield was forever left in the country of dreams and dimness and in the remote land where I had traveled recently. At this moment, the light coming out of our family window shone on this worldly destination to which all travelers like me got, and also on the grave that buried the bones of that person without whom there would have been no me.)

5.2.1.6. Class-related language

Case study 1 shows that Wang Keyi, in the 1950s, uses more class-related words in his translation than do the other three translations. Is there something similar in *David Copperfield*?

Chapter 7 in *David Copperfield* reveals that Mr. Creakle, the schoolmaster of Salem House and a rich man, treated the boys very cruelly. Most of them came from poor families, including Mr. Mell, Mr. Creakle's assistant. Steerforth was an exception. He was the son of a rich widow and therefore enjoyed some privileges at the school. Let us see a short paragraph, David Copperfield's comment on Mr. Creakle.

(40) Miserable little propitiators of a remorseless Idol, how abject we were to him!

What a launch in life I think it now, on looking back, to be so mean and servile to a man of such parts and pretensions! (7: 78)

E: 一尊残忍的偶像下的可怜的小赎罪者门，我们在他眼中是多么卑贱！在具有那样才德的一个人的眼中，是那么卑微，那么下贱，现在回顾一下，我觉得这是怎样一种人生的开端哪！ (7: 106)

F: 他就是一个全无心肝的煞神，我们就是一些小小的可怜虫，尽力想法子讨他的好，叫他别作威作福。我们在他面前，连头都不敢抬！我现在回忆起来，我就觉得，真想不到，我刚踏上了人生的道路，竟会是那种光景，对于那样一个毫无才能、完全骗人的家伙，那样低声下气，卑躬屈节！ (7: 101)

G: 我们这一群小小的可怜虫，面对这样一个没心没肝的凶神恶煞，是如何惶惶不可终日啊！现在我回想起来，真难以想象，在我刚刚踏上人生旅途的时候，竟然对一个少才缺德的衣冠禽兽如此低声下气，卑躬屈节！ (7: 75)

Dickens uses quite a few value-laden nouns and adjectives in the paragraph, such as “miserable”, “propitiator”, “remorseless”, “idol”, “abject”, “mean”, “servile” and

“pretension”. Translations E, F and G also use words with derogatory meanings, as illustrated in the underlined parts in the above example, to express the hero’s denunciation of Mr. Creakle, a symbol of the capitalist system. All the translations have employed many words of this kind. The following boxes are a rough summary of class-related words in Chapter 7 of the translations.

E:

虐待(p.105), 坏蛋(p.106), 残忍(p.106), 下贱(p.106), 可怕的嘴脸(p.106), 颤抖(p.106), 讨饶(p.106), 牺牲(p.107), 乞求(p.107), 悲惨(p.107), 受苦(p.108), 轻视(p.108), 押解(p.108), 罪犯(p.108), 卑劣(p.108), 自私自利(p.110), 残酷(p.111), 打击(p.111), 毁谤(p.111), 侮辱(p.113), 冷冷(p.113), 羞辱(p.114), 老老实实(p.114), 公然(p.114), 无耻(p.114), 狠狠地(p.115), 不屑(p.115), 丑陋(p.115), 轻蔑(p.118), 鞠躬(p.120), 傲慢(p.123), 挣扎(p.124), 奋斗(p.124)

F:

怒火(p.101), 义愤(p.101), 作威作福(p.101), 低声下气(p.101), 卑躬屈节(p.101), 罪犯(p.101), 求情告饶(p.101), 暴虐残酷(p.106), 折磨(p.106), 苦难(p.106), 卑鄙(p.110), 龌龊(p.110), 罪名(p.110), 恶狠狠(p.111), 可耻(p.111), 凄惨(p.1112), 祸首(p.112), 见义勇为(p.113), 盛气凌人(p.116), 狠毒(p.118)

G:

恶狠狠(p.74), 淫威(p.74), 怒火中烧(p.75), 义愤填膺(p.75), 凶神恶煞(p.75), 惶惶不可终日(p.75), 衣冠禽兽(p.75), 低声下气(p.75), 卑躬屈节(p.75), 求情告饶(p.75), 嗤之以鼻(p.76), 折磨(p.76), 奴颜媚骨(p.76), 凶恶(p.78), 教唆(p.80), 侮辱(p.80), 卑鄙(p.80), 龌龊(p.80), 厚颜无耻(p.80), 慷慨陈词(p.82), 可耻(p.83), 欺负(p.84)

The affective meaning of the expressions above is strong, relating to the speaker’s or writer’s anger, as in “怒火中烧” (burn with anger) and “义愤填膺” (filled with

indignation) in Translation G, contempt as in “低声下气” (lower one’s voice and stifle one’s angle) and “求情告饶” (plead for leniency) in Translation F, hatred as “坏蛋” (bad egg) and “残忍” (cruel) in Translation E and sympathy as in “牺牲” (die a martyr’s death) and “受苦” (suffering) in Translation E. It should be pointed out that these words contain a distinctively ideological coloring if we interpret them against the class-struggle background of the 1950s and 1960s in China. Their ideological charge might be reduced in the eyes of readers who were born after the reform and opening-up because the class struggle has been gradually de-colored and replaced by ideologies of economic construction.

5.2.2. The paratexts

The paratexts to be discussed in this case study include notes, illustrations, pre-textual and post-textual paratexts, prices and formats, almost in the same way as in case study 1.

5.2.2.1. Notes

Here we will only discuss Translations E and F, as Translation G does not have any notes. Translation E has 246 footnotes: 159 in volume 1 and 87 in volume 2. Translation F has 624 footnotes: 415 in volume 1 and 209 in volume 2. Most of these footnotes are related to various difficulties, be they intratextual, intertextual or intercultural. Some of them are used to present the translator’s comments on something in the ST, to introduce translating methods, to explain special linguistic phenomena, or to present the translator’s doubts on something in the ST.

5.2.2.1.1. Footnotes on intratextual difficulties. A few notes are devoted to the relation or difficulty between things in the ST. They are seen mainly in Translation F. For example,

- (41) And you couldn't so properly have said he wore a hat, as that he was covered in a-top, like an old building, with something pitchy. (3: 25)

Footnote: 比较本书第 57 章: “他给自己装备……一顶矮顶儿草帽, 外面涂着沥青……”这当然是为的防水。(cf. Chapter 57 of the book: “He had provided himself... a straw hat with a very low crown, pitched... outside”. This is certainly for water-proofing.) (Translation F, 3: 36)

- (42) All this I saw in the first glance after I crossed the threshold - child-like, according to my theory - and then Peggotty opened a little door and showed me my bedroom. (3: 26)

Footnote: 这种理论与本书第 2 章第 2 段里所说有关。(This theory is related to what was said in paragraph 2 of Chapter 2 of the book.) (Translation F, 3: 38)

- (43) He was to leave that night, after supper, in a post-chaise, for Gravesend; where the ship, in which he was to make the voyage, lay; and was to be gone - unless he came home on leave, or for his health - I don't know how many years. (16: 212)

Footnote: 格雷夫孙, 已见本书第 3 章和第 7 章。(Gravesend has appeared in Chapter 3 and Chapter 7 of the book.) (Translation F, 16: 266)

- (44) It was a wonderfully fine thing to have that lofty castle to myself, and to feel, when I shut my outer door, like Robinson Crusoe, when he had got into his fortification, and pulled his ladder up after him. (24: 309-310)

Footnote: 参考本书 66 页注。(Refer to the footnote on page 66 of this book.) (Translation E, 24: 414)

- (45) “Nothing,” returned Mrs. Gummidge. “You've come from The Willing Mind, Dan'l?” (3: 34)

Footnote: 就是丹, 见四十二页注。(It is Dan. See the note on page 42.) (Translation E, 3: 47)

Zhang Guruo uses a note to establish a relation between example (41) and a sentence

in Chapter 57: “He had provided himself, among other things, with a complete suit of oilskin, and a straw hat with a very low crown, pitched or caulked on the outside” (57: 699). The note explains the implication of the annotated sentence, namely “Peggotty used the hat for water-proofing”. This note shows that an intratextual reference is not necessarily an anaphoric one, referring back to an earlier text, but may be cataphoric, referring to a later text.

The second paragraph in Chapter 2 in the footnote of example (42) is actually a combination of paragraphs 2 and 3 of the chapter. “My theory” referred to in the footnote is the idea expressed in paragraph 3, namely the second part of paragraph 2 of the chapter in Translation F. The paragraph tells us that the hero, David Copperfield, held that children had a strong power of observation. Therefore, he caught sight of everything in the small room of Peggotty’s boat as soon as he entered it.

In example (43) the expression “Gravesend has appeared in Chapter 3” in the footnote does not mean that it appears in the text proper but in footnote 3 of page 36 concerning the boat-house. In fact it appears in Chapter 7 for the first time, with the note “格雷夫孙在伦敦东南 20 英里泰晤士河上，为河滨港口” (Gravesend is located on the Thames 20 miles southeast of London) (7: 115). Here the footnote seems unnecessary, but the translator is reader-friendly in reminding the target reader of the specific location of the proper noun by looking back at the footnote in Chapter 7. Equally unnecessary is the note concerning “Robinson Crusoe” on page 414 of Translation E (see example 44). “Robinson Crusoe” appears first in Chapter 4 with a gloss in footnote 8 on page 66 in Translation E, which goes like this: “The hero of the novel by the eighteenth-century English novelist Defoe and also the title of the book.” The transliteration of the name is not consistent in use of Chinese characters in that it is “鲁滨孙·克卢苏” on page 66 and “鲁滨孙·克鲁苏” on page 414.

In English culture the different names, including the nick-name, the informal name and the full or formal name, may be used to address a person. For example,

Dickens uses Dan (3: 30) and Dan'l (3: 34) to refer to Daniel. But Chinese readers do not know these different forms of address for the same character. So Dong provides a note to tell target readers that “Dan” and “Dan'l” are the same person.

5.2.2.1.2. *Footnotes on intertextual difficulties.* Intertextual relations, namely the relations between texts, exist in writing and translating. They can be classified into two types: the relation between the text in question and other texts by the same author, and that between the text in question and texts by other authors. The second kind of relation can be further divided into two kinds. The texts by other authors may be those by writers in the country of the author in question, or those by writers in other countries, including the country where the TL is spoken. These relations are established by the ST author. Occasionally, the translator may create new intertextual relations in the TT that are not found in the ST. Most probably, this kind of new intertextual relation is the one between the ST and a text in the target culture. In the case of *David Copperfield*, there are two types of intertextual relations: the relation between the novel and other novels by Charles Dickens, and that between the novel and works by other authors. Dickens often mentions the titles of works by other authors in the novel, or a character or a story or an idea or something in his own works or works by other authors directly or indirectly. Sometimes the author of a text is not clear. As a result, difficult intertextual relations are produced and they need to be explained for target readers. Many footnotes in Translations E and F are used to deal with this kind of interrelationship. Let us first look at a few notes concerning the relation between *David Copperfield* and other works by Dickens.

(46) Events of later date have floated from me to the shore where all forgotten things will reappear, but this stands like a high rock in the ocean. (9: 114)

Footnote: 狄更斯以大海喻死后世界，参阅《董贝父子》第1章：“离开我而漂到……彼岸”，应为死亡之海的彼岸。“一切被人遗忘的事物都

将重现”，应为末日大审判之日。(As for Dickens’ metaphorical use of the ocean to denote the after-death world, refer to Chapter 1 of *Dombey and Son*: “left me and drifted out... the world”. It must be the other side of the ocean of death. “All forgotten things will reappear” must refer to the Doomsday trial.) (Translation F, 9: 146)

- (47) But I thought she was rather so, when she tossed up his two half-crowns like a goblin pieman, caught them, dropped them in her pocket, and gave it a loud slap. (22: 291)

Footnote: 下层人民拿到硬币之后，往往把钱往空里一扔，一试真假。狄更斯在他的《马丁·瞿述维特》第 13 章里说：“提格先生拿到这枚硬币，把它扔在空里，以确定其真假，如卖糕点者之所为。”可为这儿所说作注脚。又请参阅《荒凉山庄》第 26 章。(After laborers took a coin, they tended to toss it up into the air to ensure whether it was real or fake money. It was said in Chapter 13 of *Martin Chuzzlewit* by Dickens that “Mr. Tigg caught it, looked at it to assure himself of its goodness, spun it in the air after the manner of a pieman, and but-toned it up.” This can be used as a footnote for what was said here. Please refer again to Chapter 26 of *Bleak House*.) (Translation F, 22: 368)

Zhang uses the note in example (46) to explore the implication of the “ocean” by associating it with another work by the author. In the first chapter of *Dombey and Son*, Dickens uses “the dark and unknown sea” to symbolize the after-death world. And “all forgotten things will reappear”, which is semantically quite implicit, is understood as Doomsday by the translator. This kind of co-reference between the texts by the same author ensures, to varying degrees, the rationality of something abstruse or obscure or intangible in the ST. Authors tend to use one and the same image to express the same or similar idea.

The note in example (47) explains why Miss Mowcher tossed the coin up in the

air. In *Martin Chuzzlewit* and *Bleak House*, Dickens describes the same scene. For example, Mr. Tigg in *Martin Chuzzlewit* caught a coin and tossed it into the air in order to ensure whether it was real or fake money. So the action by Miss Mowcher reveals her intention to be the same as that of Mr. Tigg. Implications of this kind hidden between the lines may be deciphered through intertextual reference, namely the associations between the texts by the same author. There are numerous notes in Translation F concerning intratextual references but we hardly see any in Translation E. This is one reason why there are many more notes in Translation F than in Translation E.

The following examples concern the interrelationships between the novel and works by other authors.

(48) He walked as softly as the Ghost in Hamlet, and more slowly. (1: 8)

Footnote: 在莎士比亚的悲剧《哈姆雷特》中，被谋害的丹麦国王，曾数次显魂(第1幕第1场，第4场，第5场；第3幕第4场)。(In *Hamlet*, a tragedy by Shakespeare, the murdered Danish king made his presence felt as a ghost several times [Scenes 1, 4 and 5 in Act 1; Scene 4 in Act 3].) (Translation F, 1: 13)

(49) “Go on, my dear Sir! You are not unknown here, you are not unappreciated. Though ‘remote’, we are neither ‘unfriended’, ‘melancholy’, nor (I may add) ‘slow’. Go on, my dear Sir, in your Eagle course! The inhabitants of Port Middlebay may at least aspire to watch it, with delight, with entertainment, with instruction!” (63: 758-759)

Footnote: 英国18世纪文人哥尔斯密的《远游》第一行：“远在异域，举目无亲，心怀郁郁，步履迟迟。”(The first line of *The Traveller* by the eighteenth-century English man of letters Goldsmith: “Remote, unfriended, melancholy, slow.” (Translation F, 63: 947)

(50) I sat looking at Peggotty for some time, in a reverie on this supposititious

case: whether, if she were employed to lose me like the boy in the fairy tale,
I should be able to track my way home again by the buttons she would shed.
(2: 23-24)

Footnote: 德国格林兄弟童话里的《汉斯尔和格蕾蒂尔》里说，汉斯尔的父亲是个樵夫，有一年凶年乏食，不得已把男孩汉斯尔和女孩格蕾蒂尔，骗到树林，自己走开，想把他们扔在那儿。但汉斯尔头天偷听父母计议，有所准备，出来时，装了一口袋白石子，在路上走不远就扔一个，这样他们顺着撒有石子的路，重回家里。(According to *Hansel and Gretel*, a fairy tale by the German brothers Grimm, Hansel's father was a woodcutter. In some year, food was in great scarcity and Hansel's father had to cheat Hansel and Gretel into getting to the woods, leaving both of them there and managing to go away himself. But Hansel overheard his parents' discussion and arrangement and thus got prepared. When he went out with his father, he took a bag of white stones with him. He dropped a stone from time to time along the way. Finally, they got back home along the road that was marked by the stones.) (Translation F, 2: 34)

(51) From that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, the Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe, came out, a glorious host, to keep me company.
(4: 48)

Footnote to the underlined phrase: 十八世纪英国小说家斯摩雷特所著小说中主角，亦即书名。(The hero of the novel by the eighteenth-century English novelist Smollett and the title of the book.) (Translation E, 4: 66)

(52) "Well then," cried Miss Mowcher, "I'll consent to live. Now, ducky, ducky, ducky, come to Mrs. Bond and be killed." (22: 288)

Footnote: 引自英国一个儿歌，歌词第一段是：滂得太太，你有什么给我们吃？肉橱里有牛肉，池塘里有鸭子。小鸭，小鸭，小鸭，快快来挨刀！(Quoted from an English children's song. The first part of the song

is: Mrs. Bond, what can you give us to eat? There are beef in the cupboard and ducks in the pond. Ducky, ducky and ducky, come and be killed!)
(Translation F, 22: 363)

The association of a text with other texts may be explicit or implicit. For example, the author may directly quote something in works by other authors, such as the title of a book, the name of a character, or a sentence within quotation marks. In other cases, the author may conceal the link with other works by modifying the image, story or language in other words. Both types of associations can be seen in *David Copperfield*. Example (48) has established a direct link between the ST and *Hamlet* by William Shakespeare by mentioning the title of the play, explaining the Ghost as referring to that of the murdered Danish king in the drama.

The underlined words in example (49) are derived from the first line of *The Traveller* by Oliver Goldsmith, which goes like this: “Remote, unfriended, melancholy, slow”. Exactly like Mr. Collins in *Pride and Prejudice*, Mr. Micawber tended to write in the style just to show off, using elegant and archaic expressions. Here, Mr. Micawber divides the verse line into four words, ingeniously inserts them into his letter to David Copperfield and marks them with single quotation marks in order to indicate they are quotations from some work by some author.

The reference to “the fairy tale” in example (50) is not clear, so that Zhang offers a note to explain Dickens’ imitation of the story in *Hansel and Gretel*, a fairy tale by the German Grimm brothers. Dickens’s trick here is to make his hero think of the same method to come back home because homesickness is inherent in a little child who leaves home for the first time.

Eight people’s names appear in example (51), some of which are not as familiar to Chinese readers as to English readers. They are heroes in novels by English, Spanish and French writers. Dong offers eight notes to explain them. For example, “Roderick Random” is explained as “the hero of the novel by the eighteenth-century

English novelist Smollett and also the title of the book”. The other notes are made in the same way. Miss Mowcher is a lively and lovely woman in the novel. She is garrulous and somewhat volatile. Her utterances in example (52) may puzzle target readers because they are not semantically in agreement with the context. In fact, the words come from a nursery rhyme whose author is anonymous. Zhang uses the note to clarify the source.

5.2.2.1.3. *Footnotes on intercultural difficulties.* In the ST, anything specific to English-language culture may cause trouble for target readers. For example, place names in the ST that may be regarded as geographical knowledge are generally unfamiliar to target readers. Therefore, almost all the place names are annotated by Dong and Zhang. Other cultural perplexities in the ST are also dealt with, especially in Translation F. Let us look at a few difficulties of this kind in Chapter 1.

(53) In consideration of the day and hour of my birth... as they believed, to all unlucky infants of either gender, born towards the small hours on a Friday night. (1: 1)

Footnote: 英国民间习俗，认为小孩出生的日子，关系到他一生的贵贱穷达，例如常见的一首儿歌说：星期一生的孩子面孔漂亮，星期二生的孩子福禄绵长，星期三生的孩子多忧多愁，星期四生的孩子离家远游，星期五生的孩子仁爱好施，星期六生的孩子谋生不易，安息日那天生下来的孩子，却又欢畅，又聪明，又了不起。但考恩洼勒郡（Cornwall）的一首歌谣则说：“星期五生的孩子不能把财守。”孩子的生辰亦然。通常认为，大清早出世的孩子最有长命的希望。有的地方，则认为在另一些一定时间内坠地的小孩，必定特别聪明，能看见鬼神的出没。（An English folk custom that believes that the day of one's birth is related to one's fate. For example, a commonly heard children's song says: “Children born on Monday are good-looking, children born on

Tuesday have good fortune, Children born on Wednesday are sad and sorrowful, children born on Thursday are far away from home, children born on Friday are kind and ready to help others, children born on Saturday find it hard to make a living, children born on Sunday are happy, clever and great.” But a song in Cornwall says: “Children born on Friday cannot keep their fortune.” The hour of one’s birth is also thought to be significant. It is commonly held that children born in the early morning have a long life. In some other places it is thought that children born at other hours of the day must be clever and can see ghosts and spirits.) (Translation F, 1: 2)

- (54) I was born with a caul, which was advertised for sale, in the newspapers, at the low price of fifteen guineas. (1: 1)

Footnote: 英国旧币，1 几尼为 21 先令（一镑是 20 先令），几尼本为金币，始造于 17 世纪，1813 年后停铸，而以金镑代替，但仍用作计算单位。（A kind of old English currency. One guinea is equivalent to 21 shillings (a pound is equivalent to 21 shillings). A guinea was a kind of golden coin and started to be used in the 17th century. It was no longer produced after 1813 and was replaced by the pound. However, it was still used as a unit of account.) (Translation F, 1: 2)

- (55) “Mr. Copperfield,” returned my mother, “is dead, and if you dare to speak unkindly of him to me.” (1: 5)

Footnote: 对于死者，只能说好话，这是西欧普遍的观念，例如拉丁谚语云：“对于死者，除了好话不能说别的。” (Only good words can be said of the dead, which is a popular belief in western Europe. As the Latin proverb goes, “Nothing but kind words can be said for the dead” [De mortuis nil nisi bonum].) (Translation F, 1: 9)

- (56) “Bless the Baby!” exclaimed Miss Betsey, unconsciously quoting the second sentiment of the pincushion in the drawer upstairs, but applying it to my mother instead of me, “I don’t mean that. I mean your

servant-girl.” (1: 6)

Footnote: 英国习俗，在给婴儿用的东西上，如针插儿、围嘴儿等，绣吉祥语或亲爱语，如“我的宝贝儿”、“上帝保佑你”等。原文“Bless the Baby”是吉祥语，也是惊叹语。英国人的针插儿大，所以能在上面绣字。(An English custom. Lucky words or expressions of endearment, such as “My Baby”, “God Bless You”, and so on, are embroidered on things used by babies, such as pincushions and bibs. English people use large pincushions so that words can be embroidered on them.) (Translation F, 1: 10)

(57) “I tell you I have a presentiment that it must be a girl,” returned Miss Betsey. “Don’t contradict. From the moment of this girl’s birth, child, I intend to be her friend. I intend to be her godmother, and I beg you’ll call her Betsey Trotwood Copperfield.” (1: 6)

Footnote: 英国小孩的名字，除了跟着父母、祖父母等叫而外，还往往跟着教父母叫。(English children tend to be named after their godfather and godmother besides their parents and grandparents.) (Translation F, 1: 11)

(58) Ham Peggotty, who went to the national school, and was a very dragon at his catechism, and who may therefore be regarded as a credible witness.... (1: 9)

Footnote (for “national school”): 国家学校，在不列颠，为教区或教会小学，由一八一一年成立的“促进贫民国教教义教育国家会”教育贫苦儿童，特别教他们国家教会的基督教教义。(The national school is a primary school run by a parish or a church in Britain. Poor children were educated by the “National Council for Promoting the Church Education of Poor People” established in 1811, with special respect to teaching them the Christian doctrine of the English Church.) (Translation F, 1: 15)

Footnote (for “dragon”): 西欧古代传说中龙守护宝物，专心致志，昼夜不眠，如希腊神话中的亥斯拍利地斯园(The Garden of Hesperides)的龙是。此处言汉于《教义问答》之诵习，亦专心致志，如龙之守护宝物。(In old legends of Western Europe the dragon guards treasures devotedly day and night. A case in point is the dragon in the Garden of Hesperides in Greek mythology. Here, the words are used to mean that Ham concentrated on reciting catechism single-mindedly as the dragon guards treasures.) (Translation F, 1: 15)

To help target readers understand a custom involved in example (53), Zhang uses a note to introduce the belief some English people have concerning the relation between the time of one’s birth and their destiny. He first offers an English nursery rhyme concerning the celestial implications of the day of one’s birth, then a conflicting idea and finally beliefs on the connotations of the hour of one’s birth in some places in England. This kind of belief is widespread in many cultures, including Chinese culture. One weakness with the example is that the annotation number is on one page and the footnote itself is on another. The same problem also appears in Translation E.

The system of weights and measures varies from culture to culture. Chinese readers are generally unfamiliar with English weights and measures, especially old ones: they will not have a clear and specific concept when reading such currency units such as crowns and guineas. Both Translations E and F provide a note for these old currencies in relation to a shilling, a currency relatively familiar to Chinese readers. But Translation F is more detailed in paraphrase than Translation E. For example, Translation E says that a guinea was a kind of gold coin in eighteenth-century England, equivalent to 21 shillings. In addition to this information Translation F gives its brief history. More and longer notes can explain why there are more pages in Translation F than in Translation E.

Target readers may not discern the cultural connotation behind the words of Mrs.

Copperfield in example (55). As we have mentioned, in the West it is a commonly-held belief that only kind words can be said about the dead. Clearly, what Miss Betsey Trotwood said was offensive and against generally acknowledged morals in Western countries. The note helps readers understand the cultural background. This kind of annotation seems plausible in reconstructing the original cultural context.

Chinese readers may be confused about the meaning of the underlined part in example (56). It concerns a habit or custom relating to the birth of a baby. In England, lucky expressions such as “My Baby”, “God Bless You” and “Bless the Baby” are usually embroidered on pincushions or bibs before the birth of the baby. Here, Miss Betsey uses “Bless the Baby” to express her surprise at the maiden instead of her blessings to the baby. By happy chance what she said was just one of such lucky expressions for the newly-born baby, which shows the author’s humor.

In Chinese culture, children are generally named after their parents. So Chinese readers cannot understand why Miss Betsey asked Mrs. Copperfield to call the baby Betsey Trotwood Copperfield. In fact, children can be named after their godfather or godmother, besides their parents. This is a popular Western custom and thus a note is needed here to clarify it. As for example (58), there are two footnotes respectively for “national school” and “a very dragon at his catechism”. At first sight target readers may regard “national school” as a kind of school for nobles and thus wonder how Ham Peggotty was able to attend such a school. Obviously, a note is needed to eliminate the perplexity. In fact, it was the primary school established by an English council and run by the parish or church in Britain to educate poor children. As for “a very dragon at his catechism”, it seems more necessary to annotate the culture-specific term “dragon”. It symbolizes the Chinese nation and something related to the emperor or something propitious in the target culture, which makes Zhang use another note to explain it. Here, Dickens compares Ham to a dragon to mean that he focused all his attention on reciting catechism like the dragon guarding the treasures devotedly in the Garden of Hesperides in Greek mythology. However,

Translation E does not offer any note on this.

5.2.2.1.4. *Footnotes with translators' comments.* From time to time the translators make comments on something in the ST in their notes, especially in Translation F. For example,

(59) We went to bed on our arrival (I observed a pair of dirty shoes and gaiters in connexion with my old friend the Dolphin as we passed that door), and breakfasted late in the morning. (21: 262)

Footnote: 英美习惯，客人住在旅馆里，夜间就寝前，把靴、鞋等换下，放在房间门外，旅馆仆役，擦净上油，第二天早晨再穿。狄更斯对于放在房间的脏靴、鞋，似乎非常感到好玩儿。他给友人一封信里，说到他游美时，住于旅馆，夜间欢迎他的人，在房间外给他唱夜曲，他非常感动。但在感动时，“忽然一种念头起于心中，使我大笑难禁，因此只有以被毯蒙首。我对凯特（他太太）说，‘天哪，门外我那双靴子，看着有多极情尽致地可笑，有多极情尽致地庸俗啊！’我一生之中，从来没有象那一次那样，让靴子引得起那样荒谬可笑的感觉。”同时，他有时把他突然想到的事物，插到与前后上下文都无关系的中间。他在《游美札记》里，写到在蛎黄食堂里吃蛎黄，突然插了一句说：“也并非为的你，希腊文教授啊！”是他突然想起那位教授来而写入该文中，和这儿正是一类情况。(A custom in Britain and America. The guest will take off his shoes or boots and puts them outside the door before going to bed when he stays for the night in a hotel. The servant of the hotel will clean and polish them for the guest to have on the next morning. It seems that Dickens felt the dirty shoes and boots in the guest-room were very funny. In a letter to his friend, he told a story about his travels in America. When he stayed in a hotel for the night, the receptionist sang some nocturne outside the room and he was quite moved.

At the same time he “suddenly thought of an idea that made me unable to help laughing and I had to cover my head with the carpet. I said to Catherine (his wife): ‘Oh, my God, the boots outside the door were awfully funny and vulgar!’ Nothing made me feel so ridiculous like that all my life.” Meanwhile, he sometimes puts what he suddenly thinks of into his writing that seems to have nothing to do with the context. For example, in his *American Notes*, he suddenly put in a sentence when he was eating oysters in the Oyster Canteen: “It is not for you, my Greek professor!” It is because he suddenly thought of that professor and put it into the text. The same is true with the case here in the ST.) (Translation F, 21: 330)

(60) What evenings, when the candles came, and I was expected to employ myself, but, not daring to read an entertaining book, pored over some hard-headed, harder-hearted treatise on arithmetic; when the tables of weights and measures set themselves to tunes, as “Rule Britannia”, or “Away with Melancholy”.... (8: 105)

Footnote: 《统治吧，不列颠》：英国所谓爱国歌（其实颂扬帝国主义思想）.....(*Rule Britain*: the so-called patriotic song [in fact it propagandizes imperialism]....) (Translation F, 8: 134)

The note relating to example (59) is rather lengthy. It has several functions. First, Zhang uses it to explicitate the cultural implication of the underlined part in the example. In Dickens’ day, it was a custom to help to clean the dirty shoes and gaiters for the guests who stayed for the night at the hotel. Second, Zhang does not think that the part is well in agreement with the context, which makes the translator think of Dickens’ habit of sometimes inserting something irrelevant into his writing. The note is, in some sense, both intercultural and intertextual. The note in example (60) is concerned with the English song “Rule Britannia”, which the translator thinks is seemingly a patriotic song but in fact it popularizes imperialism. So the note is

ideologically charged, indicating the translator's political stance. This type of annotation is rarely seen in Translation E, which is surprising if we think that Dong's version was produced in the 1950s when class-struggle ideology dominated Chinese people. For example, Dong also offers a note for the song as follows: “‘英国统治歌’是十八世纪英国作曲家阿尔尼著名的歌曲” (“Rule Britain” was a famous song composed by the eighteenth-century English composer Arne, 8: 142).

5.2.2.1.5. *Footnotes on translators' uncertainties.* It is natural for translators to encounter problems that cannot be solved in the process of understanding and translating the ST. Footnotes can clearly indicate the translator's uncertainties in this regard. There are two notes dealing with such problems in Translation F.

(61) Every morning we held exactly this conversation: never any more, and never any less: and yet, invariably, however far I might have been lifted out of myself over-night, and advanced towards maturer years, by Steerforth's companionship, or Mrs. Steerforth's confidence, or Miss Dartle's conversation, in the presence of this most respectable man I became, as our smaller poets sing, “a boy again”. (21: 261)

Footnote: 这儿“诗人”原文是多数，应为当时一般无甚名气的诗人们所常说的。这样诗人的诗，当然不会流传后世，所以此处究指何人，无从考证。(Here, the word “poet” is in plural form in the ST. “A boy again” should have been what commonplace poets of the day used to say. Therefore, the poems by such poets would certainly not be handed down to later generations. There is no way to confirm the identity of the poets mentioned in the ST.) (Translation F, 21: 328)

(62) “The very thing we say!” cried Traddles. “You see, my dear Copperfield,” falling again into the low confidential tone, “after I had delivered my argument in DOE dem. JIPES versus WIGZIELL, which did me great

service with the profession, I went down into Devonshire, and had some serious conversation in private with the Reverend Horace. I dwelt upon the fact that Sophy - who I do assure you, Copperfield, is the dearest girl! -” (59: 719)

Footnote: 原文 Doe dem. Jipes versus Wigziell。Jipes versus Wigziell 为捷普斯控威格泽，一个讼案；Doe 可能是 John Doe，法庭假设人名。这儿的辩护，可能是候补律师要进行的表演之一。未能确定，留此待查。(The ST is Doe dem. Jipes versus Wigziell. Jipes versus Wigziell means that Jipes accused Wigziell. It was a case in court. Doe might refer to John Doe, a person’s name assumed by the court. The defense here might be one of the performances by the candidate lawyer. It cannot be determined and needs to be investigated.) (Translation F, 59: 898)

Zhang understands “smaller poets” in example (61) as referring to ordinary poets in Dickens’ times, but he cannot determine the real referent of the expression. Therefore, he raises this problem in the note. As for “DOE dem. JIPES versus WIGZIELL” in example (62), Zhang suspects that “Jipes” and “Wigziell” are fictitious names in the case and therefore the defense might be a simulation. Anyhow, the translator cannot be sure of it and claims that “it needs to be investigated later”. Dong points out in his note that they are assumed names and were often used in law circles (59: 953). In other words, he does not think that there is any problem in understanding the ST.

5.2.2.1.6. *Footnotes on linguistic difficulties.* In the ST there are many special linguistic phenomena, such as figures of speech, dialects, coinages, foreign-language expressions, and so on, that often create difficulties for target readers. Comparatively speaking, Translation F uses more notes than Translation E in this respect. For example,

(63) One autumn morning I was with my mother in the front garden, when Mr. Murdstone - I knew him by that name now - came by, on horseback. (2: 1)

Footnote: “枚得孙”原文为“Murdstone”，由 murder（杀人）和“stone”（石头）合成。后来这个名字，在贝萃·特洛乌小姐嘴里，变成了“Murdering”了，意思是“杀人的”。现译作“枚得孙”，和“没德（行）”、“损”双关。英文里人名词尾的“stone”，也往往读作“son”，如 Johnstone 即是。（“枚得孙” corresponds to Murdstone” in the ST, which consists of “murder” (kill) and “stone” (stone). Later in the ST it becomes “murdering” in the mouth of Miss Betsey Trotwood, which means “killing”. Now it is rendered as “枚得孙”, which is a pun on “no morality” or “harm”. The ending part “stone” in a person’s name in English is always read as “son”, such as “Johnstone”.) (Translation F, 2: 27)

(64) “You said it was Rudderford,” observed Ham, laughing.

“Well!” retorted Mr. Peggotty. “And ye steer with a rudder, don’t ye? It ain’t fur off. How is he, sir?” (10: 124)

Footnote: 史朵夫，原文 Steerforth，steer“掌舵定船行方向”。姚鲁夫，原文为 Rudderforth，rudder即“舵”。（“史朵夫” is “Steerforth” in the ST. “Steer” means to steer the boat to control its direction. “姚鲁夫” is Rudderforth in the ST. “Rudder” corresponds to “舵” in Chinese.) (Translation F, 10: 157)

(65) The only subject, she informed me, on which he ever showed a violent temper or swore an oath, was this generosity of his; and if it were ever referred to, by any one of them, he struck the table a heavy blow with his right hand (had split it on one such occasion), and swore a dreadful oath that he would be “Gormed” if he didn’t cut and run for good, if it was ever mentioned again. (3: 29)

Footnote: 原文 gormed，意为 god-damned，咒骂语，为萨福克郡等地方言，亦见本书第 21 章等处。（“Gormed” in the ST means “god-damned”.

It is a curse and a dialectal expression in places such as Suffolk. It is also seen in places in ST, such as Chapter 21.) (Translation F, 3: 41)

- (66) They had something of the sort of pleasure in us, I suppose, that they might have had in a pretty toy, or a pocket model of the Coliseum. (3: 32)

Footnote: 这儿的考利西厄姆 (Coliseum), 应非古罗马最大、最著名的圆竞技场 (该场更通行的叫法是 Colosseum), 而为伦敦的娱乐场, 在伦敦摄政公园 (Regent Park) 东南角, 始建于一八二四年, 一八五五年停办, 一八七五年拆除。内部画有“伦敦全景图”, 一八四四年并有轂辘旱地滑行之戏 (roller skating)。亦见本书第 22 章。 (Here, Coliseum should not be the largest and most famous amphitheater in ancient Rome [its more popular name is Colosseum] but a place of entertainment in London, located at the southeastern corner of London's Regent Park. It was built in 1824, operated until 1855 and knocked down in 1875. The “panorama of London” was painted on its interior and there was roller-skating in 1844. It is also seen in Chapter 22 of the novel.) (Translation F, 3: 45)

- (67) Having uttered which, with great distinctness, she begged the favour of being shown to her room, which became to me from that time forth a place of awe and dread, wherein the two black boxes were never seen open or known to be left unlocked, and where (for I peeped in once or twice when she was out) numerous little steel fetters and rivets, with which Miss Murdstone embellished herself when she was dressed, generally hung upon the looking-glass in formidable array. (4: 41)

Footnote: 手铐指手镯而言, 铆钉儿指耳环而言。 (“Fetters” here refer to bracelets and “rivets” to earrings.) (Translation F, 4: 57)

- (68) “Is there anybody here for a yoongster, booked in the name of Murdstone, from Bloonderstone, Sooffolk, but owing to the name of Copperfield, to be left till called for?” said the guard. “Come! IS there

anybody?” (5: 62)

Footnote: 这是车上的守卫用土音说的那两个地名。(They are the names uttered by the guard on the carriage in a regional accent.) (Translation F, 5: 82)

(69) “I’ll tell you what I am,” whispered Mr. Creakle, letting it go at last, with a screw at parting that brought the water into my eyes. “I’m a Tartar.” (Translation F, 6: 72)

Footnote: 过去为中亚北部人的总称，后转为野蛮、凶恶的人之意。(An umbrella term for the inhabitants in the northern part of central Asia in the past. Later it gained the meaning of a savage and vicious person.) (Translation F, 6: 93)

(70) Steerforth then said, “You are all right, Copperfield, are you not?” and I told him, “Neverberrer.” (24: 315)

Footnote: 醉人舌根木强，说不出“好”、“啦”等字来。此处应为“再没有那么好的了”。原文 neverbener = never better。后面醉话，不再加注。(The drunkard’s tongue cannot move flexibly and thus he cannot utter “better” or something like that. Here, it should be “never better”. “Neverbener” in the ST is equivalent to “never better”. No more notes will be given to the drunkard’s words in the text that follows.) (Translation F, 24: 398)

(71) “‘Bob swore!’ - as the Englishman said for ‘Good night’, when he first learnt French, and thought it so like English. ‘Bob swore,’ my ducks!” (22: 292)

Footnote: 甬说啥啦；法语 bon soir (夜安) 的误读。(Don’t say any more; it is the mispronunciation of the French “bonsoir” [Good Night].) (Translation F, 22: 369)

Dickens gives the implications of some people’s names in the novel and sometimes he

ingeniously makes wordplays with them. However, Chinese readers generally cannot understand these implications and wordplays. Therefore, a note is necessary to clarify them. The first part of “Murdstone” in example (63) makes English readers associate with “murder” and this association will be strengthened by “murdering” in the utterances of Miss Betsey in later texts. Zhang uses “没德行” (immoral or unscrupulous), a phonetic pun on “枚得孙”, which is the transliteration of “Murdstone”, to render the name in order to disclose the evil nature of the man. In fact the content of the footnote indicates that it is a combination of three kinds of annotation: notes on intratextual difficulty, translation method and linguistic difficulty.

“Rudderford” might be a play on or a rewriting of “Steerforth” in example (64). Both of them are related to boating and sailing in the eyes of Mr. Peggotty, who makes a wordplay with them by saying “steer with a rudder”. Zhang produces a brilliant rendering of Steerforth and Rudderford as “史朵夫” and “姚鲁夫”. On the one hand, they are like Chinese names; on the other, they imply something related to boating. “史朵” in “史朵夫” makes us think of “使舵”, which means to handle the rudder. The latter is a phonetic pun on the former. Similarly, “姚鲁” in “姚鲁夫” has the same pronunciation as “摇橹”, which means to scull or to boat. Both implications in the ST and the TT need to be explained by a note. However, the names are translated as “斯提福兹” and “鲁特佛” in Translation E and “斯蒂尔福思” and “鲁德福斯” in Translation G. As a result, the implications are lost in them.

Zhang uses an elegant or euphemistic curse “就是那个” (“just that thing”) in colloquial Mandarin Chinese to render “Gormed” in example (65), which is a variation of “God-damned”, used as a dialectal expression in places such as Suffolk.³⁸ The commonly used curse “就是那个” in Chinese has lost the original dialectal flavor. Translation E just points out in its footnote that “Gormed” is a mispronunciation of

³⁸ The origin of the word is indicated as “1790-1800; also British dial.; of uncertain origin” at Dictionary.com (<http://dictionary.reference.com/browse/gormed>). In light of the story that happened mainly in places, such as Suffolk and Yarmouth at the beginning of *David Copperfield*, Zhang’s assumption that “Gormed” was a dialectal expression in these places is convincing.

“God-damned” and transliterates it as “高埋” (*gao mai*, 3: 41), which is unintelligible to Chinese readers and fails to indicate its dialectal identity. Translation G does not provide any note and renders it as “就遭天打五雷轰” (beaten by Heaven and bombarded by five thunders, 3: 29), an ordinary vulgarism for swearing in spoken Chinese.

Zhang tries to determine the identity of the model named “Coliseum” in example (66). He does not think that it is related to the amphitheater in ancient Rome, which is usually called “Colosseum”. Using a long note to explain this, he believes that “Coliseum” should have been a place of amusement in London that was existent in the eighteenth century. In fact the translator mistakes “Colosseum” for “Coliseum”. It is “Colosseum” in the ST. Both Translation E and G understand it as the amphitheater of the Roman Empire, rendering it as “罗马大剧场” (3: 44) and “古罗马竞技场” (3: 32).

Dickens uses the ironical euphemism “fettters and rivets” to imply the bracelets and earrings worn by Miss Murdstone to show his dislike for the female character. A literal rendering may confuse target readers. So Zhang adds a note to explain the real meaning of the literal translation. Translations E and G do not offer any note and render the words literally as “小钢镣” and “两头钉” (4: 57), “小钢铐子” and “铆钉” (4: 41), of which target readers cannot have any immediate understanding.

“Blunderstone” and “Sooffolk” in example (68) were uttered by the guard on the carriage, in his local accent. They are actually “Blunderstone” and “Suffolk”, mentioned in Chapter 1. Therefore, Zhang makes local changes to the earlier translation of the place names. Specifically, he changes “伦” in “布伦得屯” (1: 5) for “Blunderstone” into “露” and “萨福” in “萨福克” (1: 5) for “Suffolk” into “素弗”. However, target readers may wonder why the translator misspells the names. Zhang provides a note to explain this. However, Translations E and G maintain their earlier translations of both names: “萨弗克” and “布兰德斯通” (1: 4, 5: 85), “萨福克” and “布兰德斯通” (1: 2, 5: 61), with no change made to indicate the change of the names

in the ST. As a result, target readers cannot know what has happened here.

“Tartar” in example (69) is used in a metaphorical sense in the ST, meaning “a harsh, fierce, or intractable person”.³⁹ Zhang uses the universally accepted transliterated name “鞑靼” for “Tartar” in the target language-culture. But “鞑靼” is just an umbrella term for nomadic peoples to the north of China in the past (see *Contemporary Chinese Dictionary* 1999: 224), which is not in agreement with the sense used in the ST. A note is thus needed to clarify its meaning. Translations E and G also use the transliterated name but do not offer any note. Moreover, Translation G uses “旦” (6: 69) instead of the standard “鞑”.

“Neverberrer” in example (70), which is misspelt as “neverbener” in Translation F’s footnote, is David Copperfield’s inarticulate language when he is drunk. What he really means to say is “never better”. Zhang’s rendering of “再没那么奥的老” (24: 398) is a coinage used to replace the ordinary expression “再没那么好的了” and thus somewhat like a drunkard’s language. In this way the linguistic style of the original has been successfully reproduced. The word “neverberrer”, however, is misspelled as “neverbener” in the note, which might be the translator’s or the typesetter’s carelessness. Translations E and G pay no attention to the original style and render it into the language uttered by the people who do not get drunk: “再好没有了” (24: 421) and “再没有那么好的了” (24: 303). In the novel Dickens sometimes uses foreign languages such as Latin, French and Greek. Translations E and F use notes to point them out. For example, “Bob swore” in example (71) is a mispronunciation of the French “bonsoir”. Zhang explains it in the note. So does Dong in his translation.

5.2.2.1.7. *Footnotes on the use of translation methods.* Some notes are devoted to the use of specific translation methods, as in example (63) in the above section. This kind of annotation is mainly seen in Translation F. The methods are usually employed to deal with special linguistic phenomena in the ST. Let us see a few more examples.

³⁹ See the second definition of “Tartar” at <http://oxforddictionaries.com/definition/english/Tartar?q=Tartar>.

- (72) He went to India with his capital, and there, according to a wild legend in our family, he was once seen riding on an elephant, in company with a Baboon; but I think it must have been a Baboo - or a Begum. (1: 2)

Footnote: “马猴”，原文 baboon，通常译作“狒狒”；“公侯”原文 baboo，为印度人的尊敬称呼；“母后”原文 begum，用以称呼印度的后或公主。原文这几个字以音近而误传，译文改用“马猴”、“公侯”、“母后”，以求双关。（“马猴” corresponds to “baboon” in the ST. “Baboon” is usually rendered into Chinese as “狒狒”. “公侯” corresponds to “baboo” in the ST. “Baboo” is a term of address to show respect among Indians. “母后” corresponds to “begum” in the ST. “Begum” is used to address an Indian queen or princess. The words in the ST were wrongly spelt due to their similar pronunciations. The TT uses “马猴”，“公侯” and “母后” in order to achieve a pun.) (Translation F, 1: 6)

- (73) “Oh, what an agreeable man he is!” cried Peggotty, holding up her hands. “Then there’s the sea; and the boats and ships; and the fishermen; and the beach; and Am to play with –“
Peggotty meant her nephew Ham, mentioned in my first chapter; but she spoke of him as a morsel of English Grammar. (2: 22)

Footnote: “汉”原文“Ham”。英国文化程度不高之人，或某地方言，不发“h”音，所以“Ham”念成“am”（这里译“俺”）。“am”是英语动词“be”的第一身、单数、现在式，直述语气等。所谓语法一窍，即指此而言。此处以“俺”译“汉”亦为“汉”字去“h”音，不过由原文动词变而为名词了。（“汉” is the translation of “Ham” in the ST. English people who do not have a good education, or people who speak a dialect, do not pronounce /h/ in “Ham”. So, “Ham” is pronounced “am” [here it is rendered as “俺”]. “Am” is the first person, singular form, present tense

and declarative mood of the English verb “be”. The so-called grammatical combination refers to this kind of thing. Here, “俺” is used to render “Ham”. The consonant /h/ in “汉” is removed to form “俺”, which is similar to the relation between “Ham” and “am”. But the original verb changes into the noun in the TT.) (Translation F, 2: 32)

- (74) “Glad to see you, sir,” said Mr. Peggotty. “You’ll find us rough, sir, but you’ll find us ready. (3: 27)

Footnote: 原文把英语双声成语 rough and ready 拆开来用, 译文易以对叠字。(The ST splits the English alliterative idiom “rough and ready” into “rough” and “ready” and uses them in different places. The TT uses reduplication to render them. (Translation F, 3: 39)

- (75) “What’s amiss?” said Mr. Peggotty, with a clap of his hands. “Cheer up, old Mawther!” (Mr. Peggotty meant old girl.) (3: 33-34)

Footnote: 原文 mawther。英国方言“成年女子”。译文“姘”/man/, 也是中国方言, 音蛮, 老女之称。(“Mawther” in the ST is an English dialect, meaning “adult female”. Its target version “姘”, which is pronounced /man/, is also a Chinese dialect meaning “grown female”. (Translation F, 3: 47)

“Baboon”, “Baboo” and “Begum” in example (72) are a pun using homonymy, words with different meanings but similar sounds. Zhang uses “马猴” (*ma hou*, horse monkey), “公侯” (*gong, hou*, duke and marquis) and “母后” (*mu hou*, mother queen) to render them. The Chinese versions are similar to their originals not only in sense but also in sound because they have the same sound /hou/. Translation E focuses on their meanings “狒狒”, “贵人” and “公主” (1: 5), with no consideration of reproducing their sound features. Translation G certainly pays attention to the phonetic association between the words and explains the association between “Baboon” and “Baboo” in the text proper. The fragment of Translation G goes as

follows:

他带着这笔钱去了印度。据我们家里的一种荒诞无稽的传闻，曾有人在那里看见他和一只大公猴共骑一头大象。不过，依我愚见，因为“猴子”之“猴”与“公侯”之“侯”同音，传闻系以讹传讹。和他同骑一头大象的，绝不会是一只公猴，而是一位公侯，或许是一位公主呢。(1: 2)

(He went to India with the sum of money. According to a wild legend in our family, he was once seen there riding on an elephant, in company with a male monkey. But I think the erroneous rumor was produced due to the identical sound of “猴” in “猴子” [hou zi] and “侯” in “公侯” [gong hou]. What was riding on the elephant with him must not have been a male monkey but a duke-marquis or a princess.)

Admittedly, Li, the translator of Translation G, has established a sound link between “公猴”, “公侯” and “公主”, all of which have the same sound “gong” (公). Anyhow, he slightly distorts and over-paraphrases the original meaning, resulting in a much longer rendering.

“Am” in example (73) is another pun on polysemy, an English grammar-based pun. Peggotty’s utterance “Am to play with” may be interpreted in two ways: “I have Ham to play with” or “I am to play with you”. Zhang points out in his note that pronunciation of “Ham” as “Am” with omission of the sound /h/ is the effect of the utterance of a poorly educated person like Peggotty or that of a dialect, resulting in the double meaning of the expression in the ST. Zhang uses the dialectal word “俺” (/an/, I) to render “Am” and “俺” is phonetically what is left in “汉” (/han/) when /h/ is removed from it. This is just like the relation between “Ham” and “Am”. Zhang says that the Chinese rendering of “Am” is a noun instead of the original verb. He makes a mistake in the note with regard to the part of speech of “俺” in that it is a personal

pronoun rather than a noun.⁴⁰ It seems that “俺” is not the translation of “Am” but that of the omitted subject “I” before it. In this way the double meaning of “Am” is lost. Therefore, the translator has to resort to the note to explain it. Dong also offers a note to clarify the link between “Ham” and “Am” (2: 32). He transliterates them as “海穆” (*Hai Mu*) and “阿穆” (*Ah Mu*). The latter can be regarded as a familiar form of address for the former. In Chinese culture “阿”, a colloquial prefix with an intimate or friendly implication, can be put before the surname or given name or one of the characters in a friend’s name to address them. So, unlike Translation F, Translation E chooses to render “Ham” from another target culture-oriented perspective. Like Zhang, Li translates “Am” into “俺” while “Ham” is rendered as “哈姆” (*Ha Mu*, 2: 22). In this way Translation G cannot create the same phonetic association as in the original. Both Translations F and G add some words before “Peggotty meant her nephew Ham” to explain the implicit meaning of “Am to play with”, but Translation E does not. Moreover, the additions are surprisingly similar to each other as follows: “坡勾提最后这句话，听起来好像在说她自己，其实不然” (Translation F, 2: 32, “Peggotty’s last sentence sounds as if it is saying about herself but actually not”) and “佩戈蒂最后这句话，听起来好像是说她自己。其实不然” (Translation G, 2: 22, “Peggotty’s last sentence sounds as if it is to say about herself but actually not”). Both translators want to use addition to tell target readers that “it seems that Peggotty talked about herself by uttering ‘Am to play with’ but in fact she did not”. Here, what matters is the relation between coincidence and plagiarism among the translations. We will discuss the matter in Chapter 6.

In example (74) Dickens splits the English idiom “rough and ready” into “rough” and “ready” and puts them in the different places of Mr. Peggotty’s utterance, which may be seen as a kind of wordplay. Zhang employs reiterative locution, namely repetition of words, such as “粗粗刺刺” and “稳稳当当”, to render the deformed idiom in the ST in order to achieve figurative correspondence. However, Translations

⁴⁰ For more details, see the entry “俺” in “汉典” (<http://www.zdic.net/zd/zi/ZdicE4ZdicBFZdicBA.htm>).

E and G have not considered the reproduction of the split alliteration and their renderings of “You’ll find us rough, sir, but you’ll find us ready” are very similar: “你会觉得我们粗鲁，少爷，不过你也会觉得我们爽快呢” (Translation E, 2: 38) and “你会觉得俺们粗鲁，少爷，可你也会觉得俺们爽快” (Translation G, 3: 27). The only difference is that Dong uses “我们”，a general term, and Li uses “俺们”，a dialectal colloquial expression to render “us”. Both Dong and Li render “ready” as “爽快”，which is different from Zhang’s “稳稳当当”. “爽快” corresponds to “frank” and “稳稳当当” to “reliable” in English. The original idiom, as a semantic unit, means “unsophisticated or unrefined” when it is used to describe a person.⁴¹ Its semantic weight is on “rough” but Mr. Peggotty took “ready” out of it to mean something positive and favorable. “Ready” here does not mean “willing to do something” (ibid) but something like “frank” or “reliable”, a word of one-to-many correspondence. In other words, all the translations seem plausible.

Zhang points out that “mawther” in example (75) is an English dialectal word, referring to an old girl. This is in agreement with the Wordlink, an online dictionary.⁴² It defines “mawther” as “*dialectal* daughter”, also offered by Wiktionary. But the Free Dictionary, another online dictionary, defines it as “a girl; esp., a great, awkward girl”.⁴³ Dickens clearly indicates that it means “old girl”. Translation F uses the Cantonese word “姁”，which means an old woman⁴⁴, to render “mawther” in order to retain its dialectal style. But not too many Chinese readers are familiar with the word. This is a general problem that translators have trouble handling if the TT is oriented toward a general readership, since dialects are known only within the boundaries of a certain region instead of the whole country. Translation E uses the colloquial

⁴¹ See the entry “rough” at <http://oxforddictionaries.com/definition/english/rough?q=rough+and+ready#rough>
_45.

⁴² See the entry “mawther” at <http://www.wordnik.com/words/mawther>.

⁴³ See the entry “mawther” at <http://www.freedictionary.org/?Query=mawther>.

⁴⁴ See the entry “姁” at the Chinese Dictionary website (《汉典》, <http://www.zdic.net/zd/zi/ZdicE5ZdicA7Zdic8F.htm>).

Mandarin Chinese term “老妈妈” (old mum) to translate “mawther”. As a result, its stylistic color is lost. Similarly, the general term “老太婆” (old woman) used in Translation G also fails to keep the original style. The translation of dialects is really a dilemma and challenge for translators in that use of a general expression will lose the dialectal color of the ST, but use of a dialectal expression will produce barriers in understanding for target readers in general.

5.2.2.2. *Illustrations*

There is no illustration in Translation F. The numbers of illustrations in Translations E and G are 41 and 18 respectively. There are captions for illustrations in Translation E while there are not any in Translation G. Translation E indicates the source of the illustrations by using a sentence before “Content Description” that appears on the third page and just before the Contents part. It says all the illustrations in the TT are copies of the original illustrations in the Gadahill Edition of *David Copperfield*. They were drawn by H. K. Brown, whose pseudonym was Phiz. Zhang’s footnote (3: 36) mentions Phiz’s illustration of the boat-house that appears in Chapter 3 of the novel. According to the footnote, the boat-house invented by Charles Dickens was based on a wonderful small cabin by the Graysend Canal. The cabin was made from a fishing boat that was turned upside down. It was 30 feet long with a small window that had been the place for the installment of the rudder. The boat-house was mentioned in the *Travel Guide to Gravesend* in 1844. Translation G does not indicate the source of its illustrations.

5.2.2.3. *Pre-textual and post-textual paratexts*

Pre-textual paratexts include front cover page, front flap, title page, author’s name, dedication, epigraph, preface, and so on. Post-textual paratexts contain appendix, after-word/post-face, back flap and back cover. Translation F provides the most detailed pre-textual paratexts, including front cover page, one blank page, publisher’s

brand name page, one blank page, title page, copyright information page, nine-page preface of the translation, one blank page, three-page Contents, one blank page, two-page author's preface, the page indicating Volume 1 and one blank page. It is surprising that there are five blank pages in between the pre-textual paratexts. It should be pointed out that the preface was written by Zhang Ling, Zhang Guroo's daughter. She is the co-translator of *Pride and Prejudice* and her Chinese version of the novel is one of the sample texts in case study 1.

It is also surprising that the copyright page does not indicate the number of copies, and the same is true with Translation G. Both translations were printed in 2007. Indeed, omission of the print run has been a common practice in China's publishing industry in the past decade, and is quite different from the practice in the 1980s.

The post-paratexts of Translation F contain nothing but the back cover page, on which there is a one-sentence introduction to the author as well as a small paragraph of brief comments on the content and importance of the novel. It serves as a blurb or an advertisement to promote the sale of the translation.

The paratexts in Translation E include the front cover page, one blank page, title page, the page containing the English title of the novel, information on the original version, source of the illustrations and the content description, a three-page Contents part, one blank page, author's preface, one blank page, Chinese title page and the page indicating why “小” (junior) is added before the name of the hero because his name remains the same as his father's. The post-textual paratexts include one page containing basic publishing data such as the publisher's name and address, distributor, printing house, number of copies and price, two blank pages and a back cover page that has nothing but information on the number of volumes, book number and price at the lower right corner of the page. The pre-textual paratexts in Translation G include a front cover page that is hardback, with an extended flap that presents a list of world classics of literature by the publisher, two blank pages, title page, one blank page, a three-page Contents part, one blank page, editor's preface, author's preface to the first

edition of the novel, preface to the Charles Dickens Edition. Its back cover page constitutes the only post-textual paratext. The page also has an extended flap that introduces other world classics translated and published by the publisher. According to the post-textual paratext, 200,000 copies of Translation E were produced by Renwen, while only about 5,000 to 10,000 copies of Translations F and G might have been printed respectively, according to my interview with the publishers. This change in the publishing system certainly has a remarkable effect on translators, as will be discussed in Chapter 6.

5.2.2.4. Prices and formats

The prices of Translations E, F and G are 3.25, 29 and 29 RMB, namely about 0.5, 4.8 and 4.8 US dollars respectively. The price of Translation E cannot be compared with that of Translations F and G because it was published in a time when the living and consumption standards were very low and the overall prices were thus low, too. The price gap between the translations has implications for the economic conditions of the translators and readers. This is another issue to be considered in Chapter 6.

Translations E and F are roughly of the same size, with 1,012 pages for 745,000 Chinese characters and 952 pages for 811,000 characters respectively. The reason for the difference is that the font size is larger in Translation E than in Translation F. Translations E and F have a plain front cover, while Translation G has an attractive colored cover style (see Figure 5.1).

Figure 5. 1. Cover pages of Translations E, F and G



Translation G uses narrow word and line spacing, which constitutes a sharp contrast with the wide line spacing in Translations E and F. The book size of the former is larger than that of the latter two, which may explain why Translation G has only 736 pages. If we take into account the omission of footnotes in Translation G, it seems logical to claim that it cuts down on the publishing cost by using much less paper and its sale is thus directed at common readers, whereas Translations E and F might be oriented toward middle- and upper-class readers.

5.3. Quantitative analysis

The data obtained from case study 2 will be used as further evidence to test the first research question and hypothesis of this study. Moreover, the data make possible a synchronic analysis with regard to the 1950s translations because there is only one translation that was produced in the 1950s in case study 1. We will again examine the formal and semantic accuracies in Translations E, F and G as well as some other kinds of tendencies revealed by the textual facts in them. Finally, the Pearson correlation analysis will be carried out to look at the similarities between Translations E, F and G.

5.3.1. Formal accuracy

The formal accuracy in the three translations will be looked at in terms of phonetic

structure, sentence structure and textual structure, following exactly the same method as in case study 1.

5.3.1.1. *Phonetic structure*

The transliterations of some people's names in Chapter 1 of *David Copperfield* have been discussed in section 5.2.1.5.1 (see Table 5.2). There are 12 proper nouns in this chapter: “Blunderstone”, “Suffolk”, “Scotland”, “Trotwood”, “Betsey”, “India”, “Saracens”, “David Copperfield”, “Peggotty”, “Ham”, “Hamlet” and “Chillip”. The following are their transliterations in Translations E, F and G.

E: 布兰德斯通 /bu lan de si tong/, 萨弗可 /sa fu ke/, 苏格兰 /su ge lan/, 特洛乌德 /te luo wu de/, 贝西 /bei xi/, 印度 /yin du/, 萨拉辛 /sa la xin/, 大卫·科波菲尔 /da wei ke bo fei er/, 辟果提 /pi guo ti/, 海穆 /hai mu/, 哈姆雷特 /ha mu lei te/, 祁力普 /qi li pu/

F: 布伦得 /bu lun de/, 萨福克 /sa fu ke/, 苏格兰 /su ge lan/, 特洛乌 /te luo wu/, 贝萃 /bei cui/, 印度 /yin du/, 撒拉孙 /sa la sun/, 大卫·考坡菲 /da wei kao po fei/, 坡勾提 /po gou ti/, 汉 /han/, 哈姆雷特 /ha mu lei te/, 齐利浦 /qi li pu/

G: 布兰德斯通 /bu lan de si tong/, 萨福克 /sa fu ke/, 苏格兰 /su ge lan/, 特洛特乌德 /te luo te wu de/, 贝齐 /bei qi/, 印度 /yin du/, 撒拉孙 /sa la sun/, 大卫·考波菲尔 /da wei kao bo fei er/, 佩戈蒂 /pei ge di/, 哈姆 /ha mu/, 哈姆雷特 /ha mu lei te/, 齐利浦 /qi li pu/

I have used the Chinese *pinyin* method to give the phonetic transcriptions of the above renderings. As pointed out in case study 1, some Chinese vowels and consonants are different from those in English. For example, /x/, /y/, /e/, /c/ and /er/ are something like /□/, /j/, /ə/, /ts/ and /ə/ in English. In Translation E, only “苏格兰” for “Scotland”

and “印度” for “India” have significant phonetic deviations, while all other transliterations are similar to the original sound features. Translations F and G also use “苏格兰” and “印度”, the established translations for “England” and “India” in Chinese. Here we just focus on the “closeness” or similarity in phonetic structure between the ST and TT because the established standard translations in the TL are not necessarily an accurate imitation of the original pronunciation.

Besides the above two place names, “布伦得”, “特洛乌” and “大卫·考坡菲” have quite different pronunciations, compared with their originals. Moreover, the spelling form of “大卫·考坡菲” is different from “David Copperfield” because the separator “.” is inserted between “David” and “Copperfield”, which is a common practice in translation from English to Chinese. But we do not take this change into consideration because phonetic structure, not spelling, is the focus of this section. In Translation G, “特洛特乌德”, “大卫·考波菲尔” and “佩戈蒂” sound quite different from their originals. Therefore, the numbers of transliterations with remarkable phonetic shifts in the group are 2, 5 and 5 for Translations E, F and G respectively.

To sum up, it seems that Translation E has fewer phonetic shifts than Translations F and G. In other words, the former is more accurate than the latter in reproducing the original sound features.

5.3.1.2. *Sentence structure*

As in case study 1, we will choose ten sentences from the first and last chapters of the novel to analyze the formal accuracy at sentence level. Specifically, we will choose the first five direct-speech sentences (1: 4) in Chapter 1 and the last five non-direct-speech sentences (64: 762) in Chapter 64, which are listed below:

- (76) “Mrs. David Copperfield, I think,” said Miss Betsey; the emphasis referring, perhaps, to my mother’s mourning weeds, and her condition.
- (77) “Yes,” said my mother, faintly.
- (78) “Miss Trotwood,” said the visitor. “You have heard of her, I dare say?”

- (79) “Now you see her,” said Miss Betsey. My mother bent her head, and begged her to walk in.
- (80) “Oh tut, tut, tut!” said Miss Betsey, in a hurry. “Don’t do that! Come, come!”
- (81) But one face, shining on me like a Heavenly light by which I see all other objects, is above them and beyond them all.
- (82) And that remains.
- (83) I turn my head, and see it, in its beautiful serenity, beside me.
- (84) My lamp burns low, and I have written far into the night; but the dear presence, without which I were nothing, bears me company.
- (85) O Agnes, O my soul, so may thy face be by me when I close my life indeed; so may I, when realities are melting from me, like the shadows which I now dismiss, still find thee near me, pointing upward!

We will discuss examples (76) and (81) due to space constraints. Example (76) and their Chinese renderings in the three translations were cited in section 5.2.1.3 and section 5.2.1.5.3. A comparative analysis of the ST and TT indicates that there are 9 changes in Translation E: placement of “Mrs.” after “David Copperfield”, addition of the separator “.”, addition of a mark of emphasis, addition of a comma, change of a comma to a period, placement of “said” after “Miss Betsey”, placement of “perhaps” before “referring”, omission of a comma, change of the English period (.) to the Chinese period (。). There are 13 changes in Translation F: placement of “I think” before “Mrs. David Copperfield”, addition of a mark of emphasis, addition of “你就是” (you are), placement of “Mrs.” after “David Copperfield”, addition of the separator “.”, change of a comma to a question mark, placement of “said” after “Miss Betsey”, addition of “她把‘看’字” (she [emphasized] the word of “think”), conversion of “emphasis” from noun to verb, placement of “perhaps” before “referring”, addition of “穿着” (wearing), omission of “her”, change of the English period to the Chinese period. There are also 13 changes in Translation G: placement of “I think” before “Mrs. David Copperfield”, addition of “你就是”, placement of

“Mrs.” after “David Copperfield”, addition of the separator “.”, change of a comma to a period, placement of “said” after “Miss Betsey”, change of a semicolon to a period, addition of “她把‘想’字” (she [emphasized] the word of “think”), conversion of “emphasis” from noun to verb, placement of “perhaps” before “referring”, addition of “穿着” (wearing), omission of “her”, change of the English period to the Chinese period.

As for example (81), let us first see its Chinese versions in Translations E, F and G:

E: 但是有一个脸像天国的光一般照在我身上，使我看清一切别的物体。这个脸高出一切物体之上，超出一切物体之外。(64: 1013)

F: 但是，有一个面目，像天上的发光体一样，在我上面照耀，就是有了这个发光体，我才能看到所有别的人和物，这个面目高出所有的面目之上，超出所有的面目之外。(64: 952)

G: 但是，有了一张脸像天国的光照在我身上，使我看清了别的物体，它高出别的物体之上，超出别的物体之外。(64: 736)

There are six changes in Translation E: addition of “有” (have), placement of “like a heavenly light” before “shining on me”, addition of a period, addition of “这个脸” (this face), change of “and” to a comma, change of the English period to the Chinese period. There are eight changes in Translation F: addition of a comma, addition of “有”, placement of “like a heavenly light” before “shining on me”, addition of two commas, addition of “这个面目” (this face), change of “and” to a comma, change of the English period to the Chinese period. There are also eight changes in Translation G: addition of a comma, addition of “有”, placement of “like a heavenly light” before “shining on me”, addition of a comma, omission of “all”, addition of “它” (it), change of “and” to a comma, change of the English period to the Chinese period.

In the same way, we have identified the changes in the remaining eight sentences. The results are as follows:

E: 9, 3, 4, 5, 3, 6, 2, 6, 5, 11

F: 13, 5, 5, 9, 7, 8, 3, 6, 8, 11

G: 13, 4, 7, 10, 6, 8, 3, 7, 6, 9

Adding up all the numbers and dividing them by 10, we have derived the average degree of structural change at sentence level: $54 \div 10 = 5.4$ for Translation E, $75 \div 10 = 7.5$ for Translation F and $73 \div 10 = 7.3$ for Translation G.

The numbers show that Translation E has fewer changes than Translations F and G in terms of sentence structure. In other words, the former is more accurate than the latter in reproducing the original sentence structure. As for Translations F and G, the changes remain roughly the same.

5.3.1.3. Epistolary textual structure

There are a total of 13 letters in *David Copperfield* and nine of them contain at least one of the basic structural elements of an English letter: one letter in chapters 17, 28, 36, 42, 54 and 63, and three letters in Chapter 49.

The letter in Chapter 54 was cited in section 5.2.1.4 and thus we will discuss the structural changes in this letter as an example. Globally speaking, all three translations use indentation, namely four-space indenting from the left for all the lines of the letter, to replace the original un-indented letter in quotation marks. Moreover, a smaller font size is used. These will be regarded as two changes. Besides these changes, there are nine other changes in Translation E: placement of “Canterbury, Friday” under the signature, placement of “Friday” before “Canterbury”, addition of “于” (in) before “Canterbury”, combination of “The obscure initials” as part of the signature with the body, disappearance of the two dots in the initials, addition of the separator “.”, change of “P. S.” to the full expression “附言” (postscript), addition of a colon; 8 in Translation F: omission of “my” and the comma in the salutation, combination of

“The obscure initials” with the body, disappearance of the first dot in the initials, change of the second dot in the initials to a period, addition of the separator “.”, change of “P. S.” to the full expression “附言”, addition of a period; 9 in Translation G: omission of the two commas after “Canterbury” and “Friday”, omission of “my” and the comma in the salutation, combination of “The obscure initials” with the body, disappearance of the two dots in the initials, addition of the separator “.”, omission of the postscript.

In the same way, we have calculated the changes in the other eight letters. The results are as follows:

E: 11, 7, 7, 7, 9, 9, 8, 8, 9

F: 10, 9, 11, 9, 7, 12, 6, 6, 12

G: 11, 7, 8, 6, 8, 8, 7, 6, 9

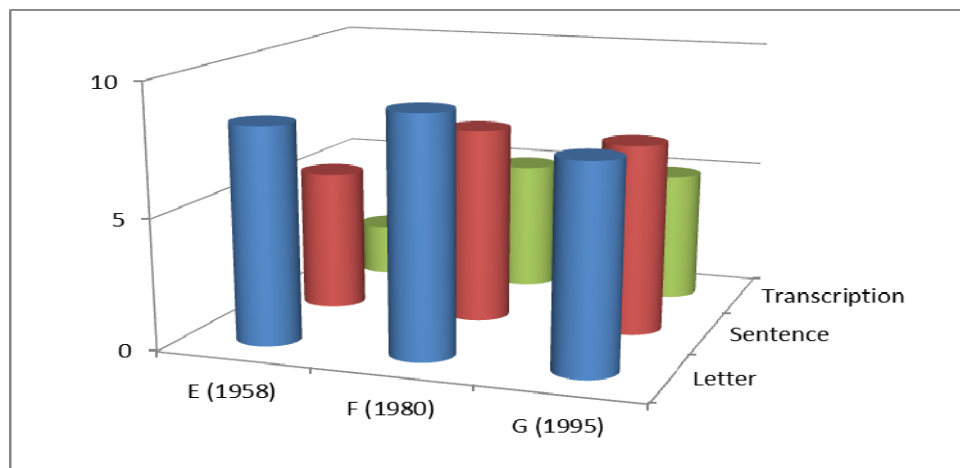
Adding up all the numbers and dividing them by 9, we have derived the average degrees of structural change for the 9 letters: $75 \div 9 = 8.3$ for Translation E, $82 \div 9 = 9.1$ for Translation F and $70 \div 9 = 7.8$ for Translation G.

Obviously, Translation F has more changes than Translation E and G with respect to the basic structure of the letters in the novel. An important reason for this is that Translation F tends to put the complimentary close and the signature in several separate lines. The reason why Translation E is not as accurate as Translation G is that the former tends to move the place and date of letter-writing after or under the signature and the latter does not.

5.3.1.4. Overall formal accuracy

Now we will put all the numbers on the formal accuracy of phonetic, sentential and epistolary textual structures into a chart in order to gain an overall picture of the formal accuracy in Translations E, F and G.

Figure 5. 2. Structural changes in Translations E, F and G



The bars (see Figure 5.2) basically indicate that the 1950s translation has fewer structural changes than the 1980s/1990s translations, especially in phonetic and sentential structures. This finding is quite different from that in case study 1 in which it was found that the 1990s translations as a whole are more accurate than the 1950s translation in formal accuracy (see section 4.4.1.4). Specifically, the 1950s translation is more accurate than the 1980s/1990s translations in reproducing the original sound features and sentence structure. As far as the structure of epistolary texts is concerned, the bars do not show a regular pattern along the historical progression: the 1950s and 1990s translations are slightly more accurate than the 1980s translation.

5.3.2. *Semantic accuracy*

The semantic accuracy of the translations in case study 2 will be analyzed at word and discourse levels as was done in case study 1, including kinship terms and class-related language..

5.3.2.1. Kinship terms

There is a relative concentration in use of kinship terms in a few places in *David Copperfield*. We will discuss the terms relating to the members of Mr. Peggotty's family in Chapter 3 and those concerning Mr. Traddles' daughters and their husbands in the last chapter. As for the first group, there are a total of 26 terms: "son", "father", "father", "brother", "father", "daughter", "brother-in-law", "father", "nephew", "niece", "father", "father", "mother", "father", "mother", "father", "father", "father", "mother", "father", "mother", "daughter", "uncle", "Uncle", "niece" and "uncle" (3: 28-30). As for the second, there are eight: "husbands", "husband", "brothers", "husband", "cousin", "husband", "sister" and "cousin" (64: 762). The following are their renderings in the translations in our corpus:

- E: 儿子, 父亲, 父亲, 弟弟, 父亲, 女儿, 妹夫, 父亲, 侄子, 甥女, 父亲, 父亲, 母亲, 父亲, 母亲, 父亲, 父亲, 父亲, 母亲, 父亲, 母亲, 女儿, 舅舅, 舅舅, 甥女, 舅舅 (Chapter 3); 丈夫, 丈夫, 兄弟, 丈夫, 表弟, 丈夫, 妹妹, 表弟 (Chapter 64)
- F: 少爷, 爸爸, 爸爸, 兄弟, 爸爸, 女儿, 妹夫, 爸爸, 侄子, 外甥女, 爸爸, 爸爸, 妈, 爸爸, 妈, 爸爸, 爸爸, 爸爸, 妈, 爸爸, 妈, 女儿, 舅舅, 舅舅, 外甥女, 舅舅 (Chapter 3); 丈夫, 丈夫, 弟弟, 丈夫, 堂弟, 丈夫, 妹妹, 堂弟 (Chapter 64)
- G: 儿子, 爸爸, 爸爸, 兄弟, 爸爸, 女儿, 妹夫, 爸爸, 侄子, 外甥女, 爸爸, 爸爸, 妈, 爸爸, 妈, 爸爸, 爸爸, 爸爸, 妈, 爸爸, 妈, 女儿, 舅舅, 舅舅, 外甥女, 舅舅 (Chapter 3); 丈夫, 丈夫, 兄弟, 丈夫, 表弟, 丈夫, 妹妹, 表弟 (Chapter 64)

As for Translation E, no semantic shifts happen to "son", "father", "daughter", "mother" and "husband" in any of all the cases because their renderings are all

established translations, but “brother”, “brother-in-law”, “nephew”, “niece”, “uncle”, “Uncle”, “niece”, “uncle”, “brother”, “cousin”, “sister” and “cousin” contain some type of shift in meaning. For example, “brother-in-law” is rendered as “妹夫”, which literally means “one’s younger sister’s husband”, but the original can refer to one’s younger or elder sister’s husband. In Translations F and G, the rendering of “father” and “mother” undergoes a shift in style. The two translations render them as the informal, colloquial term “爸爸” (dad) and “妈” (mum). Translation F translates “son” as the old-fashioned term “少爷” (young master). All the shifts in Translation E remain in Translations F and G. Therefore, in the above group of kinship terms, there are 12 semantic shifts for Translation E and 28 for both Translations F and G.

The numbers show that Translation E has fewer shifts than Translations F and G in reproducing the meaning of the original kinship terms. In other words, the former is more accurate than the latter. The numbers of semantic shifts in Translations F and G remain the same with respect to handling the kinship terms.

5.3.2.2. *Class-struggle discourse*

I have discussed the class-related expressions in Chapter 7 in *David Copperfield* (see section 5.2.1.6). A careful examination of the chapter shows that a number of class-struggle expressions are used in the translations in question. The following is a full list of them:

E: 凶猛 (ferocious), 责罚 (blame and punish), 警告 (warn), 正义 (justice), 愤慨 (indignant), 虐待 (treat badly), 坏蛋 (bad egg), 残忍 (cruel), 卑贱 (humble), 卑微 (inferior), 下贱 (low), 卑顺 (subservient), 病态 (morbid), 可怕的嘴脸 (disgusting appearance), 颤抖 (tremble), 犯人 (criminal), 讨饶 (beg for mercy), 战战兢兢

(tremble), 牺牲 (sacrifice), 乞求 (beg), 卑顺, 发抖 (tremble), 最悲惨 (most miserable), 受苦 (suffering), 轻视 (contempt), 押解 (escort [a criminal]), 罪犯 (criminal), 卑劣 (despicable), 最高贵 (noblest), 千辛万苦 (thousands of hardships), 勇敢 (brave), 虐待, 非常严厉 (very severe), 朴实 (honest), 残酷 (cruel), 打击 (fight), 悲惨 (miserable), 冷冷 (cold), 侮辱 (humiliate), 羞辱 (shame), 老老实实 (honest), 公然 (brazenly), 下贱, 卑贱, 无耻 (shameless), 仁慈 (mercy), 狠狠 (fiercely), 不屑 (scorn), 轻蔑 (distain), 丑陋 (ugly), 忿忿 (angry), 侮辱, 轻蔑, 凶猛, 谦卑 (humble), 傲慢 (arrogant) (7: 105-124)

F: 怒火 (burning anger), 义愤 (moral indignation), 全无心肝的煞神 (cruel monster), 作威作福 (domineer), 低声下气 (lower one's voice and stifle one's anger), 卑躬屈节 (humble), 罪犯, 求情告饶 (beg for mercy), 暴虐残酷 (very cruel), 折磨 (torment), 苦难 (suffering), 卑鄙 (despicable), 齷齪 (dirty), 罪名 (accusation), 恶狠狠 (ferocious), 可耻 (shameful), 凄惨 (wretched), 祸首 (chief culprit), 见义勇为 (brave), 盛气凌人 (overbearing), 狠毒 (cruel) (7: 101-118)

G: 恶狠狠, 惩罚 (punish), 淫威 (despotic power), 怒火中烧 (burning anger), 义愤填膺 (indignant), 低声下气, 卑躬屈节, 求情告饶, 嗤之以鼻 (sniff at), 折磨, 奴颜媚骨 (servile), 凶恶 (vicious), 教唆 (instigate), 侮辱, 卑鄙, 齷齪, 厚颜无耻 (shameless), 慷慨陈词 (speak in excitement), 可耻, 欺负 (bully), 恶狠狠 (7: 74-88)

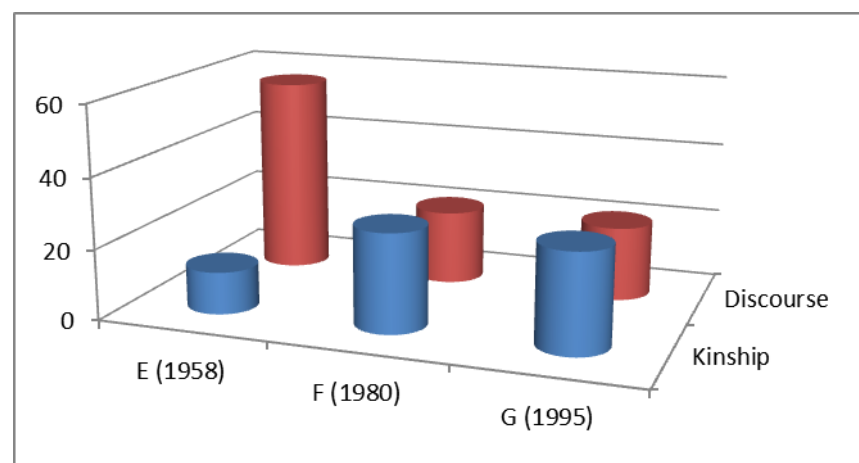
The numbers of the class-struggle expressions in Translations E, F and G are 56, 21 and 21 respectively. It is noteworthy that Translation E uses a large number of class-struggle expressions, compared with the relatively small number of such expressions in Translations F and G. These shifts indicate that Translation E is much

less accurate than Translations F and G in reproducing the original meaning at word level.

5.3.2.3. Overall semantic accuracy

Now we will use a chart to integrate all the numbers on the semantic accuracy with respect to kinship terms and class-struggle discourse in order to see the particular tendencies of semantic shifts at word and discourse levels as well as the overall tendency of semantic accuracy in the three translations.

Figure 5. 3. Semantic shifts in Translations E, F and G



The bars in Figure 5.3 do not show a historically linear tendency in the number of semantic shifts in the translations. In other words, an irregular pattern is presented in the distribution of statistics on the semantic accuracy in Translations E, F and G. Therefore, we cannot say that Translation E is more accurate than Translations F and G, or vice versa, in reproducing the original meaning. But we can say that Translation E is more accurate than Translations F and G in rendering kinship terms because it has fewer shifts in this respect. Translations F and G, on the other hand, are more accurate than Translation E in rendering some other words because they use much fewer class-struggle expressions.

5.3.3. Pearson correlation analysis

In this section I will use the PCC to analyze the relative similarities between Translations E, F and G.

1) Pearson correlation analysis of sentences, for Translations E, F and G:

<i>G vs. F</i>	0.90687
<i>F vs. E</i>	0.85897
<i>G vs. E</i>	0.77753

Translations F and G are very similar to each other; Translations F and G are less similar to Translation E; Translation G is the least similar to Translation E.

2) Pearson correlation analysis of letter formats, for Translations E, F and G:

<i>G vs. F</i>	0.99435
<i>F vs. E</i>	0.9742
<i>G vs. E</i>	0.96372

Translations F and G are extremely similar to each other; Translations F and G are less similar to Translation E; Translation G is the least similar to Translation E, but the differences are much less than in the case of the sentence analysis.

3) Pearson correlation analysis for all numerical variables for Translations E, F and G:

<i>G vs. F</i>	0.99179
<i>F vs. E</i>	0.85277
<i>G vs. E</i>	0.8502

Translations F and G are very similar to each other; Translations F and G are less

similar to Translation E, and to approximately the same degree.

4) Pearson correlation analysis for *means* of all numerical variables for Translations E, F and G:

<i>G vs. F</i>	0.9938
<i>F vs. E</i>	0.77639
<i>G vs. E</i>	0.7542

Translations F and G are very similar to each other; Translations F and G are much less similar to Translation E, and to approximately the same degree. All the above relations are statistically significant ($p < 0.003$). Paired t-tests on Translations E and F and on Translations E and G indicate that the overall differences are not statistically significant ($p = 0.21$ for E/F, and 0.39 for E/G). Taking into consideration the findings on the two case studies with respect to the correlation analysis, we may find that there is a significant difference for case study 2, but not for case study 1, where the graphs seem to tell a different story.

5.3.4. Summary

The analysis of the formal and semantic accuracies in Translations E, F and G shows that the 1950s translation generally has greater formal accuracy than the 1980s/1990s translations, which is just the opposite to the finding in case study 1. As far as semantic accuracy is concerned, no general pattern has been found with respect to the three translations. As in case study 1, a remarkable decrease in use of class-related language has been found in the 1980s and 1990s translations. In other words, the 1950s translations, including Translations A and E, are much stronger in the class struggle discourse than the 1980s/1990s translations. It can be argued that the 1990s translations are more accurate than the 1950s translations due to the fewer semantic shifts caused by fewer class-struggle expressions. But in rendering other words such

as kinship terms, no tendency can be discerned. In case study 1, the 1950s translation has basically the same number of semantic shifts as the 1990s translations, but in case study 2, the 1950s translation has much fewer shifts than the 1980s/1990s translations in this respect.

With regard to the hypothesis of increasing source-focus, case study 1 supports it, while case study 2 refutes it. In terms of the hypothesis of quality improvement, the two case studies partially support it in that the later translations, namely the 1980s/1990s translations, are more accurate due to their use of fewer class-struggle expressions, but things become complex in rendering some kinds of words such as kinship terms. The Pearson correlation analysis indicates that there are statistically significant differences in the degrees of similarity between the translations.

5.4. Qualitative analysis

The above quantitative analyses of the formal and semantic accuracies in the translations in our corpus have helped us test the hypotheses of increasing source-focus and quality improvement. However, they lack comprehensiveness and specificity in examining the translation features involved in the hypotheses of this thesis. For example, they cannot clarify and specify the translation strategies in relation with all the categories in case study 2 such as chapter headings and multiple-equivalence language. Therefore, as a supplement, qualitative analysis will be employed to discuss the completeness, accuracy and translation strategy with respect to the three translations in the following section.

5.4.1. Accuracy

Let us first see how the translators deal with the figurative language in *David Copperfield*.

- (86) “In the name of Heaven,” said Miss Betsey, suddenly, “why Rookery?”
“Do you mean the house, ma’am?” asked my mother.
“Why Rookery?” said Miss Betsey. “Cookery would have been more to the purpose, if you had had any practical ideas of life, either of you.” (1: 4-5)
- E: “到底是怎么一回事呀，”贝西小姐突然说道。“为什么叫鸦巢？”
“你是说这房子吗，小姐？”我母亲问道。
“为什么叫鸦巢？”贝西小姐说道。“叫厨房才比较合式呢，假如你们两个中随便哪一个有一点实际的生活观念。” (1: 8)
- F: “我的老天爷，”贝萃小姐突然说，“为什么叫起‘栖鸦庐’来啦哪？”
“你说的是这房子吗，姨妈？”我母亲说。
“为什么偏叫‘栖鸦庐’哪？”贝萃小姐说。“叫‘饲鸭庐’岂不更合过日子的道理？这是说，如果你们两个里面，不论哪一个，有稍微懂得一丁点儿真正过日子的道理的，就会看出来，叫‘饲鸭庐’更有道理。” (1: 8)
- G: “天哪！”贝奇小姐突然说道。“干吗要叫个‘鸦窝’呢？”
“你说的是这所房子吗，姨妈？”母亲问道。
“为什么要叫‘鸦窝’？”贝奇小姐说。“叫‘安乐窝’不是更合过日子的道理？这就是说，要是你们俩有一个能懂一丁点过日子的道理的话，就会看出，还是‘安乐窝’更有道理。” (1: 4)

The houses, especially mansions in the day of Charles Dickens, used to be named rather than numbered (see Translation F’s footnote, 1: 8). The house of David Copperfield was named “Rookery”, with which Miss Betsey was not satisfied and she proposed “Cookery”. In fact, she was unsatisfied with the way the Copperfields ran

their home. The names “Rookery” and “Cookery” in example (86) are similar to each other in spelling and pronunciation. “Rookery” means “a breeding colony of rooks, typically seen as a collection of nests high in a clump of trees” while “cookery” refers to “(chiefly *British*) the practice or skill of preparing and cooking food or (*North American*) a place in which food is cooked”.⁴⁵ Dong’s translations of “鴉巢” (*ya chao*) and “廚房” (*chu fang*) focus on the literal meaning without considering reproduction of the formal feature of both names, but a footnote indicates the homophonic relation between them.

Zhang tries to keep their similarity in form by rendering them as “栖鴉庐” (*xi ya lu*) and “饲鸭庐” (*si ya lu*). The translations are very similar to the original in form, especially in pronunciation: the only phonetic difference between “rookery” and “cookery” is the initial consonants /r/ and /k/ and that of “栖鴉庐” and “饲鸭庐” is /x/ [i.e. /ʃ/] and /s/. “栖鴉庐” means a place (cottage) where rooks live and remains almost the same as “rookery” in meaning. “饲鸭庐” refers to a place (cottage) where ducks are fed and kept and its meaning deviates from “cookery”. Neither “栖鴉庐” nor “饲鸭庐” are idiomatic expressions but Zhang’s creations. They are fresh and intelligible. In the case of “rookery” and “cookery”, it is easy to achieve some equivalence in meaning, although translators are baffled to arrive at an exact rendering in both meaning and form.

Li’s translations of “鴉窩” (*ya wo*, rookery) and “安乐窩” (*an le wo*, a cosy nest or metaphorically a place of ease and comfort) is another attempt to reproduce the original formal feature but “安乐窩” involves semantic deviation from the original. Moreover, “鴉窩” is not as idiomatic as Dong’s “鴉巢” in Chinese. Besides the translation of both names, Dong uses a wrongly written character: “式” in “合式” should be “适” because Chinese people use “合适” instead of “合式” to mean “proper”.

The translation of “ma’am” in the example is also worth discussing. The origin of

⁴⁵ See the first sense of “rookery” at <http://oxforddictionaries.com/definition/english/rookery?q=rookery> and the first and second senses of “cookery” on <http://oxforddictionaries.com/definition/english/cookery?q=cookery>.

“ma’am” goes back to the 17th century and is a contract of “madam”, referring to a woman as an archaism.⁴⁶ Obviously, “ma’am” used here by Mrs. David Copperfield is a term of respectful address. Dong translates it as “小姐” (Miss), while Zhang and Li render it as “姨妈” (aunt). Dong’s version might be more accurate or closer to the original if it is examined from the perspective of English culture. But it would be incredible, very impolite and thus impossible for a Chinese person to call their aunt “Miss”. Zhang’s and Li’s version would be more proper if looked at from the Chinese perspective. This example shows that accuracy is linked to cultural differences and a literal translation might not be an accurate translation. In this case, accuracy is a matter of cultural appropriateness, or domestication.

Taken as a whole, it seems that Zhang always tries every possible means to reproduce the figurative devices in the ST, throughout the TT. Li sometimes pays attention to them and Dong seems to have no interest in them in this respect, as is clearly shown in section 5.2.2.1.7.

Admittedly, Dickens uses many dialects in the novel and it is reasonable to employ dialects in the translations. However, it seems that Zhang’s use of dialectal expressions is problematic. Let us look at an example from Chapter 1 of the novel.

(87) “Oh tut, tut, tut!” said Miss Betsey, in a hurry. “Don’t do that! Come, come!” (1:4)

E: “欧，得啦，得啦，得啦！”贝西小姐连忙说道。“不要那样！好啦，好啦！” (1: 7)

F: “别价，别价！”贝萃小姐急忙说。“别这样！听话！” (1: 8)

G: “噢，得啦，得啦，！”贝奇小姐连忙说道。“别那样！行啦，行啦！” (1: 4)

⁴⁶ See the entry “ma’am” at <http://oxforddictionaries.com/definition/english/ma%27am?q=ma%E2%80%99am>.

Dong and Li render “tut” as “得啦” and Zhang translates it as “别价”. “得啦” is a general colloquial expression in Mandarin Chinese to stop someone from keeping doing something, such as crying. “别价” is a dialectal expression and unfamiliar to common Chinese readers, meaning “don’t do something”.⁴⁷ The English word “tut” or “tut-tut” is used to express disapproval or annoyance.⁴⁸ The online Oxford Dictionary introduces its origin as follows: “it is a natural utterance, representing a reduplicated clicking sound made by the tongue against the teeth and it was first recorded in English in the early 16th century”. In other words, it is not a dialectal word and Zhang’s use of “别价” seems improper.

As was discussed in case study 1, translation mistakes are directly associated with the accuracy of the TT. In the following section we will further deal with the degree of accuracy in the translations in question with regard to mistranslation, mis-wording and translationese.

5.4.1.1. *Mistranslation*

Mistranslation may result from a misunderstanding of the ST. It may ensue from a lack of thorough understanding of false friends or semantically dynamic language in the ST. For example,

(88) “Ba-a-ah!” said my aunt, with a perfect shake on the contemptuous interjection. (1: 9)

E: “呸——！”我姨婆说到，在那表示轻蔑的感叹词上用了一种纯正的颤音。 (1: 14)

F: “啊-啊-啊！”我姨婆说。她这一声鄙夷之词，纯粹是发着狠儿说出来的。 (1:14)

G: “呸——！”我的姨婆说。这个表示轻蔑的词儿，纯粹是咬牙切

⁴⁷ See the entry “别价” at <http://www.zdic.net/cd/ci/7/ZdicE5Zdic88ZdicAB106507.htm>.

⁴⁸ See the entry “tut-tut” at <http://oxforddictionaries.com/definition/english/tut-tut?q=tut-tut>.

齿说出来的。(1: 8)

- (89) I have an impression on my mind which I cannot distinguish from actual remembrance, of the touch of Peggotty's forefinger as she used to hold it out to me, and of its being roughened by needlework, like a pocket nutmeg-grater. (2: 11)

E: 对于辟果提习惯伸给我的食指的触觉, 对于那被缝纫磨得像小香料擦子一般的食指的感觉, 我头脑中有一种不能与实际记忆分开的印象。(2: 17)

F: 坡勾提老是把她的二拇指伸给我, 叫我攥着, 我只觉得, 她那二拇指, 叫针线活儿磨得非常粗糙, 和豆蔻小擦床一样。(2: 18)

G: 我脑子里留有一个印象, 而这个印象是难以跟我回忆起来的实际情形区分开来的, 那就是佩戈蒂每次向我伸出食指让我攥住时的那种触觉。我只觉得, 她那食指叫针线活儿磨得非常粗糙, 跟豆蔻小擦床一样。(2: 11)

- (90) Traddles, exactly the same simple, unaffected fellow as he ever was, sits at the foot of the large table like a Patriarch; and Sophy beams upon him, from the head, across a cheerful space that is certainly not glittering with Britannia metal. (64: 762)

E:苏菲从首端对他微笑, 两人中间闪闪发光的餐具断乎不是不列颠金的了。(64: 1013)

F:苏菲就坐在主位上, 冲着特莱得, 满脸笑容, 满面春风, 他们中间那一张桌子两旁, 坐着高高兴兴地客人, 桌子上闪烁的, 当然不会是不列颠金餐具。(64: 952)

G:索菲在主位上, 隔着桌子朝他笑, 两人中间闪闪发光的餐具绝对不是不列颠合金的了。(64: 1013)

Chinese readers cannot gain an immediate and clear understanding of the meaning of

the underlined part in Translation E in example (88). What is meant by “在那表示轻蔑的感叹词上用了一种纯正的颤音” (use a trembling sound on the interjection that expresses contempt)? “Shake” means “a trill”.⁴⁹ Dong’s literal translation is correct, but the literal translation method here seems improper to deal with the figurative language in the ST. It seems more logical to reproduce its meaning freely, as is done by Translations F and G: 她这一声鄙夷之词，纯粹是发着狠儿说出来的 (her contemptuous word was uttered just rudely, Translation F, 1: 14) and这个表示轻蔑的词儿，纯粹是咬牙切齿说出来的 (the contemptuous word was uttered in the way that she gnashed her teeth in anger, Translation G, 1: 8).

Translation E renders “nutmeg” as “香料”, while Translations F (2: 18) and G (2: 11) render it as “豆蔻”. “Nutmeg” refers to “the hard, aromatic, almost spherical seed of a tropical tree” and it is “grated and used as a spice”.⁵⁰ And “nutmeg-grater” is “a device in various forms for grating nutmegs”.⁵¹ It seems improper that Dong uses the general term “香料” (spice) to translate the specific term “nutmeg”, which is generally rendered into Chinese as “豆蔻” or “肉豆蔻”. Zhang’s and Li’s translations are the same.

Translations E and F translate “Britannia metal” as “不列颠金” (Britannia gold), while Translation G renders it as “不列颠合金” (Britannia alloy). According to the Oxford Dictionaries, “Britannia metal” is “a silvery alloy consisting of tin with about 5-15 per cent antimony and usually some copper, lead, or zinc”.⁵² Li’s translation is correct and readers of Translations E and F may think that the knives and forks were made of gold. Generally speaking, mistranslations are related to distortion of the meaning of a word or expression in the ST, obscure target language and omissions and additions that may also distort the ST. Obscure language is frequently seen in Dong’s

⁴⁹ See the fifth sense of “shake” as a noun at <http://oxforddictionaries.com/definition/english/shake?q=shake>.

⁵⁰ See the first sense of “nutmeg” at <http://oxforddictionaries.com/definition/english/nutmeg?q=nutmeg>.

⁵¹ See the definition of “nutmeg-grater” at <http://www.wordnik.com/words/nutmeg-grater>.

⁵² See the definition of “Britannia metal” at <http://oxforddictionaries.com/definition/english/Britannia%2Bmetal?q=Britannia+metal>.

version due to his preference for literalism, but additions and omissions that distort the original meaning are rarely seen in the translations in the case study.

5.4.1.2. Miswording

Miswording may occur at the stage of expression. It includes aspects such as careless omission of a word or part of a word, unnatural collocation between words, or illogical creations in the TT. Let us see a few examples in Translation F.

(91) “Will you come with me, young sir, if you please,” he said, opening the door, “and I shall have the pleasure of taking you home.” (9: 108)

F: “我帶你家去, 好吗?” (9: 139)

(92) I was much impressed by the extremely comfortable and satisfied manner in which Mr. Waterbrook delivered himself of this little word “Yes”, every now and then. There was wonderful expression in it. (25: 325)

F: 他说这两个字, 了不起地富于表情。 (25: 410)

(93) A Mr. and Mrs. Gulpidge were of the party, who had something to do at second-hand (at least, Mr. Gulpidge had) with the law business of the Bank; and what with the Bank, and what with the Treasury, we were as exclusive as the Court Circular. (25: 325)

F:他们和英伦银行的法律事务者有点间接又间接的联系(这至少格勒皮治先生自己是这样说的)。 (25: 411)

(94) “Oh, really, Master Copperfield,” he rejoined – “I beg your pardon, Mister Copperfield, but the other comes so natural, I don’t like that you should put a constraint upon yourself to ask a numble person like me to your ouse.” (25: 328)

F: 我不愿意你叫我这样一个安贱人到你的尊寓去, 受到勉强。 (25: 414)

(95) I believe I had a delirious idea of seizing the red-hot poker out of the fire,

and running him through with it. (25: 332)

F: 我相信，我一下发了一阵疯狂的想法..... (25: 419)

“我带你家去” (I take you home) in example (91) is not a natural expression. Addition of “到” and “里” before and after “家” respectively can make it sound more natural in expression and clearer in meaning. Likewise, “发了一阵疯狂的想法” (develop a mad idea) is problematic in collocation. In Chinese “发” cannot go together with “想法”. The verbs that can collocate with “想法” include “有”, “产生”, “生发”, and so on. Obviously, “生” is omitted before “发” in the translation.

“了不起地” cannot be used to modify the verb “富于” in “了不起地富于表情” (greatly rich in facial expressions) in example (92). It is generally used to describe a person or a thing. Proper qualifiers for “富于” are “很”, “非常”, “特”, and the like. “特” has remained a very popular colloquial word to modify a number of verbs since the end of the 1980s. Therefore, it is preferred as the modifier here to replace “了不起地”. “你” and “尊”, referents of the second person, are stylistically inconsistent in that “你” is a general word that does not show the speaker’s respect for the listener while “尊” does. The pronoun of respect “您” should be used in order to achieve the stylistic consistency with “尊”. This is another kind of problem in collocation. “间接又间接” in example (93) is Zhang’s invention. In Translation F, Zhang has created a number of expressions such as “胡打海摔” (beat and drop at random [play with at will], 21: 329), “三十心二十意” (thirty hearts and twenty senses [in two minds], 25: 402), “陈猫古老鼠” (old cats and ancient mice, 23: 379), and so on. Some of them are ingenious, such as “三十心二十意” (thirty hearts and twenty senses), which is an exaggerated imitation and rewriting of the Chinese idiom “三心二意” (three hearts and two minds). Others seem improper, such as “陈猫古老鼠” (old cats and ancient mice), which may be replaced by the idiom “陈芝麻烂谷子” (old sesame and rotten rice) to describe something old. “间接又间接” may be modified as “非常间接”. Mis-wording is also seen in Translations E and G, such as “联着臂” (connecting the

arms, 3: 49) in Translation E, which may be replaced by “手挽着手” (hand in hand) and “活得出去” (live and survive, 1: 4) in Translation G, which can be modified as “熬得过去” (try to survive).

5.4.1.3. *Translationese*

Translationese, as defined in Shuttleworth and Cowie (2004: 187), “refers to TL usage which because of its obvious reliance on features of SL is perceived as unnatural, impenetrable or even comical”. They point out that translationese is “typically caused by excessively literal approach to the translation process or an imperfect knowledge of TL” (ibid). As far as the translations in question are concerned, their translationese is mainly produced by extreme literalism. Let us take five sentences from Chapter 64, the last chapter of the novel.

- (96) Lo, these; all turning to me as I ask my thoughts the question! (64: 759)
- (97) I find it very curious to see my own infant face, looking up at me from the Crocodile stories; and to be reminded by it of my old acquaintance Brooks of Sheffield. (64: 760)
- (98) What ship comes sailing home from India, and what English lady is this, married to a growling old Scotch Croesus with great flaps of ears? (64: 761)
- (99) But Julia keeps no diary in these days; never sings Affection’s Dirge; eternally quarrels with the old Scotch Croesus, who is a sort of yellow bear with a tanned hide. (64: 761)
- (100) But when society is the name for such hollow gentlemen and ladies, Julia, and when its breeding is professed indifference to everything that can advance or can retard mankind, I think we must have lost ourselves in that same Desert of Sahara, and had better find the way out. (64:

761)

E:

- (E96) 看哪，这一些，在我把我的问题问我的思想时，都向着我转过来了！ (64: 1009)
- (E97) 看见从鳄鱼故事中抬起来看我的我自己那幼稚的脸..... (64: 1009)
- (E98) 从印度回国的是什么船呢，嫁给一个大耳朵的、咆哮不已的苏格兰的老克里索斯的英国女人是谁呢？ (64: 1011)
- (E99)只是不断地与那好象披着一张晒黑了的皮的黄熊一般的苏格兰的老克里索斯争吵。 (64: 1011)
- (E100)朱丽亚呀，既然交际场的教养对一切促进和障碍人类的事公然表示漠不关心..... (64: 1012)

F:

- (F96) 你瞧，在我心里问这个问题的时候，所有的面目，都冲着我来了。 (64: 948)
- (F97)我看到我自己孩童时期的面目，在读鳄鱼故事的时候抬起来看我自己..... (64: 949)
- (F98) 从印度开航回国的是什么船呢？这位英国阔女士，嫁给了一个苏格兰克瑞色，一个年事已长、老咕噜咕噜地发脾气、有两个扇风耳的苏格兰人的，是谁呢？ (64: 950)
- (F99) 她只永远跟那个老苏格兰克瑞色吵架。那个苏格兰克瑞色就简直跟一个皮毛晒黑了的黄熊一样。 (64: 950)
- (F100)朱丽叶呀，如果社交场合中培养的人物，都是这种对于一切可使人类进步或是落后的东西，一概淡然视之的..... (64: 950-951)

G:

- (G96) 看哪，这一些，这个问题刚从我脑海掠过，它们就朝我转过来了！ (64: 733)

- (G97) 当孩子们从鳄鱼书上抬起眼睛来看我的时候，我似乎又看到我自己孩提时代那张充满稚气的脸..... (64: 733)
- (G98) 从印度驶来的是一艘什么船？船上那个嫁给长了一对招风耳、咆哮不已的年老苏格兰阔老的英格兰女人是谁？ (64: 734)
- (G99)而是无止无休地同那个老苏格兰人拌嘴吵架，那人可真象一只皮毛晒黑了的黄熊。 (64: 734)
- (G100)朱丽娅呀，如果社交场合里孳生出来的是对一切使人类进步或倒退的事一概漠然视之的..... (64: 734)

Owing to space constraints, I have not provided the back translations for the above examples. As is seen in the first group of translations, those by Dong, the translator tries hard to retain the literal meaning of the ST. Translationese thus arises where the mode of expression of the SL is incompatible with that of the TL. “在我把我的问题问我的思想时” in example (E96) is awkward, even though target readers can roughly understand its meaning. Translations F and G take into account TL usage and produce smooth translations of “在我心里问这个问题的时候” and “这个问题刚从我脑海掠过”. The same is true of “既然交际场的教养对一切促进和障碍人类的事公然表示漠不关心” in example (E100). The corresponding expressions in Translations F and G are clearer and smoother. But this does not mean there is no translationese in them.

It seems that all three translations tend to use lengthy attributives. However, Chinese attributes are generally short. They are usually marked with the ending structural word “的” and in the form of words or phrases. English may use long attributive clauses. If we render them as long pre-modifiers, translationese will be produced. Translation E employs many lengthy attributives, such as “从鳄鱼故事中抬起来看我的我自己那幼稚的”, “一个大耳朵的、咆哮不已的苏格兰的老克里索斯的”, and “好象披着一张晒黑了的皮的黄熊一般的苏格兰的”. They can also be seen in Translations F and G, such as “一个年事已长、老咕噜咕噜地发脾气、有

两个扇风耳” (Translation F) and “嫁给长了一对招风耳、 咆哮不已的年老苏格兰阔老的” (Translation G).

It might be advisable to employ repetition and conversion of sentence elements to handle the rendering of lengthy attributes in English. Repetition can be direct (i.e. repetition of the noun or noun phrase) or indirect (i.e. use of a pronoun to replace the modified). Conversion of sentence element means changing an attributive into another sentence element, such as a predicate-verb phrase. For example, translationese is contained in all the three translations in rendering “what English lady is this, married to a growling old Scotch Croesus with great flaps of ears”. The reason is that “English lady” has a long post-modifier: “married to a growling old Scotch Croesus with great flaps of ears”, which is converted into a long pre-modifier instead of short pre-modifiers in the TTs. We may repeat the modified objects “English lady” and “Croesus”, which, as key components in the post-modifier, have their modifiers. Then we change “growling”, “old” and “with great flaps of ears” into predicate-verb phrases. Finally, we arrive at the translation: “这个英国女人嫁给了一个苏格兰克瑞色。 这个克瑞色年事已高， 长着一对扇风耳， 喜欢咕噜咕噜地发脾气。 她是谁呢?”. In this translation we have directly repeated “克瑞色” (Croesus) and indirectly repeated “英国女人” (English lady) by using the pronoun “她” (she). The modifiers “growling”, “old” and “with great flaps of ears” have been changed into predicate-verb phrases as “长着一对扇风耳”, “年事已高” and “喜欢咕噜咕噜地发脾气” with “growling” and “old” exchanged in position in order to create the smooth TL. It is noteworthy that Translation G misunderstands “my own infant face” as “the faces of my own children” and translates “see my own infant face, looking up at me from the Crocodile stories” as “当孩子们从鳄鱼书上抬起眼睛来看我的时候” (when the children look up at me from the crocodile stories). In fact, “my own infant face” refers to the face of David Copperfield himself when he was a child, as is understood by Dong and Zhang in their translations.

5.4.2. Translation strategy

In this section, I will first discuss how the translators have dealt with various items in the paratexts and the text proper in translating, and then summarize some tendencies with respect to use of translation strategies.

5.4.2.1 Strategies for translating the categories under study

Some strategies have been employed by the translators to render the paratexts such as the title of the novel and chapter headings, and different items in the text proper such as sentence structure, epistolary texts, language of one-to-many correspondence, class-related language, and so on.

5.4.2.1.1. *The title of the novel.* The titles of the translations are given in Table 5.6.

Table 5.6. Translations of the title of *The Personal History of David Copperfield*

Volume	The Personal History of David Copperfield
Translation E	大卫·科波菲尔
Translation F	大卫·考坡菲
Translation G	大卫·考波菲尔

Interestingly, all the translators have only retained the proper noun “David Copperfield” in their renderings. They employ transliteration to deal with it. The translated titles are exotic to Chinese readers because there are no such people’s names in Chinese culture. This transliteration may be taken as a foreignizing strategy and it seems a universally accepted norm in China’s translation practice that proper names are handled by transliteration. The reasons why the translators omitted the first part of the novel title, namely “The Personal History of”, may be that, on the one hand, the novel is commonly called by the short form of “David Copperfield” instead of the full name; on the other, brevity is preferred in the production of titles in Chinese tradition. What constitutes a sharp contrast with these translations is that an early

translation of the novel by Lin Shu, a well-known translator of the late Qing and early Republic period, adopts free translation to render the title as “块肉余生述” (The Life Story of an Orphan) according to the content of the novel. Lin’s translation of the title uses the archaism “块肉”, which literally means “a piece of meat”, implying the only son or the orphan of a family. It was first used in the “Biography of Duke Yingguogong” in *A History of the Song Dynasty* compiled by Tuotuo and Atulu (1345).⁵³ The use of archaisms is not necessarily an indication of foreignization (cf. Venuti 1998). On the contrary, it may be a kind of domestication because it is strongly target culture-oriented. Lin’s contemporaries might have mistaken the translated title for a non-translation.

5.4.2.1.2. Chapter headings. The chapter headings of the novel are also listed in the Contents, so I discuss the translation strategies for them by arranging them under the category of paratexts.

As illustrated in section 5.2.1.2, Zhang’s rendering employs a number of four-character expressions, which is an indication of a domesticating tendency, a target-language-culture-orientedness. Dong’s translation is mainly a kind of literalism, even though free four-character phrases are sometimes used. Li’s rendering stands in between, trying to keep a balance between domestication and foreignization.

5.4.2.1.3. Sentence structure. Translation strategies are reflected in the treatment of direct-speech sentences and long sentences. A direct-speech sentence is one that contains the speech uttered by a character in a novel. As was pointed out in case study 1, there is a difference in the position of direct speech between Chinese and English. In English, direct speech usually goes before the operator, as evidenced in both novels in the present study. In Chinese, the reported utterance goes either after or before the operator today, whereas decades ago the utterance was often put after the operator.

⁵³ See the definition of “一块肉” in Baidubaike (<http://baike.baidu.com/view/7012367.htm>).

Even in Dong's day, it was rarely seen that the reported utterance went before the operator in Chinese literary texts. With the influence of Western languages, especially English, the reported utterance started to appear before the operator in Chinese after the May 4th Movement of 1919, which is the effect of foreignization from the historical perspective of interlingual communication.⁵⁴ Therefore, preserving the English direct-speech sentence structure in the TT in the 1950s can be viewed as an indication of source-language-orientedness, or foreignization if we look at it from the translation view of the present day. Chinese readers at that time would see it as strict literalism and they might call adjustment of the structure a kind of loose literalism, instead of free translation, which focuses on meaning. Chinese readers of the 1990s would call the former literal translation, but not foreignization because the structure has been assimilated into Chinese. They might call the latter domestication because it is a Chinese-specific sentence structure. Once again, this shows that examination of translation strategies requires both diachronic and synchronic perspectives, considering different translation views of absent and present readers.

Now let us look at the first direct-speech sentence in the novel and its translations.

(101) "Mrs. David Copperfield, I think," said Miss Betsey; the emphasis referring, perhaps, to my mother's mourning weeds, and her condition.

(1: 4)

E: “大卫·科波菲尔太太吧，我猜。”贝西小姐说道；哪加重的语音大概是指我母亲的丧服以及她的生理状态。(1: 7)

F: “我看你就是大卫·考坡菲太太吧？”贝萃小姐说；她把“看”字加强，大概是因为她看到我母亲身上穿着孝，而且还有特殊情况。(1: 7)

⁵⁴ To my knowledge, no scholar has so far paid attention to the change in position of direct speech in Chinese. However, Professor Shanxia Wang from the School of Chinese Language and Literature of Yangtze University has posited that after the May 4th Movement, direct speech gradually began to appear before narration.

G: “我想，你就是大卫·考波菲太太吧。”贝齐小姐说道。她把“想”字加重了语气，大概是看见我母亲身着丧服，且又大腹便便吧。(1: 3)

A comparison of the ST and the TTs indicates that all the translations have preserved the global sentence structure of the original: the reported utterance goes before the operator. Moreover, Dong's rendering of the utterance is nearly word-for-word, without moving the parenthesis “I think” before “Mrs. David Copperfield”, in accordance with the Chinese speech habit. Although his translation was somewhat acceptable even in his day, Dong may be labeled a strict literalist and his translation is quite foreignizing from a historical perspective. However, in case study 1 Wang Keyi's treatment of direct-speech sentences is in accordance with the target-language habit of the 1950s in the sense that he reverses the positions of the utterance and the operator. This difference might imply that individual translators (e.g. Dong Qiusi) may not follow the dominant translation strategies of the day but may prefer their own strategies in translating. Although Zhang and Li retain the original sentence structure as a whole in their renderings, a local adjustment has been made in order to conform to Chinese grammar: they put “I think” before “Mrs. David Copperfield”. In other words, local domestication is contained in global foreignization in terms of sentence structure. This example shows that foreignization and domestication are often used alternately and simultaneously in translation, at least at the micro-linguistic level. As a global or local translation strategy, foreignization may contain domestication, and vice versa.

The reported utterance in the above example is actually a question in the form of a declarative clause, so Zhang uses the question mark after the direct speech, but Dong and Li use a full stop to replace the original comma. Change of punctuation marks is a common strategy in translating. It is an indicator of domestication because differences in systems of punctuation require translators to make a change. Notably, a

mark of emphasis is placed under “猜” and “看” in Dong’s and Zhang’s translations. This addition is logical because “emphasis” in the ST implies it. Li does not use such a mark. Both Zhang and Li repeat “看” and “想” in the later descriptive part to clarify the author’s intended meaning. It may be argued that Li imitates Zhang’s mode of translation if a diachronic genealogy is considered with reference to the relationship between translations of the same ST. As for the mark of emphasis, Dong and Zhang often use it to express the original emphasis that is achieved by use of capital letters. This may be seen as a special strategy of linguistic transformation in translating.

As far as rendering long sentences in the ST or sentence length in the TT is concerned, Dong tends to use long clauses/phrases, Zhang likes to use short clauses/phrases, and Li strikes a balance between the two. Let us look at a paragraph in Chapter 1 that consists of two long sentences:

(102) The evening wind made such a disturbance just now, among some tall old elm-trees at the bottom of the garden, that neither my mother nor Miss Betsey could forbear glancing that way. As the elms bent to one another, like giants who were whispering secrets, and after a few seconds of such repose, fell into a violent flurry, tossing their wild arms about, as if their late confidences were really too wicked for their peace of mind, some weatherbeaten ragged old rooks’-nests, burdening their higher branches, swung like wrecks upon a stormy sea. (1: 5)

E: 这时晚间的风在花园深处一些高高的老榆树中间引起一场骚动，使得我母亲和贝西小姐都忍不住向那方向看。榆树想正在低诉秘密的巨人一般相向低垂，经过了几秒钟这样的平静状态，就陷入一场狂乱中，四下里摇摆它们那狂暴的胳膊，仿佛它们方才的密语确实险恶到扰乱它们内心的和平，这时压在较高的枝子上的一些风雨摧残的旧鸦巢像狂风暴雨的海面上的破船般摇摆。(1: 8)

F: 恰恰在那时候，晚风吹过，在庭院尽头几棵高达的老榆树中间引起了一阵骚动。让我母亲和贝萃小姐，都不禁不由地往那儿瞧去。只见那几棵榆树，起先枝柯低弯俯接，好像巨人交头接耳，低声密谈一样，这样安静了几秒钟以后，又枝柯乱摇起来，好像它们刚才谈的体己话太坏了，使它们觉得于心难安，因而手臂狂挥；在这几棵树乱摇狂摆的时候，筑在树顶上那几个饱经风雨、残破零落的乌鸦旧巢，就像在惊涛骇浪里的破船一样，掀簸折腾起来。(1: 8-9)

G: 恰恰在这时，晚风乍起，在庭院尽头几棵高大的榆树中间引起一阵骚动。母亲和贝齐小姐都禁不住朝哪儿望去。只见那几棵榆树，先是枝柯低弯交错，犹如巨人执手窃窃私语，这样的平静延续了没几秒钟，枝柯便狂暴地摇动起来，好似刚才的密谈过于粗野，它们于心不安，从而攘臂狂挥。将高处树枝压弯的那几只久经风雨、残破凋零的旧乌鸦窝，就像惊涛骇浪里的破船，在风中飘摇。(1: 4)

There are seven clauses or phrases in Translation E, 19 in Translation F, and 16 in Translation G, while there are 13 clauses or phrases in the original. Translation E uses fewer clauses than the ST does, resulting in frequent use of relatively long clauses or phrases. For example, the last clause contains 36 characters. On the other hand, Translations F and G use more clauses than the ST does, making the clauses or phrases shorter than those used in Translation E. One of the findings in Chinese-English contrastive linguistics is that English is characterized by frequent use of long clauses and Chinese by medium-length and short clauses (Chen 2000: 9). Accordingly, use of long clauses is source-oriented and use of short clauses is target-oriented. Dong's translation tends to use long clauses and phrases and it is more foreignizing, while Zhang's and Li's versions employ more short clauses and they are more domesticating.

5.4.2.1.4. *Epistolary texts*. Strategies can be analyzed with regard to handling the format of epistolary texts and the language used to render them. As illustrated in section 5.2.1.4, Translation E moves the place (Canterbury) and the writing date (Friday) from the beginning to the end of the letter, whereas Translations F and G keep their position without changing the letter format. This indicates that Dong uses a domesticating strategy and Zhang and Li use a foreignizing strategy in this regard. Dong's domesticating tendency can be further illustrated in his translation of Robert Burns' poem quoted in the letter. He uses *qilu*, a type of traditional Chinese poetry that was popular in the Tang dynasty, to render the poem. However, Zhang and Li use relatively plain language to translate it. In this case we cannot say their translation is domesticating or foreignizing. What matters is Dong's choice of strategies. In many cases his rendering is source-oriented. But his rendering of this letter is clearly target-oriented. This perhaps implies that choice and use of translation strategies is complex and heterogeneous and translators need not limit themselves to only one type of translation strategy. In other words, translators may not have a strong strategic awareness in the process of translating, and the use of strategies of one kind or another, in the final analysis, is determined by the practical needs of translating. Mixtures of domesticating and foreignizing strategies are also seen in Li's rendering of the letter: his use of the traditional epistolary term “启” is obviously target-biased, even though foreignization is seen in his preservation of the letter format of the original.

5.4.2.1.5. *Language of one-to-many correspondence*. In this case study, multiple-equivalence language includes names, kinship terms of address and semantically dynamic expressions. Translation of semantically dynamic expressions is linked more with accuracy than with translation strategy. Therefore, we focus the discussion on the rendering of names and kinship terms of address.

As far as people's names are concerned, all the translations are more foreignizing than domesticating. Quantitative and qualitative analyses can be conducted in determining choice of strategies in the translations. As illustrated in section 5.2.1.5.1, of the translations of Trotwood, Betsey, Copperfield, Peggotty, Chillip and Ham, four are foreignizing and two domesticating in Translation E. Translations F and G remain the same: five of them are foreignizing and only one domesticating. Thus, we can come to the conclusion that all the translations are mostly foreignizing, although domestication is sometimes used in rendering people's names.

As for place names, their rendering is a hotchpotch of strategies. Some of the translations are foreignizing; some are domesticating; still some others are a hybrid of foreignization and domestication. For example, as a place name “布莱克·弗赖尔” in Translation E is strange to Chinese readers due to its special linguistic form. And “河滨街” in Translations F and G is familiar to target readers because there is very probably such a name in China. As for the translation type of “transliteration + classifier” or “free translation + classifier”, as illustrated in “斯特兰大街” in Translation E, “黑衣僧区” in Translation F and “阿代尔飞街” in Translation G, it is a hybrid of domestication and foreignization. On the one hand, these place names use TL place markers, such as the classifiers “大街”, “区”, “街”, and so on. On the other hand, the transliterated or freely translated parts, such as “斯特兰大”, “黑衣僧” and “阿代尔飞”, are unlikely to appear in Chinese place names. Therefore, they have an exotic flavor.

The rendering of some card games is also a combination of both strategies because they adopt the translating mode of “free translation + classifier”, as employed to render some place names. Other translations, such as “双陆” (two lands), are fresh to readers and are neither domesticating nor foreignizing, like “纸牌游戏” (paper card game), “小牌儿” (small cards) and “牌局” (poker game). This may be seen as a kind of neutrality with regard to translation strategy. As for kinship terms in the ST, all the translations use familiar and conventional Chinese terms to translate them very

specifically, according to the family relationship between the characters. In other words, domestication is adopted.

5.4.2.1.6. *Class-related language.* The translations studied in this project were produced from the 1950s to 1990s. Class struggle had been the dominant ideology from the founding of the People's Republic of China to the end of the 1970s. Gradually, class-struggle ideology faded away in the political arena of the country. As illustrated in section 5.2.1.6, more expressions concerning the class struggle are used in Translation E (1958) than in the other two translations (Translation F, 1980; Translation G, 1995). For example, Translation E uses 33 expressions of this kind, and the numbers for Translations F and G are 20 and 22 respectively. This shows that all the translations are in agreement with the mainstream ideology of their own times. This does not concern domesticating/foreignizing strategies but something like ideological strategies, especially in the case of Translation E, where relatively large numbers of words are employed to conduct a kind of Communist indoctrination or so-called "class-struggle education". These strategies are closely associated with the ST selection.

5.4.2.1.7. *Other types of language.* Strategies can be identified in rendering general language. Let us first look at an example from Chapter 1 of the novel.

(103) Mr. Chillip was so alarmed by her abruptness - as he told my mother afterwards - that it was a mercy he didn't lose his presence of mind. (1: 9)

E: 祁力普先生被她的粗暴吓了一跳，——他后来告诉我母亲说——几乎弄到张皇失措了。 (1: 14)

F: 我姨婆这种突然的举动，让齐利浦先生大吃一惊——这是他后来对我母亲说的——他当时还能保持镇定，真得说是上帝的仁

慈。(1: 14)

G: 姨婆这种突然其来的举动，让齐利普先生大吃一惊。这是他后来对我母亲说的。而当时他还能保持镇定，不能不说是上帝的仁慈。(1: 14)

As for the underlined part in the example, Translation E summarizes its meaning and freely translates it as “几乎弄到张皇失措了”，in which the grammatical units and relationships in the ST are lost. Translations F and G are similar to each other and they are basically a literal rendering in that they retain the literal meanings of all the words in the original. But they reverse the order of the main and subordinate clauses in order to achieve naturalness in expression. Moreover, they change the negative mode of expression in the subordinate clause – “he didn’t lose his presence of mind” – into the affirmative mode – “他当时还能保持镇定/当时他还能保持镇定” (“he could keep calm at that time”, my back translation). Although the translations are good, I cannot see the reason for the change in mode of expression in them because we can keep the negative mode of the SL and translate it directly as “她当时没有失去镇静”. This rendering is also idiomatic in expression and clear in meaning. Addition of “上帝” (God) is made in translating “mercy” and thus a foreignizing color is produced because Chinese people generally believe in Confucius or Buddha or Heaven rather than God.

In translating “Halloa” in the sentence “They both rolled on to their feet in an untidy sort of manner, when we came in, and said, “Halloa, Murdstone! We thought you were dead!” (2: 20), Translation E transliterates as “哈娄” (2: 28, a meaningless expression of greeting) and thus a strong exotic flavor is created. Translations F and G render it as “喂” (2: 29, 2: 19, an interjection of greeting) according to the Chinese habit in order to achieve the stylistic homogeneity of language.

As far as figurative language is concerned, it seems that Translation F makes every effort to retain figures of speech in the ST but Translations E and G do not. Let

us see an example from Chapter 21.

(104) “It was as true,” said Mr. Barkis, “as turnips is. It was as true,” said Mr. Barkis, nodding his nightcap, which was his only means of emphasis, “as taxes is. And nothing’s truer than them.” (21: 268)

E: “那是像，”巴吉斯先生说道。“蔓菁一样真的。那是像，”巴吉斯先生点着他的睡帽（那是他唯一加重语气的工具）说道，“像捐税一样真的。没有比这更真的了。” (21: 357)

F: “那是真的，”巴奇斯先生说，“跟针一样真。那是真的，”巴奇斯先生说，一面把他的睡帽直点，因为那是他唯一可以表示强调的办法，“象折本一样真，没有什么别的能比它们更真的了。” (21: 338)

G: “这话一点儿不假，”巴吉斯先生说，“绝对不假。这话是真实的，”巴吉斯先生说着，频频点着他的睡帽，因为那是他唯一表示强调的方法，“绝对真实。没有什么事比这更真实啦。” (21: 258)

The similes used in the ST are “as true as turnips is” and “as true as taxes is”. Translation E renders them literally and the corresponding translations are unintelligible to Chinese readers. Translation F, as its footnote points out, does not care about the literal meanings of the similes and tries hard to preserve the figure of speech. Such similes, as Zhang contends, place alliteration above everything else, such as “true” and “turnips”, “true” and “taxes”, paying no attention to the literal meaning. Zhang’s creative translations “跟针一样真” and “象折本一样真” also use alliterations “针” (*zhen*, needle) and “真” (*zhen*, true), “折” (*zhe*, booklet) and “真” (*zhen*), even though such expressions are unmotivated on the semantic level here. Anyhow, Chinese readers know their basic meaning: very true. Translation G uses plain language “absolutely not false” (绝对不假) and “absolutely true” (绝对真实) to

translate them, giving up the original figure.

The rendering of wordplays is related to the use of strategies. For instance, there is a play on words in Chapter 22:

(105) “...What's that game at forfeits? I love my love with an E, because she's enticing; I hate her with an E, because she's engaged. I took her to the sign of the exquisite, and treated her with an elopement, her name's Emily, and she lives in the east?...” (22: 291)

E: “.....赎物游戏是怎样的？我爱我的爱人为了一个 E，因为她是 Enticing（迷人的）；我恨我的爱人为了一个 E，因为她是 Engaged（订了婚的）。我用我的爱人象征 Exquisite（美妙），我劝我的爱人从事 Elopement（私奔）；她的名字是 Emily，她的住处在 East？.....” (22: 388)

F: “.....那个嵌字顺口溜怎么说来着？我爱我的所爱，因为她长得实在招人爱。我恨我的所爱，因为她不回报我的爱。我带她到挂着浮荡子招牌的一家，和她谈情说爱。我请她看一出潜逃私奔，为的是我和她能长久你亲我爱。她的名儿叫做爱弥丽，她的家住在爱仁里。.....” (22: 388)

G: “.....那个嵌字顺口溜是怎么说的来着？我爱我所爱，因她招人疼爱。我恨我所爱，因她另有所爱。我邀她浪游，和她谈情说爱。我携她私奔，和她窃香偷爱。她名爱弥丽，住在爱河里。.....” (22: 280)

One difficulty in handling the above example is the rendering of the letter “E” because Chinese characters do not use letters but strokes. Translation E directly transplants “E” and the relevant words “Enticing”, “Engaged”, “Exquisite”, “Elopement”, “Emily” and “East” into the TT, together with a free translation placed in round brackets for the English words respectively. As a result, linguistic hybridity

occurs and exoticism is created. This strategy may be labeled transplanting or “pure borrowing” (Molina and Hurtado Albir 2002: 510). Dong uses this strategy elsewhere in the same chapter: “Bob swore” is used three times directly in the TT (22: 390-391) without a paraphrase in round brackets but with a footnote to explain the relation between the French “Bonsoir” and “Bob swore” and its meaning. This shows the importance of translators’ knowledge. Translations F and G have not preserved the letter and the words. They use Chinese characters and phrases to replace them. Both of them choose and repeat “爱” (love) and the relevant expressions, such as “招人爱” (lovely), “谈情说爱” (talk love), “你亲我爱” (love each other), “窃香偷爱” (secret romance), “爱米丽” (a transliteration of Emily) and “爱河里” (in the love river), to achieve rhyme and similar sound effects. Although the translations deviate semantically from the ST to some extent, the translators are creative in the preservation of both linguistic art and content.

It is also noteworthy that archaisms and exotic terms are associated with translation strategies. Archaisms are, on the one hand, a reminder of ancient times; on the other, they make target readers feel their own culture strongly. Therefore, use of archaisms may be viewed as a domesticating tendency. Unlike archaisms, however, exotic terms bring readers back to the author’s home country or to some third country and thus contain a strong foreign flavor. Let see how they are handled in the translations.

Archaic, obsolete and rare words are used relatively frequently in Translation F. Archaic words include 堂倌 (waiter, 5: 78), 草槿 (stuffed figure, 10: 152), 宝槨 (casket, 10: 164), 优渥 (patronize, 17: 281) and 扭掇 (unnatural, 22: 372). Obsolete words are 踵决足趺 (bare-footed, 16: 250), 擻 (roll, 18: 293), 鉴临 (identify and determine, 20: 324), 槃槃 (talented, 20: 324), 穹远 (remote, 20: 330), 搨饰 (decorate, 22: 367), 愍怜 (pitiful, 22: 372) and 录事 (official, 23: 385). Rare words include 老看妈 (housekeeper, 10: 164) and 房份 (relative, 17: 286). Chinese readers cannot understand most of them without a dictionary. In other words,

archaisms produce barriers in understanding the TT, which may be the reason why they are classified as a kind of translation error. Translations E and G occasionally use archaisms. For example, both translators render “waiter” (5: 60) as “茶房” (5: 78) and “堂倌” (5: 58), terms used before the founding of the People’s Republic of China. The equivalent for “waiter” is “服务员” in contemporary Chinese.

Exotic terms are those that sound foreign to target readers due to the maintenance of linguistic or cultural features in the ST (see Shuttleworth and Cowie 1997: 54). Transliterations of original words or literal renderings of culture-specific expressions in the ST lead to the production of exotic terms. They may be used in translation but might produce barriers in understanding, like archaisms without a note. In this case study they are mainly related to names, especially proper nouns. These names are generally rendered by transliteration and thus their renderings are alien to Chinese readers. Let’s list a few of them found in Chapter 1 of Translation F: 几尼 (guinea, 1: 4), 克朗 (crown, 1: 4), 先令 (shilling, 1: 4), 雪里酒 (sherry, 1: 4), 布伦得屯 Blunderstone, 1: 5) and 坡勾提 (Peggotty, 1: 10). They are the names of weights and measures, names of products, place names and people’s names. The methods used to render “sherry” include transliteration (雪里, *xue li*) and addition (酒, a word indicating the category of sherry).

In addition to full transliteration, which uses TL words to imitate the phonetic features of the original name as a whole, partial transliteration deals with part of a name in the ST and is used to render noun phrases. For example, “Madagascar Liquid” is translated as “马达佳斯加水” (Translation E, 22: 385, *Ma da jia si jia water*), “马达噶司卡水儿” (Translation F, 22: 364, *Ma da ge si ka water*) and “马达加斯加水” (Translation G, 22: 385, *Ma da jia si jia water*). “马达佳斯加”, “马达噶司卡” and “马达加斯加” are different transliterations of “Madagascar”. This indicates the inconsistency of translated names in China’s translation practices, even though there has been a table of phonetic transcription for translators for decades. The established Chinese version for “Madagascar” is “马达加斯加”, as used in

Translation G. As for “Liquid”, all the translations transform it into the specific term “water” (水). Exotic terms are not restricted to transliteration or literal translation. Sometimes free translation can also produce a term that is “other” to target readers, since the thing referred to by the term cannot be found in the target culture and thus it is unfamiliar to receiving audiences. For example, the games “skittles” (26: 348) and “backgammon” (20: 257) are rendered as “九柱戏” (nine-pillar game) and “双陆” (two lands) (20: 323) by Dong, Zhang and Li. These terms are new and fresh to Chinese readers.

5.4.2.2. *Some tendencies to use translation strategies*

In this section we will examine the translation strategies from diachronic and synchronic perspectives, focusing on literal/free translation and foreignizing/domesticating translation.

5.4.2.2.1. *Literal/free translation.* As analyzed in case study 2, Dong Qiusi, the translator of the 1958 version of *David Copperfield*, is a strict literalist in that he tries his best not only to keep the literal meaning of the original but also to retain the original structure such as sentence structure. His extreme preference for literal translation can be illustrated by example (34). The degree of structural accuracy for the sentence in this example is 0.90 for Translation E, which is considerably higher than the degrees (0.70, 0.75) for Translations F and G. This shows that Dong makes few adjustments with respect to sentence structure. Retaining structural form is part of literal translation, as seen in its definition in the Contemporary Chinese Dictionary (see section 2.2.5.2.1). As for the literal meanings of the words in the sentence, Dong has managed to preserve almost all of them. Let us see the rendering of the key words in the sentence.

(106) Mrs. David Copperfield

E: 大卫·科波菲尔太太 (transliteration)

F: 你就是大卫·考坡菲太太吧 (addition + transliteration)

G: 你就是大卫·考波菲尔太太吧 (addition + transliteration)

(107) the emphasis

E: 那加重的语音 (literal translation + addition)

F: 她把“看”字加强 (addition + literal translation)

G: 她把“想”字加重了语气 (addition + literal translation)

(108) referring to

E: 指 (literal translation)

F: 因为她看到 (free translation)

G: 看见 (free translation)

(109) My mother's mourning weeds

E: 我母亲的丧服 (literal translation + addition)

F: 我母亲身上穿着孝 (literal translation + addition)

G: 我母亲穿着丧服 (literal translation + addition)

(110) condition

E: 生理状态 (addition + literal translation)

F: 特殊的情况 (addition + literal translation)

G: 大腹便便 (free translation)

As shown in the above examples, no free translation is used to render the words and expressions in Translation E. One of them is translated by transliteration, which is viewed as a special kind of literal translation in this study: “大卫·科波菲尔” (David Copperfield) in example (106); two of them are rendered by literal translation: “指” (refer to) and “我母亲的丧服” (my mother's mourning weeds) in examples (108) and (109); two of them are translated by literal translation and addition of words: “那加重的语音” (the emphasized voice) and “生理状态” (physiological condition) in examples (107) and (110). Translation E deals with “David Copperfield” by addition of words and transliteration: “你就是大卫·考坡菲太太吧” (you are Mrs. David Copperfield), which is also adopted by Translation G. As for “the emphasis”,

Translations F and G use literal translation plus addition of words to translate it as in Translation E, but they add more words than the latter: “她把‘看’字加强” (she emphasized the word of “think”); “她把‘想’字加重了语气” (she emphasized the voice of “think”). Both Translations F and G translate “referring to” freely, as “因为她看到” (because she saw) and “看见” (saw) respectively. As for “condition”, Translation F renders it by addition of words and literal translation as “特殊的情况” (special condition); Translation G renders it freely as “pot bellied” (see section 5.2.1.5.3).

It seems that literal translation is a dominant strategy in all three translations. But Translations F and G sometimes use free translation. In other words, Translation E seems to be more literal than Translations F and G. This finding runs against the hypothesis of this study that the later the translation, the more literal it is, because Translations F and G, which were produced in the 1980s and 1990s, can be called later translations, compared with Translation E that was produced in the 1950s.

5.4.2.2.2. Foreignizing/domesticating translation. Dong’s literalism makes his translation exotic to target readers, as seen in his retaining the original direct-speech sentence structure, employment of transliteration in rendering even common words such as “Halloa”, and use of borrowing in handling the special language such as the wordplay on the letter “E” (see section 5.4.2.1.7). In my opinion, literal translation and foreignizing translation may converge to one and the same strategy when the TT alienates its readers, bringing them to the foreign land. Paradoxically, domestication is occasionally seen in Translation E, as in dealing with the format of epistolary texts. Dong puts the place and date of letter-writing at the end of the letter in accordance with the traditional and contemporary Chinese habit (see section 5.2.1.4). Translations F and G retain the original letter format completely. As for the tendency in use of the two strategies in the translations, let us see the rendering of the people’s names in Chapter 1 of the novel.

Table 5.7. Strategies for translating people’s names in Chapter 1

TT	Trotwood	Betsey	Copperfield	Peggotty	Chillip	Ham
E	F*	F	F	F	D**	D
F	F	F	F	F	D	F
G	F	F	F	F	D	F

* F = foreignization **D = domestication

The translations of the names in Table 5.7 as well as their analysis can be seen in section 5.2.1.5.1. In translating the six items, Dong foreignizes four of them and domesticates the other two, while Translations F and G foreignize five of them and domesticate the remaining one. It can be seen that foreignization is the dominant strategy, at least in translating people’s names. As for the historical tendency, the translations of the market-economy period are a little more foreignizing than the translation of the planned-economy period.

As for transliteration and particularization for handling proper nouns and kinship terms respectively, it seems that they are the “invariant” or “immune” strategies that have remained unchanged over the decades.

Taking into account all the translations in our corpus, we have found that, diachronically, the translations of the 1980s and 1990s including Translations B, C D, F and G are more literal and foreignizing than the 1950s translations, including Translations A and E. Synchronically, Dong’s 1958 version indicates that he is a strict literalist, embracing foreignizing strategies, while Wang’s 1955 version tends to privilege the Chinese language-culture, indicating that he is a typical domesticator. In other words, the synchronic analysis of these two translations does not support our hypothesis that the later the translation, the more literal it is, because Dong’s translation as an early translation is very literal.

5.4.3. *Completeness*

At a macro level or from the perspective of the text proper, Translations E, F and G

are complete translations, without omission of even a sentence in the ST. Omissions are occasionally seen at phrase level, especially in Translation E. The expression “my course is run” in the letter in example (35) has not yet been rendered by Translation E, but as “吾此生其已矣” and “此生休矣” in Translations F and G. Let us look at more examples.

(111) “Oh, my goodness, how polite we are!” exclaimed Miss Mowcher, making a preposterous attempt to cover her large face with her morsel of a hand. “What a world of gammon and spinnage it is, though, ain’t it!” (22: 286)

E: “哎哟哟，我们是多么客气呀！”毛奇尔小姐用她那小手作着想捂起她的大脸的荒谬尝试叫道。“不过这是多么胡说八道呵，是不是！” (22: 382)

F: “哦，我的老天爷，你可真是礼貌周全！”冒齐小姐喊着说，一面用她那只小不点儿的小手，胡乱往大脸上一捂，想要把她那副大脸捂过来。“不过话又说回来啦，这是什么世道啊！净是猪鼻子插葱，装象！难道不是吗？” (22: 361)

G: “噢，天哪，你太客气啦！”莫切尔小姐喊道，试图用那只一点点大的手捂住那张硕大的大脸，结果白费功夫，“话说胡来，这一套全是装模作样，你说是不是” (22: 276)

(112) “Oh my stars and what’s-their-names!” she went on, clapping a hand on each of her little knees, and glancing shrewdly at me.... (22: 285)

E: “哎哟哟！”她一只手拍着一只小膝盖，机警地看着我说到..... (22: 380)

F: “哎呀，我的照命星外带着说不出来的什么啊！”她接着说，同时用两手轻轻拍着她那两个小小的膝盖，一面精乖地斜着眼往我这儿瞧。 (22: 360)

G: “哎哟哟！”她一只手拍打着一只小膝盖，机警地瞥了我一眼，继续说.....(22: 275)

The expletive “my goodness” in example (111) is not rendered in Translation E if we examine the Chinese version from a word-to-word angle. Certainly, it can be argued that “Oh” and “my goodness” are combined into “哎呦呦” (*ai ao ao*), which is an interjection in Chinese, something like English “Ah” or “Oh”. Translations F and G translate “Oh” and “my goodness” separately as “哦，我的老天爷” (22: 361) and “噢，天哪” (22: 276). Only “Oh” is rendered in the direct speech of example (112) and “my stars and what’s-their-names” is omitted in Translations E and G. Translation F has translated the whole utterance as “哎呀，我的照命星外带着说不出来的什么啊”。Certainly it may be understood that “my stars and what’s-their-names” is an interjection and its meaning can be incorporated into “Oh”. Anyhow, Translations E and G cannot be said to be complete in any strict sense here. Their omission of the expression is perhaps more due to inadequate knowledge of the source culture than a mere consideration of translating method, since they have not offered any note about the expression.

Zhang provides a footnote to help target readers understand the expression. The footnote goes as follows: “Originally the expression was ‘my stars’ (the stars are the life stars), indicating an exclamation. Later it jokingly turned into ‘my stars and garters’ (the star and garter were component parts of the order or medal). But garter was ‘unspeakable’ like ‘trousers’ in the Victorian Age. Therefore, it was replaced by ‘what’s-their-names’ here” (22: 360). On the one hand, this shows the translator’s erudite knowledge and his reader-friendly attitude; on the other, provision of a note is an indication of completeness with regard to obtaining equivalent contextual information in translation. However, note-reading will affect the rhythms of a literary text and may reduce its literariness and enjoyment.

The example also involves a problem of accuracy, which will be discussed in the section that follows. Translations E and G interpret “clapping a hand on each of her little knees” as “using just one hand to pat herself just on one knee”. Accordingly, they render it as “一只手拍着一只小膝盖” and “一只手拍打着一只小膝盖” respectively. But Zhang understands it as “using both hands to pat herself on both knees, with one hand patting on one knee” and thus renders it as “用两手轻轻拍着她

那两个小小的膝盖”。Clearly, Zhang’s interpretation is what the author means. Besides omissions, additions are sometimes seen in Translations F and G in order to achieve cohesion and coherence. For example,

(113) Peggotty meant her nephew Ham, mentioned in my first chapter; but she spoke of him as a morsel of English Grammar. (2: 22)

E: 辟果提说的是她的侄子海穆，第一章已经提过了，但是她把他说得好像是英文法的一小部分了。(2: 32)

F: 坡勾提最后这句话，听起来好像是说她自己，其实不然。她说的是她侄子汉，就是我在这部书第一章里曾经提过的那个汉。不过这个名字，在她嘴里，却变成了语法的一齶了。(2: 32)

G: 佩戈蒂最后这句话，听起来好像说她自己。其实不然。她说的是她侄子哈姆，就是我在本书第一章里提过的那个哈姆。不过这个名字，到她嘴里就给念白了，变成了“俺”。(2: 22)

The underlined part in Translations F and G does find its corresponding part in the ST. The sentence preceding the example in the ST is “Then there’s the sea; and the boats and ships; and the fishermen; and the beach; and Am to play with-”. Peggotty mispronounced “Ham” as “Am” and thus a pun is produced: “we have Ham to play with” and “I am to play with someone”. The addition (Peggotty’s last words seem to talk about herself but it is not the case) in Translations F and G is used to explain one sense of the pun: “I am to play with someone”. Therefore, the addition is not a distortion of the ST but a reproduction of the contextual implication in it. In other words, it does not affect the completeness of the TT.

Incompleteness may be captured in terms of paratexts in the translations. Notes are not to be seen in Translation G. But the publishing data are incomplete in one aspect or another. For example, Translations F and G do not clarify the original edition from which they were translated.

5.4.4. Language change

The language changes are not remarkable in the three translations, except for replacement of traditional Chinese with simplified Chinese in Translation E as well as use of fewer archaisms in Translation G than in Translations E and F.

5.4.5. Use of notes and economy of language

There is a remarkable decrease in the number of footnotes. Translation E uses 245 notes; Translation F, 617; Translation G, 0. It might be that Li Peng'en of Translation G offered some notes and the publisher deleted them in the process of publishing the translation due to its considerations of the price and the target readers. A clear tendency in the use of notes is that later translations use fewer. As for the most frequently used notes in the translations, let us see Table 5.8 (see section 5.2.2.1).

Table 5.8. Types of notes in Translations E, F and G

TT	Intratextual*	Intertextual**	Intercultural***	Comments†	Total
E	31	52	170	15	
F	59	163	322	27	
G	0	0	0	0	
	Uncertainties††	Linguistic‡	Strategies‡‡		
E	0	13	4		617
F	5	15	26		245
G	0	0	0		0

*Intratextual = footnotes on intratextual difficulty ** Intertextual = footnotes on intertextual difficulty

***Intercultural = footnotes on intercultural difficulty †Comments = footnotes on translators' comments

††Uncertainties = footnotes on translators' uncertainties ‡Linguistic = footnotes on linguistic difficulty

‡‡Strategies = footnotes on translation strategy

As indicated in Table 5.8, almost half of the notes in Translations E and F are used to provide the relevant intercultural information, which coincides with the tendency observed in case study 1. It is clear that a large number of notes are related to intertextual difficulties in Translation E. This kind of note is rarely seen in the other translations in our corpus.

In terms of the total number of words in the TTs, there are 745,000, 811,000 and

800,000 in Translations E, F and G (see Table 5.1). The specific distribution of words in the text proper, notes and captions in the three translations is presented in Table 5.9.

Table 5.9. The numbers of words in the text proper, notes and captions in Translations E, F and G

TT	Text proper	Notes	Captions	Total
E	738,681	6,965	354	745,000
F	782,790	28,210	0	811,000
G	800,000	0	0	800,000

The numbers concerning the total number of words in the translations have proved the tendency found in case study 1 that the 1980s/1990s translations use more words than the 1990s translations. Translation F uses a surprisingly large number of words in its footnotes, which is not found in all other translations in our corpus. Use of notes, including short and lengthy notes, seems arbitrary and related to translators' idiosyncrasies. Another tendency in design of illustrations is that the 1980s/1990s translations do not use any captions, but the 1950s translations generally use them.

I have listed several reasons for the increase of the number of words used in the text proper in case study 1. Here I should point out that the added words in the 1980s/1990s translations, as analyzed in the case studies (e.g. section 5.3.1), may be used to deal with the original untranslated words and phrases in the early translations and to reproduce the implicit meanings in the original. So it may be argued that the 1980s/1990s translations are more complete than the 1950s translations at the micro level, namely at the word, phrase and sentence levels.

5.5. Summary

At the beginning of this case study, we described the textual facts in the text proper and paratexts that can be observed in the original and its three Chinese versions. They include the difference between traditional and simplified Chinese, the features of

chapter headings in Chinese and the rendering of the chapter headings in *David Copperfield*, the translation features in rendering sentential and epistolary textual structures as well as multiple-equivalence language and class-related language. A detailed analysis has been devoted to the footnotes in the translations, using many examples to discuss the different kinds of notes.

In the quantitative analysis, the formal and semantic accuracies in the TTs have been examined. One of the findings refutes the hypothesis of increasing source-focus, which is totally different from the corresponding finding in case study 1. The findings on semantic accuracy remain almost the same as in case study 1, partially proving the hypothesis of quality improvement due to the considerable reduction in the use of class-related language.

In the qualitative analysis, the accuracy in the three translations has been further explored with respect to mistranslations, miswording and translationese. As for translation strategies, the 1950s translation seems to be very literal and foreignizing, which is quite different from the translation of the same time-period in case study 1. As far as completeness is concerned, the later translations have been improved at micro levels, which coincides with the finding in case study 1.

6. Discussion and implications

6.1. Introduction

Textual analysis can only help collect facts such as formal, linguistic and translation features, as has been done in the case studies above. This kind of analysis cannot say *why* such features are in these translations. In order to answer this question, we have to go beyond the text into the broad sociocultural context where the translations were produced. Our second research question and our second and third hypotheses seek answers to the questions arising from the textual-linguistic analysis. For example, there are three translations of *Pride and Prejudice* in our corpus that were published in 1990, 1993 and 1995. Why did three translations of one and the same ST appear in so short a period of time? A sociocultural exploration can help find the answer. In the sections that follow, we will focus on three factors that influence TT production: the translator, the publisher and government policy. At the same time, we will explore the reasons for the (re)translation boom in mainland China in the 1990s, which is intimately associated with the question concerning the appearance of the three 1990s translations.

6.2. An overview of the translators

Here I will briefly introduce the translators in our corpus, including their life experience, translated works, ideologies and views on translation. I managed to interview some of them, including Zhang Ling and Sun Zhili. The translators will be divided into two groups: those in the planned-economy period and those in the market-economy period.

6.2.1. *The planned-economy translators*

The (re)translation market in the planned-economy period was closed and

government-based. Almost all full-time and part-time translators oriented their services towards the government. They were found in government departments, state-owned enterprises and government-funded institutions and organizations. The number of available translators was very limited, since there were about 20,000 full-time and part-time translators at the beginning of the 1950s (Liu 2007: 714). Almost all of them were salaried government workers. Dong Qiusi and Wang Keyi are translators from this period. We will also put Zhang Guroo of Translation F into this group. The reason is that, although the translation of *David Copperfield* by Zhang Guroo was published in 1980, that is, after the reform in 1978, according my interview with Zhang Ling, his daughter, the translation project actually started in the early 1960s.

6.2.1.1. Dong Qiusi

Dong Qiusi (1899-1969, see Figure 6.1) was an influential translator and translation theorist. His pivotal paper “On construction of translation theory” (1951, see Luo 1984: 536-544) laid a solid foundation for contemporary Chinese Translation Studies. In the paper he outlined two tasks for researchers: construction of a history of Chinese translation and the development of Chinese Translation Studies. He is one of the earliest scholars to call for a science of translation. More than a decade later, Eugene A. Nida formulated a similar idea in his major work *Toward a Science of Translating* (1964).

Figure 6. 1. Dong Qiusi



Dong's life experience may shed light on his retranslation of *David Copperfield*. He graduated from Yanjing University (the predecessor of Beijing University) in 1926 and in the same year he participated in the Northern Expedition⁵⁵, editing the monthly *Bloody Road*. In 1930 he joined in the launching of the League of Left-Wing Writers and the Council, editing the monthly *International*. He worked as a secret agent in China for the Communist International during the 1930s. He participated in organizing the China Association for Promoting Democracy in 1945 and joined the Communist Party of China in 1946. After the founding of the new China, he became chairman of the Shanghai Translators' Association, Editor-in-Chief of *Translation*, copy-editor of the China Writers Association and Deputy Chief Editor of *World Literature*. His first and second wives, Cai Yongtang and Ling Shan, were English translators, too.⁵⁶ His major translations include *Dawei Kebofeier* [*David Copperfield*], which is now still in print, *Gaoyuan Niu de Jia* [*A Home for the Highland Cattle*, by Doris Lessing], *Shi Min Tu* [*Cement*, by Fyodor Gladkov], and *Zhanzheng yu Heping* [*War and Peace*, by Leo Tolstoy].

According to Ling Shan (2004: 82-83), his second wife, Dong used to go with his fellow students, such as Feng Xuefeng who would become a famous writer, to Lu Xun's home to talk with him in the 1930s. They suggested to Lu to write novels instead of essays to push forward the social movement. Lu refused because his knowledge of the broad masses was restricted to his hometown and now he was chained to his work in the State Ministry of Education. Influenced by Lu Xun, Dong thought that he himself was not qualified to write. So he chose translation as his life-long career. The selection of *Cement* as the first work to translate was recommended by Lu Xun. *Cement* is the earliest Soviet work of Socialist Realism. Dong acted as an interpreter several times between Lu and Agnes Smedley, a revolutionary American novelist and journalist.

Dong's first translation of *David Copperfield* was done in the mid-1940s, when

⁵⁵ The Northern Expedition (北伐战争, 1926-1927) was a war launched by the Guangong Revolutionary Government under the leadership of Sun Yat-sen, against the northern warlords in China.

⁵⁶ See the entry "Dong Qiusi" in Biadupedia (<http://baike.baidu.com/view/857648.htm>).

the academic circles in Shanghai held that the works of Charles Dickens were not worth translating. But Dong managed to collect the data available on the novel and found that famous writers such as Tolstoy, Dostoyevsky, Chernyshevsky and Gorky had claimed that Dickens was a great writer. In other words, his selection of *David Copperfield* for translating was influenced by these Russian writers' views. His retranslation of the novel in the 1950s, however, was recommended by the government. Due to its critical realism, the Western classic had received a translation license under the severe censorship. Dong's attitude toward translating was very rigorous. As Ling (ibid: 85) points out, he gathered large amounts of data on the novel in Chinese and English before he began translating it. He held that a good translator should not be afraid to obtain as much information as possible about the original in order to reproduce the author's style correctly. He developed great antipathy for free deletions in rendering. He said:

A most fundamental principle must be established: what is not worth translating should not be rendered. If a text is rendered, absolute fidelity to it is required. If translators do not agree with the original, they can offer their own opinion in the foreword or afterword. They should not make any deletion or distortion of the original. In this way, they show respect for both the author and the reader. All qualified readers hope that they are entitled to make the final selection and judgment. (Cited in Ling 2004: 85, my translation)

David Copperfield was first rendered into Chinese by Lin Shu and Wei Yi in the 1920s (see the preface to the translation of the novel by Song Zhaolin). It is well-known that Lin made deletions and additions freely in his translations (see Qian 1964). This may be one of the major reasons why Dong retranslated the novel. Like Lu Xun, Dong also put much emphasis on the need for retranslating. He claims:

If the reading public wants to know a world classic through the target text,

then more than one target text is not superfluous but very necessary. As far as those great works of literature are concerned, I will surely express my gratitude as a reader if they are translated again from the SL or an intermediate language. (Cited in Ling 2004: 86, my translation)

Here it seems that there is a genealogy or intersubjectivity between Dong and Lu Xun with regard to translation. Lu was a pure literalist, claiming that he would rather be faithful than smooth (see Wu 1995: 154). The results of my case studies show that Dong's rendering is so literal that it lacks smoothness in some places. His preference for literal or foreignizing translation is clearly stated in the above-mentioned paper. He does not support rigid and meaning-distorting translation, such as “跳到我的脚上”, which is a word-for-word literal rendering of “jump to my feet” (see Luo 1984: 536). The expression “jump to one's feet” is generally translated as “突然站了起来”, which means “stand up suddenly”. Neither did he advocate Kumarajiva's free translation. He thought that as literal translation appeared at the very beginning of human translation, there is a reason for it.

It is very likely that Dong was invited to translate the novel because of his position as an editor. A high position in a hierarchy entails symbolic capital (see Bourdieu 1986). Symbolic capital can be transformed into other forms of capital. In fact, most part-time literary translators in the planned-economy period were editors. They used their prestige in order to earn some extra money.

Besides *David Copperfield*, Dong translated other novels and works in the social sciences, some of which have been listed above. His translations and his translation theories have attracted the attention of quite a few researchers in China. His son Dong Zhongmin (2007: 31) states that his father knew only English and thus his translations of Russian novels such as *War and Peace* were done via English. Although there are defects in the translations, the quality is very high, which is evidenced by the words of Mao Dun, one of the greatest writers in modern China, that compared with other Chinese versions of *War and Peace* directly translated from Russian, Dong's version

is better (Dong 2007: 31). Lu Zhenyuan (2008: 208-209) explores the reasons for Dong's employment of literal translation from the perspective of *Skopostheorie*. She contends that his literalism is, first, aimed at learning foreign literature and nurturing the domestic literature. Second, Dong wanted to use literal translation as an attack against the unrestricted translation trend of the day. Third, he wanted to use literal translation to enrich the Chinese vocabulary and grammar. Liu Fang (2006) analyzes the effects of norms on Dong's translation, while Wang Qinghua (2009) has discussed the effects of ideology on Dong's selection of STs.

6.2.1.2. Wang Keyi

Wang Keyi (1925-1968) graduated from Shanghai-based Fudan University. He was an editor at the Shanghai Wenyi United Publishing House, Xinwenyi Publishing House and the Shanghai Branch of Renwen. His translations include *Yisilan de Qiyi* [*The Revolt of Islam*, by Percy B. Shelley], *Haihuasha zhi Ge* [*Hiawatha*, by Henry W. Longfellow], *Aoman yu Pianjian* [*Pride and Prejudice*], *Yuanda Qiancheng* [*Great Expectations*, by Charles Dickens] and *Shi Ri Tan* [*The Decameron*, by Giovanni Boccaccio].⁵⁷

Little is known about Wang's life, although fragments can be collected from the limited sources of writings by his co-translator, Fang Ping, and other friends. In the afterword to *The Decameron*, Fang Ping explains that Wang was a hardworking, successful foreign-literature worker who loved his specialty. But he died without being exonerated of a false charge made during the Cultural Revolution. According to Qin Hegao, a friend of Wang's friend Sao Xunmei, Wang committed suicide by inhaling coal gas at home.

It may be argued that Wang's preference for Chinese-specific expressions and his bias toward the target language-culture in his translation is due to the fact that all translators in former days, specifically before the 1960s, were well-versed in and probably strongly influenced by traditional Chinese language and culture. This fact

⁵⁷ See the entry "Wang Keyi" in Baidupedia (<http://baike.baidu.com/view/315875.htm>).

leads to the high quality of their (re)translations and the employment of domesticating strategies.

6.2.1.3. Zhang Guruo

Zhang Guruo (1903-1994, see Figure 6.2) was a professor at Beijing University. He became famous for his rendering of *Tess of the d'Urbervilles* and *The Return of the Native* by Thomas Hardy. His translations also include *Dawei Kaopofei* [*David Copperfield*], *Wuming de Qiude* [*Jude the Obscure*, by Thomas Hardy], and *Qier Tangmu Qiongsi Shi* [*The History of Tom Jones*, by Henry Fielding], among others.⁵⁸

Figure 6. 2. Zhang Guruo



According to my interview with his daughter, which was recorded in her apartment on October 8, 2011, Zhang was officially invited to retranslate *David Copperfield* by the publisher. The project was in accordance with the national publishing program, and started from the early 1960s. Moreover, the novel was one of English classics he most cherished. He had read two or three Chinese versions of it before beginning his translation, but he did not consult them afterwards. His translation principle was to “render the idiomatic source language with idiomatic Chinese language”. This may explain why he used so many local Chinese expressions in his translation, which gives readers an impression of target-orientedness. His daughter explained that the

⁵⁸ For more details, see Baidupedia at <http://baike.baidu.com/view/130027.htm>.

manuscript was polished, corrected and proofread over and over again before it was submitted to the publisher, and a small number of alterations, additions and deletions were made after publication. Like Dong and Wang, his position as a university professor could have favored him being approached by the publishers. In fact, university teaching was an important professional activity for literary translators in the 1950s and 1960s.

6.2.2. The market-economy translators

After the reform and opening-up in 1978, the number of translators and publishers increased rapidly. According to the statistics, there were 235,000 foreign-language translation workers, including full-time and part-time translators, toward the end of the 1970s (Liu 2007: 714). The number more than doubled in the mid 1980s (Jiang 2007: 765). There were about 60,000 full-time translators and 3,000 translation companies (Liu 2008). Almost half of them worked in scientific and technical fields. According to my survey (Tian 2013: 93-98), the composition of translators was very complex, including salaried translators, freelance translators, translators working for publishing companies, “outlaws”, invisible translators and second-job translators (see Gouadec 2007: 361-367). Their foreign language proficiency was at different levels, varying from knowledge of just the ABC of a foreign language to very good mastery of it. Sun Zhili (Translation B), Zhang Ling and Zhang Yang (Translation C), Lei Limei (Translation D) and Li Peng'en (Translation G) belong to the category of translators in the market-economy period.

6.2.2.1. Sun Zhili

Sun Zhili (1942-, see Figure 6.3) is a well-known translator and translation theorist in the new era. He is a professor at the People's Liberation Army University of Foreign

Languages. His translations include all the works of Jane Austen, *Huxiao Shanzhuang* [*Wuthering Heights*, by Emily Bronte], *Tai Si* [*Tess of the d'Urbervilles*, by Thomas Hardy] and *Yongbiele, Wuqi* [*A Farewell to Arms*, by Ernest Hemingway].⁵⁹

Figure 6. 3. Sun Zhili



According to my twenty-minute interview with Professor Sun in his office on February 3, 2011, his translation of *Pride and Prejudice* had a difficult start. In 1988, Sun applied to Li Jingduan, director of the then newly-founded publisher Yilin, to translate the novel. But his application was rejected. He insisted and applied to Li three times. Finally, Li agreed to publish his translation, which turned out to be a great success. According to Sun, his 1989 translation of the novel ushered in the retranslation boom in the 1990s. There were several reasons for his translation of the novel. First, he loved the classic. Second, he was not satisfied with Wang Keyi's version. Sun admitted that he did refer to Wang's translation, but he tried his best to correct the mistranslations in it. He agrees with neither free translation nor literal translation, emphasizing the unity of form and content. He has revised his version several times because he believes that the translation cannot be completed "once and for all". His translation concept and attitude have implications for why his rendering of *Pride and Prejudice* has become a canonical translation.

⁵⁹ See the entry of "Sun Zhili" on Baidupedia (<http://baike.baidu.com/view/4981046.htm>).

6.2.2.2. Zhang Ling and Zhang Yang

Zhang Ling, daughter of the famous translator Zhang Guroo, graduated from Beijing University in 1958. After graduation she taught English in the Department of Foreign Languages at Ningxia University. Later she became the editor of the Beijing-based *Translation Newsletter*, and finally an editor at the Research Institute of Foreign Literature of the Chinese Academy of Social Sciences. Her translations include *Aoman yu Pianjian* [*Pride and Prejudice*], *Shuang Cheng Ji* [*A Tale of Two Cities*, by Charles Dickens], and *Huxiao Shanzhuang* [*Wuthering Heights*, by Emily Bronte].⁶⁰

My interview with Zhang Ling was recorded in her apartment for about an hour on October 8, 2011. She indicated that she was invited to translate the novel. Among other reasons, she accepted the project because she believed that there were a few flaws in Wang's version. However, that is a weak reason, as Sun Zhili's award-winning version had already been published before the invitation (see case study 1). This national award did not stop Zhang and her husband from accepting the invitation to translate the novel. It may be argued that Renwen wanted to have its own version of the novel to avoid copyright problems. Renwen has always remained one of the most prestigious publishers in China and it has never published any translation whose copyright belongs to another publisher, which is quite different from some other publishers that in the 1990s published translations whose copyright did not belong to them. Zhang's version proved to be well-received and the publisher's prestige ensured a considerable market for it.

Zhang Ling inherited her father's belief that translators should use idiomatic Chinese to render Austen's idiomatic English. This father-daughter intersubjectivity deserves considerable attention in Translation Studies, since it can serve as a special case of the genealogy of translators. Zhang also tried hard to avoid using contemporary expressions or dialects, in order to preserve the profound historical atmosphere of the classic. She does not think that the translators of the 1950s were

⁶⁰ See the entry of "Zhang Ling" on Baidupedia (<http://baike.baidu.com/view/221123.htm#sub8410459>).

better than those of the 1990s. Good and bad translators have been around throughout the ages and thus no generalization can be made. But she does think that the veteran translators of the early 1920s had admirable accomplishments in sinology, mother-tongue proficiency, domestic and foreign cultures, and literary taste. Their spirit and habit in scholarly research is admirable and effective. In the 1980s and 1990s some translators had a greater ability to use practical English. But their accomplishment in craft and self-cultivation were insufficient and sometimes they were not conscious of it. Zhang Ling's translation achievements in the field of English classics have been acknowledged even in the United Kingdom.⁶¹

Zhang Yang (1922-2006) was the husband of Zhang Ling. Little is known about him. There is a short biography about him on the blurb of Translation C. He was a native of Wuhan City and graduated from Chongqing-based Central University before the founding of the People's Republic of China. He worked as an editor and a reporter with Xinhua News Agency and later became a professor at Shanxi Normal University. He co-translated with his wife *Pride and Prejudice*, *Wuthering Heights*, *The Mayor of Casterbridge*, *Selected Novelettes by Thomas Hardy*, and so on.

6.2.2.3. *Lei Limei and Li Peng'en*

Very little is known about Lei Limei. An Internet search indicates that she was an English professor at Changsha-based Hunan Normal University in Hunan Province.⁶² Lei co-translated quite a few books with her late colleague, the famous professor Liu Zhongde (1914-2008), who was the first translator of Austen's *Emma* in China. Liu's translation principle of faithfulness, expressiveness and closeness, formulated in 1979, has been widely known in the country, which was based on Yan Fu's principle of faithfulness, intelligibility and elegance. In the preface to *Research on Western Translation Theories*, he renews his translation principle as "literal translation first,

⁶¹ An article entitled "Zhang Ling: A Female Translator between Cultures" in *In Other Words*, an English translation journal, introduced her translation achievements (Xiao Yan 2008: 28).

⁶² See the website of the Foreign Studies College of Hunan Normal University at <http://wyxy.hunnu.edu.cn>.

free translation second” (2003: xxii). It might be inferred that his literalism had an effect on Lei’s adoption of foreignization in their collaborative translation.

Almost nothing is known about Li Peng’en. A web search shows that he has published four translations: *Dawei Kaobofeier* [*David Copperfield*], *Niu Meng* [*The Gadfly*, by E. L. Voynich], *Tangmu Shushu de Xiaowu* [*Uncle Tom’s Cabin*, by H. B. Stowe] and *Ming Ren Zhuan* [*The Biography of Celebrities*, by Romain Rolland]. All of them were published by Yanshan.⁶³

6.2.3. Summary

Dong Qiusi, Wang Keyi and Zhang Guruo lived in the planned-economy period, when Marxism, Leninism and Maoism were the dominant ideologies in China. As shown in the case studies, Dong, Wang and Zhang use so-called “revolutionary” and “progressive” expressions in their own translations (see sections 4.2.1.4 and 5.2.1.6). A closer examination of the frequency of this kind of words seems to imply that Dong was more of a communist, since Wang and Zhang use fewer words relating to the class struggle and communist domination over capitalism and feudalism. This is not to say that Wang and Zhang were dissidents against Mao’s government. On the contrary, the three translators were socialist workers under the leadership of the Communist Party of China. Dong worked in the government, while Wang was a foreign literature editor in a state-owned publishing house and Zhang was a professor at a public university. The difference in the frequency of using class-struggle words as well as in use of ideological notes has the following implications:

- No translator can survive without effects of their times. Wang, Dong and Zhang were all influenced by the class-struggle discourse to a varying extent.
- It is not necessarily the case that translators are inevitably subject to effects from their times. Rather, they have to make a compromise between

⁶³ See the website of Dangdang at <http://search.dangdang.com/?key=%C0%EE%C5%ED%B6%F7>.

obedience and resistance, incorporating greater or fewer epoch-markers in their translating. These markers, or requirements of the times, are used as a license for the publication of their translations to apply for a permit from the censorship authorities.

- Different translators in the same epoch may have the varying degrees of immunity from the effects of the prevailing norms, including ideological norms.

The erudite knowledge, rich translation experience and rigorous work style of Dong, Wang and Zhang as representatives of planned-economy translators can tell us why their translations have high degrees of semantic accuracy (see Figures 4.3 and 5.3); some 1990s translations are not as accurate as them. The information on Dong's advocacy of literalism can also tell us why his translation of *David Copperfield* achieves higher accuracy in form than do the 1980s and 1990s translations (see Figure 5.2). Dong and Wang, translators in the same period, prefer literalism and freedom respectively in translating. The reason for this can be sought in the sociocultural context. Dong's source-orientedness is the result of his personal view of translation. Wang's bias toward the target language-culture is a general tendency in selection of translation strategy in the planned-economy period, as illustrated by Zhang Guroo's dictum of "idiomatic Chinese and idiomatic translation".

As far as the market-economy translators are concerned, some of them are excellent translators, such as Sun Zhili and Zhang Ling, which ensures that their translations are at higher level in terms of semantic accuracy. My interviews with them show that the reason why they translated *Pride and Prejudice* and *David Copperfield* is that there are mistranslations and untranslated ST items in the early translations of the same ST. Some other translators of the 1990s, such as Li Peng'en of Translation G, are not well-known translators and some kind of plagiarism seems to exist in their translations, as shown in case study 2.

6.3. An overview of the publishers

Publishers play an important role in translations. My second hypothesis that the appearance of a canonical (re)translation of an ST does not stop the cycle of its retranslations is closely related to the publishers in the 1990s. I managed to interview a few publishers that produced the versions of *Pride and Prejudice* and *David Copperfield* in our corpus, including Li Jingduan and Yuan Nan of Yilin and an editor at Yiwen. The publishers are also divided into two groups: those in the planned-economy period and those in the market-economy period. One of the publishers, namely Renwen, belongs to both periods. The first group includes Renwen and Xinwenyi; the second group consists of Renwen, Yiwen, Yilin and Yanshan.

6.3.1. Planned-economy publishers

The number of publishers decreased drastically due to the merging of houses after the founding of the People's Republic of China. There were fewer than 100 publishers at the time, mainly located in Beijing and Shanghai, and only a few of them had government permission to publish foreign literature. Those that had this permission included Renwen, Xinwenyi, Writers Publishing House and China Drama Publishing House (Zha and Xie 2007: 798). Publishers fell under one of three possible economic statuses during the first half of the 1950s: state-owned publishing houses, such as Renwen; public-private joint venture houses, such as Xinwenyi in the mid 1950s; and privately-owned houses, such as Xinwenyi in the early 1950s. After the completion of the socialist reform in 1956, nearly all private-owned publishers became state-owned. Government intervention was visible in the overall process of publishing, from the selection of books to the determination of book price, as all costs were funded by the government. The guidelines, policies and directions on publishing were usually made and imposed by the State Ministry of Publicity, the State Ministry of Culture and the State Ministry of Higher Education. The publishers had no right to make decisions at the macro level.

6.3.1.1. *People's Literature Publishing House*

Renwen, as a national publisher of literature, was founded in 1951. It was one of the few publishers qualified to publish foreign literature in the planned-economy period. It consisted of five departments and one of them was the Editing Department of Foreign Literature.⁶⁴

Renwen launched the publication of three series of foreign literature in the 1950s: “Series of Foreign Classical Literature Masterpieces”, “Series of Foreign Classical Literature and Art Theory” and “Series of Marxist Literature and Art Theory”. These publications were in accordance with directions from the State Ministry of Publicity. The Research Institute of the Chinese Academy of Social Sciences was responsible for selecting the STs for the series. The institute organized the editorial board, which was composed of famous scholars such as Qian Zhongshu, Ge Baoquan, Feng Zhi, Zhu Guangqian and Ji Xianlin (Zha and Xie 2007: 567). To ensure the quality of the works to be selected, the board decided to choose time-tested texts that had fixed evaluations before the beginning of the 20th century. *David Copperfield* fell into the scope of the first series. The best translators were chosen to undertake the projects. As a result, the series gave the publisher the highest reputation across the country. Some 200 texts were planned to be translated, but the publication was interrupted by the Cultural Revolution and resumed toward the end of the 1970s.

6.3.1.2. *Xinwenyi Publishing House*

Xinwenyi was founded in Shanghai in 1952. It was a merger of Qunyi Publishing House, Haiyan Bookstore and Dafu Book Company, which were privately owned before the founding of the People's Republic of China. It was related to famous writers and publishers such as Guo Moruo and Wang Yuanhua. Later on, Xinqun Publishing House, Culture and Life Publishing House, Pingming Publishing House, Guangming Book Bureau, Chaofeng Publishing House, Shanghai Wenyi United

⁶⁴ For more details, see Baidupedia at <http://baike.baidu.com/view/158185.htm>.

Publishing House and Shanghai Publishing Company were incorporated into it. Its major task was to publish works of classical Chinese literature, modern Chinese literature and foreign literature. In 1956 the Editing Department of Classical Literature of Xinwenyi was made independent and expanded into the Classical Literature Publishing House. Its major task was to publish Chinese and foreign modern and contemporary literature works. In 1959 Xinwenyi merged with Shanghai Culture Publishing House and Shanghai Music Publishing House to form Shanghai Wenyi Publishing House.⁶⁵ Wang Keyi was editor at Xinwenyi, where he published his translation of *Pride and Prejudice*. After the merger, Wang became an editor of the Shanghai Branch of Renwen.

6.3.2. Market-economy publishers

In the 1990s there were more than 500 publishers, with about 200 central publishers and 300 provincial ones.⁶⁶ The opening-up reduced the government's control over publishing and censorship. Meanwhile, the government gradually reduced its funding and the publishers had to depend on themselves financially. In 2009 a complete reform of publishing was passed (Yao 2011). The government no longer provided subsidies for publishers, which were pushed to the market for survival. The weakening of government intervention gave the publishers an increasing right to decision-making. In fact, the first financially independent publishers had appeared already in the late 1980s. Yilin, which developed from Jiangsu People's Publishing House, became a very successful publisher in the 1990s, specializing in foreign literature. Another important foreign literature publisher was Yiwen. It developed from the Shanghai Branch of Renwen. Many other publishers that were founded after the reform specialized in world classics, but they did not have foreign-language editors of their own. The most influential foreign literature publishers included Renwen, Yiwen, Yilin and Lijiang Publishing House (Zha and Xie 2007: 798).

⁶⁵ See the entry on the publishing house in Baidupedia (<http://baike.baidu.com/view/3648835.htm>).

⁶⁶ See the statistics on the publishers (1990-2005) provided by the General Administration of Press and Publication at http://www.chuban.cc/cbtj/dlcbtj/ndcbtj/200706/t20070605_25704.html.

6.3.2.1. *People's Literature Publishing House*

After its dominant position in publishing foreign literature in the planned-economy period, in the 1990s Renwen met with tremendous challenges from emerging publishers such as Yilin and Yiwen, although it continued to be one of the most important in the field. The publication of the three series that were initiated in the 1950s was resumed and improved, and 150 translated classics were published toward the end of the 1990s. The Series of Foreign Classical Literature Masterpieces was renamed the Series of Foreign Literature Masterpieces, with the word “classical” deleted, which indicates that the scope of publishing had been widened. Renwen had accumulated considerable symbolic capital from its many first-class foreign literature experts, translators and publishing workers. It was widely acclaimed as “representing the highest level of China’s literary publication”, creating the famous “Renwen Brand” (Zha and Xie 2007: 801).

Renwen won many prizes in the National Excellent Foreign Literature Book Awards that were held in 1991, 1995, 1998 and 1999. The numbers are given in Table 6.1.

Table 6.1. The statistics of Renwen’s foreign literature book awards*

Year	Special award	First-grade award	Second-grade award	Third-grade award	Total
1991	5	8	3	2	18
1995	0	3	3	4	10
1998	1	2	1	2	6
1999	0	1	2	1	4
Total	6	14	9	9	38

*Statistics retrieved from Baidupedia on <http://baike.baidu.com/view/158185.htm>.

The Series of Foreign Literature Masterpieces was in the top list of the special awards in 1991. This may be official acknowledgement of the long-standing excellence of the three series, as well as a reward for its contribution to cultural progress in the country. But the numbers (Table 6.1) show that the publisher’s presence in foreign literature publication was declining.

The relationship between the publisher and Zhang Ling can be further explored. Zhang was an editor at the Research Institute of Foreign Literature of the Chinese Academy of Social Sciences. The institute had established a good relationship with Renwen with respect to the series. This relationship, as a form of social capital, helped members of the institute receive translation projects from the publisher. Moreover, Zhang's identity as the daughter of Zhang Guroo, a great translator, and as a successful editor who had won prizes, helped her receive the invitation to translate *Pride and Prejudice*.

6.3.2.2. *Shanghai Translation Publishing House*

Yiwen was founded in 1978, the year of the reform and opening-up, developing out of Xinwenyi and the Editing Department of Foreign Literature at the Shanghai Branch of Renwen. It aimed to publish works of literature, philosophy and social sciences, as well as dictionaries.⁶⁷ It published Wang Keyi's translation of *Pride and Prejudice* at the beginning of the 1980s, since Xinwenyi was its predecessor.

6.3.2.3. *Yilin Publishing House*

Yilin means "forest of translation" in Chinese. Yilin and its founder and manager Li Jingduan have been regarded as a "phenomenon" in the publishing circles of foreign literature in mainland China (Ji 2006; Gu 2006; Zhao 2006; Chen 2006). It is now one of the most successful and influential publishers of foreign literature in translation. Its success can be seen in the fact that half of the shelves in the main bookstores are occupied by its publications. Most of them are retranslations of canonical literary texts.

However, compared with other major publishers of foreign literature such as Renwen and Yiwen, Yilin has had a short history of only 20 years. It developed from

⁶⁷ For more details, see the introduction to the publisher on Baidupedia (<http://baike.baidu.com/view/49442.htm>).

the *Yilin Magazine* run by Jiangsu People's Publishing House, which focuses on the publication of popular foreign literature. In 1978, China began to open its door to the whole world. But Chinese people knew almost nothing about contemporary life in Western capitalist countries because of the government's prohibition of any publication on it. In order to open a window on Western countries, the Jiangsu Provincial People's Government ordered Jiangsu People's Publishing House to start up a magazine to introduce the current situation of the West. Thus, the House appointed Li Jingduan, one of its editors, to be in charge of the establishment and publication of the magazine in 1979. Li decided to focus on the introduction of contemporary popular literature from foreign countries, especially progressive (i.e. ethically healthy) literature. He managed to hire a few famous writers, scholars and translators as the editorial members of the magazine, including Qian Zhongshu, Bian Zhilin, Feng Yidai and Xiao Qian. On the one hand, Li had some veteran translators undertake the task of translating contemporary popular literature. On the other, he fostered several excellent young translators and middle-aged teachers from Shanghai Foreign Studies University and Nanjing University. With the powerful support of the market and with readers' great enthusiasm for the knowledge of the West, *Yilin Magazine* had almost immediate success. *Yilin's* very first issue published the translation of *Death on the Nile* by Agatha Christie, so as to help Chinese people understand better the movie of the same title that was released in the summer of 1978. Its first print run was 200,000 copies, but it sold out and immediately another 200,000 copies were printed. Even then, it still could not satisfy the needs of the market, which had been denied access to Western contemporary literature for almost three decades (Li 2005: 30).

So far *Yilin* has published about 200 translated titles, including *Pride and Prejudice*,⁶⁸ many of which have won national book prizes. The collaborative translation of the French writer Proust's *Remembrance of Things Past* won the top

⁶⁸ See <http://baike.baidu.com/view/162414.htm>.

prize in the Excellent Foreign Literary Book Award organized by the State Press and Publishing Administration in 1991 (Li 1993: 40). The translation of *Ulysses* by the couple Xiao Qian and Wen Jieruo also won the top prize in the second National Excellent Foreign Literary Book Award in 1995 (Li 2008a: 22).

6.3.2.4. *Beijing Yanshan Publishing House*

Yanshan, affiliated with the Beijing Municipal Administration of Cultural Heritage, was founded in 1985. It was mainly oriented toward publishing classical books, works of archeology and cultural heritage, and books of history, humanities and social sciences. The book *A History of Beijing with Illustrations* won the National Book Award. In the new century it turned to publishing world classics and best-sellers.⁶⁹

In fact, it began to publish foreign masterpieces in the 1990s. For example, it published two Chinese versions of *Pride and Prejudice*, respectively by Lei Limei and Zhang Longsheng in 1995. I was not able to interview Lei, but it seems that she was hired by one editor, while another editor received the transferred copyright of Zhang's translation. Both versions must have been published on different dates of the same year.

6.3.3. *Summary*

Renwen published two translations in our corpus: Dong Qiusi's version of *David Copperfield* and Zhang Ling and Zhang Yang's version of *Pride and Prejudice*. Its establishment of the famous Renwen brand over the decades helped strengthen Chinese readers' trust and love of translated foreign literature. Xinwenyi published Wang Keyi's version of *David Copperfield*. It disappeared in the late 1950s and its copyright was inherited by Yiwen, which published Zhang Guruo's version of *David Copperfield* two years after its founding. Yilin published Sun Zhili's version of *Pride and Prejudice*, the first retranslation of the novel in the 1990s, which ushered in a

⁶⁹ See the introduction to the publisher on Baidupedia (<http://baike.baidu.com/view/615066.htm>).

surge of retranslations of world literature in China. Yilin, Yiwen and Renwen, as reputed publishers, laid the foundation for the 1990s retranslation boom.

Yanshan is a special case. It is a small publisher with regard to foreign literature. It employs translators to render literary classics in order to survive in the translation market. For example, it employed Lei Limei to translate *Pride and Prejudice* and Li Peng'en to render *David Copperfield*. Both translations are in our corpus. But the employment of poorly qualified translators resulted in poor and even plagiarized translations. There is a similar case in Finland. Koskinen and Paloposki (2003) observe that small publishers in Finland cannot compete with the biggest ones, although digitalization helps them cut publishing costs in bringing “a new life to a number of old translations”. They have to depend on government grants to survive. Bourdieu (1999) also observes that there are two markets for translations in France: the big publishers in Paris, which translate international best-sellers, and the small publishers in the south of France, which operate on social capital. The 1990s saw the appearance of a large number of small publishers in China. Theoretically, they were unable to compete with such giants as Renwen in publishing foreign literature. However, the number of publishers had remained about the same from 1993 to 2005⁷⁰, which shows that the small publishers were not as “short-lived” as in Finland. They hired cheap and unqualified translators and produced series of world classics in a very short period of time. They were able to occupy part of the (re)translation market because many readers paid no attention to the prestige of publishers and translators.⁷¹

⁷⁰ See the statistics on publishers (1990-2005) provided by the General Administration of Press and Publication on http://www.chuban.cc/cbtj/dlcbtj/ndcbtj/200706/t20070605_25704.html.

⁷¹ The questionnaires of readers conducted in my research in 2011 indicate that many of them do not know about publishers and translators. Thus, they read translations if the source text is a classic.

6.4. Government policy

In China, government policies determine the formation of political, economic, cultural, literary and even translational norms. The translation activity is intimately associated with government policies in both the planned-economy and market-economy periods.

6.4.1. *The planned-economy period*

After the founding of People's Republic of China in 1949, the new socialist power had to be maintained and consolidated by all possible means, including that of literary and artistic propaganda. The nature of that power determined that the country was greatly influenced by the "old big brother" (i.e. the Soviet Union) in politics and diplomacy, as well as in literature and art. China's literary and artistic circles introduced the principle of Socialist Realism from the defunct USSR. It applied the criterion of "political standard first, artistic standard second" for literary and artistic criticism (Chen and Chang 2000), which was prescribed in Chairman Mao's famous speech "Talk on the Conference of Literature and Art in Yan'an". So Socialist Realism and the criterion of politics first became the dominant norms in the 1950s and 1960s. According to Itamar Even-Zohar's polysystem theory, translated literature is part of literature as a larger system. The principle for choosing STs is, to some degree, always relevant to the system of the target literature (1990: 115). This degree of relevance is particularly important in the 1950s and 1960s, when the political and ideological discourse dominated everything in mainland China. That is to say, the political ideology determined the choice of works to be translated. Accordingly, introducing and translating Soviet Socialist Realism became the mainstream translation activity.

As for the literary works of non-socialist countries such as Britain, France and America, they were under severe censorship. Due to the fact that works of capitalist countries could not satisfy the "socialist" nature of Socialist Realism as the maximum

norm for the literary creation and translation of Chinese writers and translators, “realism” became the most basic precondition for translating them. Another condition was the ideology of the work. The ideology of foreign literatures is an important prerequisite for deciding whether they are to be introduced (Bian et al. 1959/1984). “Ideologically progressive” works were, in most cases, those that could mirror the course of social and historical development, have anti-feudal progressive significance and disclose the darkness, ugliness and cruelty of the capitalist system (Thomson-Wohlgemuth 2006: 54). So, as far as mode of writing is concerned, the works translated from Western literatures were viewed as realist. The translation activity of the period thus focused on classical literature prior to the 20th century, that is, the golden age of realism.

Take Balzac’s *La Comédie humaine*, for instance. It is a mirror of the social reality of 19th-century France. The “revolutionary teachers” Karl Marx and Friedrich Engels called Balzac an “outstanding novelist” and “realist master”. In a letter to Margaret Harkness, Engels (1888) wrote:

The realism I allude to may crop out even in spite of the author’s opinions. Let me refer to an example. Balzac, whom I consider a far greater master of realism than all the Zolas passés, présents et à venir, in “*La Comédie humaine*” gives us a most wonderfully realistic history of French ‘Society’, especially of le monde parisien, describing, chronicle-fashion, almost year by year from 1816 to 1848 the progressive inroads of the rising bourgeoisie upon the society of nobles [...].

Lenin (1969/2001) also emphasized the importance of inheriting the most developed forms of bourgeois culture. So the translators of the 1950s had to consider these literary and artistic norms in the selection of STs as well as in practical translating, since almost all of them depended on the government to make a living. According to

Lefevere's (1992) categories of patronage, China in the 1950s and 1960s would be an example of "undifferentiated patronage", as the Communist Party and its government were the only patron for all the people of the country, directly or indirectly, including translators. Dong Qiusi, Wang Keyi and Zhang Guroo worked for the Party. Their selection of *Pride and Prejudice* and *David Copperfield* is in accordance with the translation norms of the day because the two novels are among the realist classics of English literature. Moreover, the translators' use of class-struggle expressions provided further manifestation of their compliance with the Party's ideology. As a result, semantic shifts take place in their renderings, which affects the achievement of higher accuracy in reproducing the original meaning.

6.4.2. The market-economy period

After 1978, great changes took place in China's political and social life. The propaganda of the class struggle gradually came to an end. The focus of the government shifted to economic development, which has remained the keynote over the past three decades. New ideological guidelines were established, such as reform and opening-up, emancipation of the mind, seeking truth from facts, constructing material and spiritual civilization, invigorating China through science and education, and so on. China began to open up to all nations and cultures. Contemporary works of Western countries were re-introduced after a few decades of reprobation. Post-modernism began to influence literary and artistic circles. Cultural life became diversified. In the 1990s, translators chose whatever they liked to render. Translation of sci-tech books, especially computer books, became a major part of the landscape in the 1990s, since China needed advanced technologies in order to develop.

However, the transformation from the planned economy to the market economy underwent twists and turns in the transitional period from the end of the 1970s to the end of the 1980s. Yilin, as a publisher of foreign literature, is a good example. Its publication of *Death on the Nile* in 1978 caused an important ideological dispute in

the country (Li 2005: 28-35). Feng Zhi, the director of the Research Institute of Foreign Literature of the Chinese Academy of Social Sciences, seriously criticized the magazine, together with a few translations of American literature by Zhejiang People's Publishing House. He said that detective novels such as *Death on the Nile* and *Murder on the Orient Express* were not instructive at all and American novels like *The Moneychangers*, *Portrait of Jennie* and *Gone with the Wind*, were “inferior and vulgar” works, according to an American expert. He said that these publications would have a very bad influence on the building of socialist cultural ethics. As China was in dire need of paper at that time, his opinion was that magazines should not devote the scarce resources to publishing such low-quality literature. Feng's opinion was sent in the form of a letter to Hu Qiaomu, one of the top leaders of the Communist Party of China (CPC). The letter was transferred by Hu to the Jiangsu and Zhejiang Provincial Committees of the CPC. After heated discussions, the Jiangsu Provincial Party Committee and the Party Committee of Jiangsu Provincial Publishing Administration decided that Yilin's publication of *Death on the Nile* was correct. The whole country's ideological orientation in favor of development was set by the paramount leader Deng Xiaoping's remarks in 1980, made in the presence of a delegation from Temple University in the United States:

You have a novel entitled *Gone with the Wind* that is about the American Civil War and was written very well. Now in China, there is much controversy about it. Some people claim that the viewpoint of the novel is in support of the planters in American South. We have translated and published this novel. It does not matter to have published it. We can read and discuss it.
(Li 2008b, my translation)

Moreover, as early as 1984, Deng emphasized the importance of translating world masterpieces by saying:

This work is very important and it may take decades to complete it. On the one hand, we can organize translators to render them at home; on the other, we can establish editorial departments in Britain, Japan and West Europe, organizing overseas Chinese and Chinese scholars to undertake the work, making agreements with them and offering them better payments. (ibid, my translation)

Deng's remarks and Yilin's initial attempt to publish "banned books" paved the way for the emancipation of the mind of the Chinese as well as for the appearance of the translation upsurge in the 1990s. All kinds of translations appeared in large numbers and the translation market was thrown into disorder in course of the decade.

6.5. Reasons for the retranslation boom in the 1990s

In mainland China, the 1990s witnessed an unprecedented boom of retranslations of world classics. Many literary works from Britain, America, France and other Western countries were translated more than "seven or eight times", as Lu Xun had hoped would happen (see Wu 1995: 696-697). *Pride and Prejudice* and *David Copperfield* are among them. In the following sections I will explore the reasons for the retranslation boom, which has continued well into the new century.

6.5.1. Language updating and re-interpretation

The reasons for retranslation may lie in language and re-interpretation. Language varies from one age to another. So does the way a text is interpreted. When the language and re-interpretations in a translation are outdated, a new translation is expected. The 1950s translation of *Pride and Prejudice* and *David Copperfield* is full of ideologically distorted re-interpretations of the ST, due to the strong influence of

Communist ideologies on the translators. When China entered the 1990s, translators began to use relatively neutral language to revise the Communist interpretations in the 1950s translation. On the whole, the 1990s translations of the novels are much less ideologically colored than the 1950s translations.

6.5.2. *Dissatisfaction with existing translations*

Ricoeur (2006: 7) points out, “[i]t should perhaps even be said that it is in retranslation that we most clearly observe the urge to translate, stimulated by the dissatisfaction with regard to existing translations”. The various kinds of flaws in the first or previous translations are undoubtedly an important reason for retranslation. In my interviews, Zhang Ling and Sun Zhili indicated that their rendering of *Pride and Prejudice* was mainly due to the fact that there are mistranslations and untranslated ST items in Wang Keyi’s version. They loved the classic; they were dissatisfied with the existing translation; they created or were met with the opportunity of translating it; then they retranslated it.

6.5.3. *Commercial considerations*

The nature of active retranslations in the context of the 1990s retranslating boom lies in the search for profits. In other words, economic considerations are another very important reason for retranslating, which was quite obvious in mainland China in the 1990s. Copyright has always been a key issue in the field of translation. It concerns both author and translator. As Venuti (1995: 1) points out, “in current copyright law, with international treaties that extend the rights of nationals to foreigners, authors worldwide enjoy an exclusive right in any translation of their works for a term of the author’s life plus fifty years”. This means that foreign publishers have to buy the copyright if they decide to translate a newly-published work in a foreign language, which will cause an increase in the translation costs. The People’s Republic of China signed the Berne Convention for the Protection of Literary and Artistic Works and the

Universal Copyright Convention in 1992. From then on, Chinese publishers had to purchase the copyright of a foreign work before its expiration. In order to reduce publishing costs, most Chinese publishers focused on translations of works older than the copyright term. Foreign classics, especially literary classics, became the ideal object of publication, since they involve no copyright.

In 1978, the reform and opening-up policy was carried out. Domestic cultural production began to break away from the previous stereotyped style. Many excellent literary works began to appear. Chinese people developed great enthusiasm for reading books, including translations.

The good reputation for foreign literature publication that had been gradually built up by Renwen, Yilin and Yiwen increased the enormous potentials of the (re)translation market. Starting from the late 1980s and early 1990s, old and new publishers became more and more eager to invest effort in their own version of world classics. Their publication helped the publishers make huge profits. This may be the reason why a canonical translation seems not to have stopped the cycle of retranslations.

6.6. Problems with the retranslating boom

The classic retranslation market expanded and became very lucrative. Many publishing houses wanted to have a slice of this “big cake”. Their wish was met by the favorable fact that Chinese readers generally gave no attention to the identity of translators and publishers according to my questionnaire survey of 30 readers in my home city of Jingzhou in 2011. However, these houses did not have their own translations of foreign classics and they were unable to organize the publication of classic translations due to the lack of foreign-language editors. Driven by the lure of high profits, they invited unqualified translators, such as college students of Chinese literature who knew a little English, to retranslate the classics. As a result, shoddy translations and plagiarism appeared in the 1990s. Zhang Longsheng’s translation of

Pride and Prejudice published by Yanshan in 1995 is a good case in point. Tengyuan Liulijun (2007) has convincingly shown that Zhang's translation is basically a plagiarized version of the translation by Zhang Ling and Zhang Yang.⁷² Tengyuan, mainly by focusing on the footnotes, compared translations of *Pride and Prejudice* published by Renwen, Yiwen, Yilin and Yanshan. He sampled a few footnotes from 13 chapters of the novel and found that the Yanshan version produced its footnotes by combining the content of the corresponding footnotes of the Renwen and Yilin versions. Its text proper is essentially the same as that of the Renwen version. This can be seen in the following fragment of Tengyuan's analysis, in which he uses A, B, C and D to stand for the Renwen, Yiwen, Yilin and Yanshan versions:

D 燕山版 P9, 综合A、C两版, 该注释正文与A版非常相似。 P37, 完全同A版, 该注释正文与A版非常相似。 P91, 完全同A版, 该注释正文与A版非常相似。 P119, 完全同A版, 注释正文仅比A版多一“去”字。 P125, 完全同A版。 P182, 完全同A版, 注释正文与A版约三分之二文字相同。 P183, 完全同A版, 注释正文与A版约一半文字相同。 P207, 完全同A版。 P234, 除一无关紧要的“若”字不同于A版, 其余皆同; 更为奇特的是, 该注释的正文与A版相比, 仅句末四字从A版的“津津乐道”改为“说三道四”, 其余句式、结构、措词皆相同。 P241, 完全同A版, 注释正文与A版约三分之二文字相同。 P242, 完全同A版, 注释正文与A版约三分之二文字相同。 P291, 完全同A版, 注释正文与A版约三分之二文字相同。⁷³

(D The Yanshan version. On p. 9 its footnote combines the content of the footnotes of Versions A and C. The text in which the footnote appears is very similar to that of Version A. On p. 37 the footnote is exactly the same as that of Version A and the relevant main text is very similar to that of Version A. On p. 91 the footnote is the same as that of Version A and the

⁷² See <http://www.douban.com/review/1111695/>.

⁷³ Ibid.

main text is very similar to that of Version A. On p. 119 the footnote is the same as that of Version A and the main text is almost the same as Version A with only one character “qu” (go) added. On p. 125 the footnote is the same as that of Version A. On p. 182 the footnote is the same as Version A and about two-thirds of the main text is the same as Version A. On p. 183 the footnote is the same as Version A and about half of the main text remains the same as Version A. On p. 207 the footnote is the same as Version A. On p. 234 the footnote is the same as Version A with only one character “ruo” (if) added and strangely enough, the main text is the same as Version A, with only the last four characters “jin jin le dao” (talk with great relish) in the sentence replaced with “shuo san dao si” (gossip) and the sentence pattern, structure and diction remain the same. On p. 241 the footnote is the same as Version A and two-thirds of the main text remains the same as Version A. On p. 242 the footnote is the same as Version A and about two-thirds of the main text remains the same as Version A. On p. 291 the footnote is the same as Version A and about two-thirds of the main text remains the same as Version A.)

The Renwen version was published before the Yanshan version. Tengyuan’s analysis shows that the latter is indeed a plagiarism of the former. This constitutes a contrast to the translations in my corpus in which we have not found many instances of plagiarism. The reason may be that the availability of these translations indicates that they have stood the test of time and their quality is relatively guaranteed. Tengyuan sharply points out the nature of some retranslations in the 1990s as follows:

The producers of some retranslations were not foreign-language workers in the real sense. They were college-student ghost-writers or people who were fairly well-versed in Chinese. They conducted a “re-interpretation” of the existing Chinese version of world literary classics. Their ST was

Chinese and the TT was still Chinese. What is different is that the “retranslation” might be better than the previous Chinese translation, but as a consequence, misreading, mistranslation and distortion of the ST would be inevitable. What is worse is that the re-translator impinged on the copyright of the previous translator.⁷⁴ (My translation)

The economy had gradually become the focus of the country since the Communist Party of China shifted its policy from class struggle to economic reconstruction in 1978. Pursuit of money or profit was no longer regarded as the “capitalist tail”, namely the bourgeois evil. Many government officials resigned and “plunged into the commercial sea” to make much more money. Publishers were no exception. China saw the publication of 28,500 translations between 1978 and 1990, with an annual output of 2,192 translations. The number skyrocketed to 94,400 translations between 1995 and 2003, with an annual output of 10,500 translations (Li 2008b). This excludes the number of retranslations of world literary classics. The booming translation market drove publishers to employ non-professionals to snatch a share because, on the one hand, the number of excellent translators is always limited, and on the other, the employment of them means an increase in translation costs. In the 1990s, it became easier for publishers to hire cheap amateur translators. The population of people who knew a foreign language in this time-period was much larger than that in the 1950s. This can be evidenced by the intakes of college students in the two decades. According to the statistics of the State Ministry of Education, the number of college students enrolled in 1949, 1965, 1978 and 1996 is 30,600, 164,200, 401,500 and 965,800 respectively.⁷⁵ This shows the steady increase of the number of college students in China. As a rule, students in mainland China began to learn a foreign language, usually English, in primary and middle schools. And they continue to study it at college. So in the 1990s there were millions of speakers of English in

⁷⁴ Ibid.

⁷⁵ See <http://www.moe.edu.cn/edoas/website18/96/info11296.htm>.

China, although their proficiency was at different levels. It was quite easy for publishers to find cheap English translators. Due to the existence of large numbers of unqualified translators, there appeared an unhealthy prosperity in the translation market and serious problems with the quality of translation.

Like the Yanshan version, there appeared many plagiarized retranslations, such as Huang Jianian's *The Sorrows of Young Werther*, *The Lady of the Camellias* and *The Captain's Daughter*, Jiang Siyu's *Madame Bovary*, Zang Bosong's *The Red and the Black*, Chang Jiang's *The Miserable Ones*, Liang Hong's *Wuthering Heights*, Zhang Chao's *Jane Eyre*, to name only a few (Zha and Xie 2007: 811).

An extreme case is a translator named Li Si (Li 2007: 102). The Changchun-based Times Art Publishing House has published a series of 22 literary works by Nobel Prize winners in over a dozen languages. All of them have been rendered by Li Si. The publishing experts of the Nanjing University Library examined the translations and found that they were actually what Brian Mossop calls "collage translations" (2006: 787), namely translations which had been assembled by putting together fragments from previous translations of the same texts by prestigious publishers such as Renwen, Yiwen and Yilin.

The government lost control over publishers' rights to publish foreign literature. Various kinds of publishing houses, cultural companies and workshops managed to make their way into the lucrative translation market. Many translations and retranslations borrowed the name of a qualified publisher, but almost all translating and editing work had been controlled by booksellers or workshops (Li 2007: 103). For example, Yili People's Press, which is located in backward Xinjiang Uygur Autonomous Region, published a bilingual English-Chinese series of classic world literature between 2001 and 2003. The publication was clearly aimed at language learners and the SL was English. The translator, according to the series, was called the English Language Bookworm Research Workshop. Most translations were done by Wang Huijun and Wang Huilin, such as the translation of *Pride and Prejudice* and *Resurrection*, whose publishing interval was only one month! Piracy of famous

translations and retranslations was also widespread. For instance, the pirated editions of *Harry Potter* and *The Lord of the Rings* outnumbered the copyrighted edition in some regions (ibid: 102). These examples show that the retranslation market of the 1990s was in terrible chaos.

Now let us see the reasons for the production of the retranslations in our corpus. As far as *Pride and Prejudice* is concerned, Sun Zhili's and Zhang Ling's rendering is ostensibly due to their dissatisfaction with earlier translations; Lei Limei's translation is probably because of the publisher's commercial considerations. As for *David Copperfield*, Zhang Guruo's rendering is also due to his dissatisfaction with earlier translations, according to my interview with his daughter; Li Peng'en translation, which was published by Yanshan, as was Lei's translation, is very probably because of the publisher's pursuit of profits. All these reasons, especially commercial considerations, constituted a synergy that brought about the retranslation boom in the 1990s. This disordered boom gives the impression that the more prosperous the target culture, the more retranslations it has. This impression is strengthened by the comparison between the 1950s translations and the 1990s translations: there were only two translations produced of the two novels in the 1950s and there were dozens of (re)translations of them in the 1990s.

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A SOCIOCULTURAL ANALYSIS OF RETRANSLATIONS OF CLASSIC ENGLISH NOVELS IN MAINLAND CHINA 1949-2009

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DL: T 949-2014

7. Conclusion

The present research has conducted two case studies in order to carry out a sociocultural analysis of Chinese retranslations of classical English novels in mainland China in the second half of the 20th century. The results of this study allow us to answer the research questions and deal with the corresponding hypotheses.

7.1. Research findings

At the beginning of this study we formulated three hypotheses: the later the translation, the more accurate, literal and complete it is; the appearance of a canonical (re)translation of an ST does not stop the cycle of its retranslation; and the more prosperous the target culture, the more retranslations it has. The case studies have not offered a simple affirmative or negative answer to the first hypothesis. But the sociocultural analysis of the translations in our corpus has affirmed the second and third hypotheses.

As far as accuracy is concerned, case study 1 indicates that the 1990s translations are more accurate than the 1950s translations in form, but case study 2 does not show the same regular tendency: the 1950s translation is more accurate than the 1980s and 1990s translations in sentence structure and epistolary structure. In terms of semantic accuracy, the pattern of the translations is more complex. In case study 1, the four translations reach high accuracy at sentence and chapter levels, but one of the 1990s translations does not improve on the 1950s translation in any way. As for case study 2, the 1980s and 1990s translations are less accurate than the 1950s translation at the sentence and chapter levels. So it is inferred that the 1990s translations as a whole are not more accurate than the 1950s translation, including at word level.

As for the degree of literalness, case study 1 shows that the 1990s translations are

more literal than the 1950s translation, but case study 2 contradicts this tendency: there, the 1950s translation is more literal than the 1980s and 1990s translations. It can be argued that Dong's 1958 version is an exception. This indicates that choice of translation strategies is sometimes associated with the translators' own preference or idiosyncrasy and not with the dominant norms of the times. The 1980s and 1990s translations are more complete at phrase level. A few phrases that were left untranslated in the 1950s translations were rendered in the 1980s and 1990 translations.

The sociocultural analysis affirms the hypothesis that the appearance of a canonical (re)translation of an ST does not stop the cycle of its retranslation. Berman's idea of the retranslation cycle does not seem to be applicable to the retranslation boom in China in the 1990s. Case study 1 indicates that Sun Zhili's translation of *Pride and Prejudice* did not stop the continuous translating and publishing of the novel throughout the 1990s and 2000s. Sun's version won a national book award in 1994 and can be regarded as a canonical translation. However, more than ten retranslations of the novel were published in the 1990s alone, including the version by Zhang Ling and Zhang Yang, and the version by Lei Limei, both of which are in the present study. The reason why a canonical translation may not stop the retranslation cycle lies in the fact that the publishers wanted to own a Chinese version of foreign classics in order to gain a share of a lucrative market, given that readers generally did not pay attention to the publishers and translators, but to a world famous title and a recognized author. In my questionnaires with readers, there is no awareness of translators or publishers. In other words, readers paid attention only to the identity of the original author when they bought or borrowed a translation. This creates opportunities for the publication of low-quality translations in a market without government control over the quality of translations and retranslations. It was quite common for a publisher to put out retranslations of the same ST by different translators, and for the same retranslation to be published by different publishers. The

republication of retranslations has not yet come to a stop, although many articles have been published in influential media such as newspapers and journals to call for the effective management of the chaotic retranslation market.

As for the hypothesis that the more prosperous the target culture, the more retranslations it has, the sociocultural analysis seems to have confirmed it. But it should be noted that the (re)translation prosperity is only numerical and the retranslations are of varying degrees in quality, although their number is surprisingly large.

Last, there is no obvious indication that Translation D is a plagiarism of earlier translations of the same ST in case study 1, but case study 2 clearly shows that Translation G is a plagiarism of both Translations E and F.

7.2. Limitations of the study

The present study has found its shortcomings in the following aspects. The case studies are insufficient. First, the number of STs is greatly limited, which prevents the study from presenting a truly comprehensive picture of the field. Second, the findings may be more productive if more translations were chosen and studied. The fact is that I could not obtain more translations because some of them were out of print and my time and energy did not allow me to do more research. Third, my inability to access some translators, publishers and writers makes the sociocultural analysis less powerful and convincing than I hoped. However, I have completed as much as possible under the prevailing circumstances.

One starting point for my case studies is that I have assumed that all translators worked from the same edition of the ST, but the practical situation might be different from this assumption. Moreover, my research has just sampled the text and looked at a limited number of features that I selected for the case study. This may lead to incompleteness in my research findings. I have examined neither print runs of the

translations, nor feedback from readers of the translations, nor reviews in the press. This will certainly affect the comprehensiveness and depth of my research as a whole.

The Pearson correlation analysis in the quantitative analysis in the two case studies indicates that there is a significant difference for case study 2, but not for case study 1. This strange thing should be clarified by more case studies in future research.

7.3. Advantages of studying retranslations

I would like to discuss now some advantages of carrying research on retranslations, which may serve as suggestions for future study of the topic as well as for research in Translation Studies as a whole.

The first strength of studying retranslations as compared with studies on a single translation is the significance of the results for translation history research. One major aim of research like this is to uncover the sociocultural conditions in which the translation activity was undertaken. When dealing with only one translated work, the researcher can only focus on a certain point or a single period of history, while studies on retranslations can perform both diachronic and synchronic analysis, as retranslations are produced in different historical periods. Diachronic study can compare the sociocultural situations over different periods as well as the differences in literature, language, translation view and norm, disclosing the different attitudes, expectations and interpretations of the receiving culture toward the same author and his work. Synchronic study is of much help to our understanding of the similar or dissimilar interactions between translation subjects and objects, such as translators and translation norms.

The second strength of studying retranslations is that it offers researchers a wider field of study. As far as intertextuality is concerned, single-translation studies mainly deal with the relation between source and target texts, while studies on retranslations explore the relation between the ST text and several TTs. Moreover, it can compare

the TTs and identify their intertextual relation and the degree of the relation. Research on intersubjectivity is similar to that on intertextuality. The study of retranslation involves complex relations between different translation subjects. Some foreign works have been translated into the receiving culture just once, but others can have two, three, or more chances. To use Susam-Sarajeva's (2003) words, some texts have obtained a multiple-entry visa into the receiving culture. Why does the receiving culture give them such a visa? This is another question that single-translation studies cannot answer.

The third strength of studies on retranslations lies in the significance of cultural studies within Translation Studies. Some of the cultural dimensions with which translation is concerned can only be reproduced and ascertained by studies on retranslations. In some sense, studies on retranslations are a kind of dynamic research, investigating the development and change in sociocultural evolution and translation activity.

From the perspective of intersubjectivity, retranslation is a kind of polyphonic resonance, including the author's voice, voices of old and new translators, voices of old and new readers and voices of scholars.⁷⁶ Retranslation may be viewed as a symphony of multiple voices of different subjects and social contexts. Listening to different voices and their dialogues in translations and retranslations may open a wider door for studies on retranslations and for Translation Studies as a whole.

⁷⁶ See <http://www.hf.uio.no/ilos/english/research/groups/Voice-in-Translation/events/CfpViR.pdf>.

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A SOCIOCULTURAL ANALYSIS OF RETRANSLATIONS OF CLASSIC ENGLISH NOVELS IN MAINLAND CHINA 1949-2009

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