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## 摘要

近年来国内外翻译理论界越来越注重对翻译家的研究。翻译理论家们开始研究翻译家的背景、翻译动机、翻译观点以及他们的翻译实践，希望从中概括出对翻译理论建设与译员培养的一些有用信息。对译者的译风特点、成熟的翻译技巧的研究也是翻译研究的一个重要组成部分。

张培基是我国著名的翻译家。对他的翻译观点、翻译技巧以及翻译实践的研究具有重要意义。本论文简单地描述了张培基的生平、翻译理论与实践上的贡献。对反映在他的三本理论著作中的翻译观点先按出现的书目然后按翻译中的热点问题进行处理，从中挖掘他的翻译与翻译教学观点。本文还对他多年来翻译实践的结晶——两本《英译中国现代散文选》从选材、翻译目的、翻译功能、风格的保持、散文篇名的翻译、文化因素的翻译以及这两本译本的重要意义等方面进行了分析。根据个人理解，本文作者针对张培基的翻译观点提出了三个可供商榷的问题。文章最后对张培基的翻译观点进行了归纳总结。本文作者认为张培基是一位成功的翻译理论家、实践家以及翻译教育家。

关键词 张培基；翻译标准；可译性；散文翻译

## Abstract

In recent years Translation Studies have been focusing increasingly on translators. Theorists have begun to research into translators' backgrounds, translation motivations, translation views and translation practice, so as to generalize information helpful for translation theory development and translator cultivation. The study on translators' translation styles, mature translation techniques is an important part of Translation Studies.

Zhang Peiji is a famous translation theorist and translator in China. A study of his translation views, translation techniques and translation practice is of great significance. This thesis briefly introduces Zhang Peiji's life and his achievements in translation theory and practice. And then it sorts out his views on translation and translation teaching in accordance with the topics and books. The thesis also examines his two volumes of *Selected Modern Chinese Prose Writings*, the results of years of practice, from the perspective of text choice, translation purpose, function, style maintenance and the significance of the two volumes. According to his personal understanding, the author offers three humble points open to question. Finally, the thesis generalizes Zhang's translation views and concludes that Zhang is an outstanding translator, translation theorist and translation educator.

**Key Word:** Zhang Peiji; translation criterion; translatability; essay translation

## 中文文摘

张培基先生是中国翻译界的老前辈。他在中国翻译教育领域有重要贡献，在翻译理论与实践两个方面都有杰出的成就。他在国内出版过三本关于翻译理论的专著。他的译作体裁包括小说、戏剧、传记、散文等。在他退休后的近几年出版的两本中国现代散文译本更是受到译界的好评。他的翻译思想涵盖翻译实践的各个方面，丰富、深刻而且实用。因此，他的翻译思想值得我们深入的研究。

本文第一章简单地介绍了人们对张培基翻译理论与实践的研究，指出很少有学者对张先生的翻译思想进行地研究，对于《英汉翻译教程》人们主要着眼于例句译文的好坏。更多的研究是集中针对散文翻译的某些篇，而且主要讨论风格的传译。还没有人系统、全面地研究张先生的翻译理论与实践。本文把张先生的翻译理论与实践结合起来探讨。

第二章介绍了张培基的生平以及他在翻译理论与实践方面的成就。张先生很早就开始翻译实践与翻译教学。他的翻译理论以及由实践而总结出的翻译技巧反映在《英汉翻译教程》、《英语声色词与翻译》、《习语汉译英研究》等三本翻译理论著作中。同时，两卷《英译中国现代散文选》引人注目，其中的译文及注释也体现出他的翻译思想和翻译技巧。

第三章对张培基先生翻译思想和技巧进行了梳理。《英汉翻译教程》探讨了许多翻译的热点问题。他的观点涉及翻译的定义、翻译的标准、直译与意译、翻译过程、翻译教学、翻译的本质属性、翻译技巧以及人们比较少论及的翻译职业道德问题。《习语汉译英研究》一书对英汉习语进行了深入的研究并提出了翻译的方法。在具体介绍习语翻译的原则与技巧前，张先生用了一整个章节来证明习语的可译性。《英语声色词与翻译》一书从词汇学、音韵与修辞角度论述了拟声词与颜色词的起源、结构与功能，比较了英汉语声色词的异同，用具体的实例探寻翻译声色词的规律。张先生在三本书中还多次论及翻译的艺术性。

第三章探讨张先生在散文翻译中反映出来的一些翻译思想。张先生认真选择自己喜欢的，风格相近的散文来翻译，这确保了翻译的质量，尤其是在风格保持方面。张先生在《英译中国现代散文选》中提到了翻译散文的三个目的。但是根据本文作者的理解，译本作为教材、传授翻译技巧和理论的目的很明显也很重要。为了这个

目的，张先生在译文注释中详细地介绍了翻译该文的技巧、方法等。本文作者认为这是一本具有词、句、段、篇章层次翔实实例的翻译教材。本章还考察了张先生对散文题目的翻译、文化因素的翻译以及他是如何保持散文原文风格的。最后，论述了张先生散文翻译的重大意义。

第五章针对张先生的观点提出了三个值得商榷的问题。本文作者指出张先生的翻译标准之间并不矛盾。但是根据张先生对“忠实”与“通顺”的论述，“通顺”已经包含在“忠实”之内。他们是包含与被包含的关系，而不是并列的关系，因此本文作者认为翻译标准只要一个“忠实”。在翻译定义中，张先生要求准确、完整地传达原文内容。他把翻译当作科学对待，这与他的翻译艺术观相悖，也与他可对译性的论述相矛盾。张先生在散文翻译中有许多的增益。虽然他有他的理由，但本文作者认为最好还是保留原文的模糊性，给译文读者想象的空间。

## Synopsis

This thesis studies Zhang Peiji's views on translation.

Zhang Peiji is a well-known figure in translation circles in China. He has made a great contribution to China's translation education and achieved outstanding accomplishments in both translation theory and practice. He has published three books on translation theory and practice in China. His translation practice includes fictions, dramas, biography, essays, etc. His two volumes of essay translations published in recent years have won favorable comments. His views on translation are rich, profound and practical, covering most aspects of translation practice. Therefore, his views on translation deserve our thorough study.

In the first chapter of this thesis, the author presents an overview of studies on Zhang Peiji's opinions on translation and practice in translation done by other scholars. Few scholars have studied Zhang's theory. The discussions of *A Course in English-Chinese Translation* are mainly about the translations of the examples. More studies focus on some translations of essays and mostly are about the conveyance of style. No one has systematically and completely studied Zhang's translation theory and practice. This thesis combines the two.

In the second chapter, the author gives a brief introduction to Zhang Peiji's life and his translation achievements. Zhang started translation practice and teaching very early. His theories on translation and techniques about translating are reflected in *A Course in English-Chinese Translation*, *On English Echoic and Color Words in C-E Translation* and *How to Translate Chinese Idioms into English*. At the same time, the two volumes of essay translations with plenty of notes also reflect his views on translation and translation techniques.

In the third chapter the author sorts out Zhang's views and technique according to their appearance in different books. *A Course in English-Chinese Translation* touches upon many intensely discussed issues on translation. Zhang's views on translation include the definition of translation, translation criteria, literal and free translation, translation process, translation teaching, the nature of translation, 15 practical techniques for translation and even translation professional ethics which is rarely discussed in China. In *How to Translate English Idioms into Chinese*, Zhang researches into English and Chinese idioms and the translation of them. Before elaborating how to translate them,

Zhang uses a whole chapter to prove translatability of idioms and then gives principles and techniques for translating English idiom. In *On English Echoic and Color Words in C-E Translation*, Zhang discusses the origin, the evolution, the structure and the function of echoic and color words from lexical, pronunciation and rhetoric perspectives and compares the difference of echoic and color words between Chinese and English, trying to find rules for translating them. Zhang reiterates the artistic aspect of translation in the three books.

In the fourth chapter, the author examines Zhang's views on translation reflected in his translation of essays. Zhang carefully chooses essays that he likes, which guarantees the translation quality. Zhang points out his three purposes for translating. But according to the author's understanding, a fourth purpose, functioning as a textbook is very obvious and important. To serve this purpose, he displays his techniques and ideas on translation in detail in the notes to translations. It is a textbook for translation on lexical, syntactic, paragraphic and textual levels. The author also examines Zhang's translation of the title and how he maintains the style of the original. In the end, the author elaborates the significance of Zhang's translation.

In the fifth chapter, the author offers three points open to question. The author points out that Zhang's criteria do not contradict each other, but "smoothness" is already included in "faithfulness" in accordance with Zhang's account on the criteria. Zhang maintains precise and complete conveyance of the original, which treats translation as a science and contradicts his claim of translation as an art. Zhang amplifies in many translations. Although he has reasons, the author believes that it's better to maintain the degree of vagueness and give readers some space for imagination.

## Chapter One Introduction

### 1.1 Introduction

With the advent of globalization in both economy and culture, introducing Chinese culture to the world has been of increasing significance. There are two ways to introduce Chinese culture to the world: introducing it by foreigners who are interested in Chinese culture or who have business relationship with China and introducing it by us Chinese. In the past one and a half centuries, far more foreign works have been translated into Chinese than Chinese works translated into other languages. One of the reasons is that Chinese culture has its unique nature, which is strange to foreigners. This becomes an obstacle for foreign translators. Although there are some foreigners who have done the job, the number is small and their understanding of Chinese culture is not precise to some extent. Different ideologies may also affect the result. Therefore, we can only rely on our own translators to introduce Chinese culture to the world. And the study of theories of translation from Chinese is of great importance. In the past century, a few Chinese translators have translated Chinese literature into other languages. Zhang Peiji is one of them.

### 1.2 An overview of studies on Zhang Peiji's translation ideas

Zhang Peiji is a famous figure in Chinese translation circles. He has made outstanding accomplishments in translation teaching, theory and practice. The textbook with Zhang Peiji as chief editor and the translation of Chinese essays have caught the eye of many translation critics.

As a successful textbook, *A Course in English-Chinese Translation* attracts people's attention soon after its publication. Xu Yuanchong (2006) elaborates his understanding of the criteria presented in the textbook and in 1988 criticizes the definition of translation given by Zhang. Chen Mengzhi (1994) gives a favorable comment on the textbook and at the same time finds some mistakes, illogical and nonstandard translations, and slips in translation examples. Chen Kaijun and Zhao Yingchun (2003) discuss the deficiency in content and improperness of some translation examples. In general, the textbook is considered as an excellent one by Chinese translation circles.

It seems that critics are more interested in Zhang Peiji's translation practice. Tan Lianxiang (2003) analyzes the style of Zhang's translation of *Transient Days* and Dai



Guizhen (2004) and Xin Chunhui (2005) compares Zhang's translation with Zhu Cunshen's and Zhang Mengjing's translations of the same essay respectively. Both of them conclude that Zhang's translation of *Transient Days* is better to some extent. Zhang's translation of Zhu Ziqing's *The Sight of Father's Back* is also remarkable. Zhang Lijuan (2001), Yu Yuanling (2004a) and Han Zhengshun and Wang Jian (2004) give a comment on the translation respectively and think that the translation has achieved faithfulness in content and expressiveness in language and closeness in style to the original.

Other essay translations also appeal to critics. Li Ming (1997) makes an appreciative comment on Zhang's translation of Xu Dishan's *Peanuts*, which later was selected into his book of *Translation Appreciation and Criticism*. Liu Rui (2000) makes a brief appreciative comment on Zhang's translation of Fang Zhimin's *Honest Poverty*. Hu Dexiang (2002) explores the artistic aspect of Zhang's translation of Liao Chengzhi's *A Letter to Chiang Ching-Kuo*. From functionalist perspective, Guo Jing (2004) concludes that Zhang "presented the original information and maintained the text style to the utmost extent, and achieved the very resembling functions intended." Yuan Hongyan (2004) analyzes the language features of Zhang's translation of *The Cuckoo* by Guo Moruo. Dai Guizhen (2005) discusses how Zhang makes use of translation techniques to convey the style of the original by analyzing Zhang's translation of Bing Xin's essays.

After the collection of translations *Selected Modern Chinese Prose Writings* was published, it soon attracts the attention of both readers and critics. Zhu Manhua (2000) takes the lead in giving a favorable comment on the translations. Wang Qi and Chang Liming (2004) summarize Zhang's translation characteristics and analyze the translator's ways to reproduce the information and style from four aspects: target title, word choice, sentence structure and textural attitude. Yu Yuanling (2004b) analyzes how Zhang maintains the style of the original. Meng Xin'ai (2005) illustrates how Zhang translates the content faithfully and transplants prosaic charm successfully by analyzing Zhang's six translations of essays by Xie Bingying in *Selected Modern Chinese Prose Writings (Volume 2)*.

Some others, like Zhu Manhua (1996) and Liu Yinyan (2001) give overall appraisals to Zhang's achievements in translation.

### 1.3 The weakness of the previous studies

The theories the textbook contains have not be fully explored. Most papers are about Zhang's translation practice. They only study individual translation done by Zhang and the papers concentrate on a few translations. A few papers compare Zhang's translation with other translations. Liu Yinyan (2001) gives a brief account of the life, works and some views on translation of Zhang Peiji. Her research is not comprehensive enough and cannot fully excavate Zhang's precious views on translation. Zhu Manhua (2000) gives a very favorable comment on the translation of *Selected Modern Chinese Prose Writings*, analyzes from three aspects the translation of five essays by Guo Moruo and compares other two translations. Except the above two, most other papers focus on his maintaining the style of the original.

We may find that the previous studies are not comprehensive or systematic. Besides, Zhang Peiji published a second volume of *Selected Modern Chinese Prose Writings* in 2003, which provides us with more materials for analysis.

Little attention has been paid to Zhang's ideas on translation reflected in three masterpieces on translation theories and techniques. The translation ideas dispersed in *A Course in English-Chinese Translation*, *How to Translate Chinese Idioms into English* and *On English Echoic and Color Words in C-E Translation* have not been much touched upon and are waiting for us to excavate.

### 1.4 The significance of the studies

The current studies try to research into Zhang's life, academic results, views on translation and translation teaching reflected in the three books on translation, and the views on translation displayed in the two volumes of prose translation, the result of his translation practice.

"In recent years Translation Studies has been focusing increasingly on translators themselves." (Williams & Chesterman, 2004: 16) An overall, systematic and profound study on a famous translator's life, translation experience and translation ideas may find out conditions and rules for the translator to grow up which is helpful for cultivating more translators. Just as Sun Yingchun (2004: xxxix) put it "it should be an important part in translation studies to completely, systematically and profoundly research into famous translators and generalize translators' ideas about translation."

Translators who introduce western literary works into China have been much

researched into. However few translators who introduce Chinese literary works into other languages have been studied. Zhang Peiji is one of the few Chinese who introduce essays following the May 4<sup>th</sup> Movement of 1919 to foreigners, hence a research into him and his ideas of translation is of great significance.

## Chapter Two Zhang Peiji's Life and Achievements

### 2.1 Zhang Peiji's life

Zhang Peiji was born in 1921 in Fuzhou, Fujian, a place giving birth to many famous translators such as Yan Fu and Lin Shu, and he moved to Shanghai in his early childhood. In Shanghai, he received excellent education. He went to Shanghai High School, a prestigious high school in Shanghai, where he met his teacher of English Yao Zhiying, who influenced his career greatly. According to Zhang, the other two people who encouraged him when he was young are Qian Zhongshu, a famous scholar and writer, and Gui Zhongshu, chief editor of *The China Critic* (English version). He laid a good foundation at high school. After graduation from Shanghai High School, he was enrolled to study at English Literature Department of St. John's University in Shanghai in 1942.

Upon graduating from the university in 1945, he worked as a reporter of *The Shanghai Herald* (English language newspaper), contributing editor of *The China Critic* (English language journal) and concurrently deputy chief editor of *China Year Book* (1944-1945). From 1946 to 1948, he worked for two years and a half as translator and interpreter at the International Prosecution Section (IPS) under the International Military Tribunal for the Far East in Tokyo, Japan. This may mark the beginning of his translating career. Coming back from Japan, he went to pursue the postgraduate studies in English Literature at Indiana University in the United States of America. In 1949, he returned to China and worked successively as editor and translator of the Foreign Languages Press, Beijing, English professor of the PLA Foreign Languages Institute (present The PLA University of Foreign Languages) and English professor of the Beijing Institute of Foreign Trade (present The University of International Business and Economics) until he retired in 1992. He had been supervisor for graduate students, member of Beijing Appraisal Committee for Senior Professional Titles of teachers of English from institutions of higher learning, member of the first and third council of the Translators Association of China, English Translation Consultant for Foreign Languages Press and is currently consultant to the English magazine *The World of English*. Due to his outstanding contribution, he won the special allowance granted by the State Department, starting from 1993. And he was awarded the title of Senior Translator in 2005 for his contribution in translation. Although he has retired, he never gives up translating.

## 2.2 Zhang Peiji's achievements

Zhang Peiji has achievements in both translation practice and theory. His two masterpieces on translation are *On English Echoic and Color Words in C-E Translation* (1964) and *How to Translate Chinese Idioms into English* (1964). He took the lead in editing *A Course in English-Chinese Translation* (1980), which has been a popular translation course book for undergraduates. He also edited *The Chinese-English Interpreter's Handbook* (1984) jointly with editors of Malaspina College in Canada. His translation touches upon a play, fictions, biographies, essays, etc., and are mainly from Chinese into English. They are: Rou Shi's *A Slave Mother* (1955), Cao Yu's play--*Bright Skies* (1960), Yang Zhilin's *Iron Bars but Not a Cage--Wang Ruofei's Days in Prison* (1962), Wang Shijing's *Lu Xun: A Biography* (1984) and Liao Jingwen's *Xu Beihong: Life of a Master Painter* (1987). He translates Chinese essays into English and publishes them in magazines like *Chinese Translators Journal*, *The World of English*, and *Journal of Foreign Languages*. Later he compiled them into two volumes and had them published in 1999 and 2003 respectively. According to Zhang, a third volume is on its way. He has also published many papers on language and translation in academic journals.

Besides, many English translations like *The Hurricane*, *Ashima*, *Spring Silkworms and Other Stories*, *Confucius as A Teacher*, *Chinese Painting*, *Who's Who in China--Current Leaders*, etc., published by Foreign Languages Press had been examined and revised by him.

His views on translation displayed in his works and translation are so valuable that they deserve our thorough study.

## Chapter Three Zhang Peiji's Ideas on Translation and Translation Teaching

Zhang Peiji's ideas on translation and translation teaching are mainly reflected in his three books: *A Course in English-Chinese Translation*, *How to Translate Chinese Idioms into English*, and *On English Echoic Words and Colour Words in C-E Translation*. This chapter sorts out Zhang's ideas on translation in the three books respectively.

### 3.1 A Course in English-Chinese Translation

#### 3.1.1 *The definition of translation*

As a textbook, *A Course in English-Chinese Translation* gives a definition to translation in its introduction to the book. "Translation is a linguistic activity that uses one language to express precisely and completely the ideas and contents expressed in another language." (Zhang Peiji, 1980: VII) Translation is an incredibly broad notion which can be understood in many different ways. For example, "one may talk of translation as a process, an activity or a product, and identify such subtypes as literary translation, technical translation, subtitling and machine translation, etc." (Shuttleworth & Cowie, 2004: 181) Zhang Peiji's definition refers to the translation process, rather than the product. The influence of theories of translation from former Soviet Union can be traced in the definition. The definition arouses much criticism, especially for the wording "precisely and completely." Xu Yuanchong is one of the criticizers. Xu Yuanchong (2006: 169) believes what is expressed in the translation is more or less than the original and precision and completeness is rare.

#### 3.1.2 *Translation criteria*

Zhang Peiji (1980: 7) believes that a translation criterion is a guide for translating and a scale that judges translated texts.

Since Yan Fu expressed his famous three-word criteria—faithfulness, expressiveness and elegance—in the translation of *Evolution and Ethics and Other Essays* in 1898, it has aroused heated discussion in Chinese translation circles. Even now translators and translation theorists cannot discuss translation criteria without mentioning Yan Fu's three-character criteria. Although many theorists try to break away from the criteria and bring forward their own criteria, they cannot help being influenced.

The criteria influence Zhang Peiji and his team as well. When Zhang discusses

English echo words and literary translation in 1964, he concludes "...In literary translation, an advantage will be added to translation and the criteria of faithfulness, expressiveness and elegance will be accessed if echoic words are well dealt with and applied." (Zhang Peiji, 1964:51) It's self-evident that he completely adopted Yan Fu's criteria at the time.

However, when it comes to *A Course Book of English-Chinese Translation*, Zhang's criteria of translation are summed up in four Chinese characters—“忠实” (faithfulness) and “通顺” (smoothness). He believes that the old rules of faithfulness, expressiveness and elegance may cause misunderstanding over new contents. The object of “faithfulness”, above all, is the content of the source text. And then it comes to style of nationality, times and writings, and language style of the author. “Smoothness” refers to clearness, intelligibility and standardization of language used in translated texts. He holds the two criteria supplement each other and faithfulness prevails when the two contradict. He adds “in some situations, the degree of smoothness should be consistent with or equivalent to that of the source text.” (Zhang Peiji, 1980:7-8) Zhang Peiji's elaboration is rigorous but this statement is often neglected by translation theorists and other people who use the same criteria in compiling translation textbooks. The criteria won much critique due to their overt contradiction and critics' own neglect. Even in 2005 Wang Dongfeng still criticizes the criterion of “通顺” from the poetic perspective and concludes “the degree of fluency should be different for different translation purposes and different styles of texts.”

Zhang Peiji also stresses the importance of understanding of the source text and considers it the precondition for carrying out the criteria. Although it is not easy to understand completely and convey precisely, the two criteria should be “the ideal and object of our efforts” in translating. And he believes “the two criteria are accessible.”

The criteria are very popular in China, especially in translation textbooks. Feng Qinghua (1997:4) who uses the same criteria but neglects Zhang's elaboration of degree of smoothness in his translation textbook he compiled claims that the criteria are basic requirements and suitable for learners of translation. Yang Xiaorong (2005: 132-133) also holds that the criteria are established for translation learners. Most translation teachers agree that the criteria are a baseline for translators. Yang Xiaorong (*ibid.*) believes that the advantage of the criteria is its brevity and the disadvantage is the difficulty to decide its

connotation, especially for “faithfulness”.

However, Zhang Peiji's criteria are far more than a baseline for translation learners. Since his criteria refer to the content, style and degree of fluency of language of the original, it's applicable for all styles of writings. Even an experienced translator may have difficulty in meeting the criteria.

### 3.1.3 Literal translation vs. free (semantic) translation

Literal translation has for many centuries been at the core of most translation controversies. It has been either staunchly defended or vigorously attacked in favor of its rival, free translation. Literal translation is sometimes understood as including the related notion of word-for-word translation, and free translation as sense-for-sense translation.

The two notions are well discussed in *A Course of English-Chinese Translation*. To Zhang, “literal translation is to maintain both content and form of the source text when target language permits, especially metaphors, images, national and local color, etc., of the source text.” (Zhang Peiji, 1980:12-13) But he believes that “literal translation is not mechanical translation or servile translation”. (*ibid.*) Free translation is not uncontrolled translation or indiscriminate translation. Free translation requires that “the target text correctly conveys the content of the source text and does not stick fast to its form”. (*ibid.*)

Literal translation prevails over free translation when it can precisely convey the content of the source text and does not violate the idiom of the target language. It helps to retain the original pattern and introduce neologies, new syntax structures and expressions into the target language. (*ibid.*) In this way, the target language is enriched. He gives the following examples to prove this:

一石双鸟 (To kill two birds with one stone.)

掉鳄鱼眼泪 (To shed crocodile tears.)

连锁反应 (Chain reaction.)

The above borrowings from English have become very popular in modern Chinese.

“Both literal translation and free translation have their limits and can only be used under certain conditions.” (*ibid.*) The ultimate purpose of translation is to faithfully convey the content and style of the original text. Therefore the two ways do not contradict each other. So far we have not read any translation in which one of the two methods is used exclusively. Zhang's elaboration gives a perfect answer to the long-disputed issue.



### 3.1.4 Translation Process

Zhang Peiji also explains the translation process in the course book. He believes that “the process is to precisely analyze the original and to reproduce it in another language creatively.” (*ibid.*: 12) He divides the process into three phases: analyzing, conveying and proofreading. In translation practice, analyzing is the precondition of conveying and misunderstanding of the source text is to result in wrong conveyance.

#### (i) Analyzing

“Analyzing is mainly done through the context of the original. Translators must find correct ways of translating from the context.” (*ibid.*: 9) The context can be a sentence, a paragraph, a chapter, a section, the whole text or book. A translator should judge the context to get a correct way of translation. He points out three key objects for analyzing: language phenomenon; logic relation; and what are related to the original, such as, historical background, allusions, idioms, and technical terms. (*ibid.*)

#### (ii) Conveying

Conveying greatly relies on the result of analyzing of the original and the mastery of target language. He presents two basic ways of translation, i.e. literal translation and free (semantic) translation. He points out that “literal translation, on the one hand, maintains the style of the original, and on the other hand, introduces new and vivid words, syntax structures and expressions so that our mother tongue can be enriched.” (*ibid.*: 14) He prefers literal translation to free (semantic) translation under the condition that contents of the source text can be clearly expressed and the standard of the target language is not violated.

#### (iii) Proofreading

This phase is the deepening of the former two phases and is necessary for the translation to satisfy the criteria of faithfulness and smoothness. Five helpful points are mentioned in the course book:

(a) *Checking people's names, place names, dates, location, figures, etc. in the translation;*

(b) *Checking paragraphs, sentences and key words;*

(c) *Correcting mistakes and modifying improper sentences, phrases and words;*

(d) *Trying to avoid rare words or stereotyped phrases, and mistakes in paragraphing and punctuations;*

(e) *Usually a translation shall be checked twice. Check the content for the first time*

*and polish the language for the second one.*

*(ibid.:15)*

He adds "if time permits, translators must read through the translation and solve all the problems before submitting it." (*ibid.*) The process can be the generalization of his experience of translation.

### *3.1.5 Views on translation teaching*

Zhang Peiji taught in colleges for 37 years and joined in editing two translation textbooks. One of the textbooks, *A Course in English-Chinese Translation*, has been printed 67 times by the year of 2006 since its first printing in 1980. It is a remarkable textbook for translators and learners in China. The influence is huge. He taught translation for a long time and his views on translation teaching are valuable and also deserve our study.

Zhang Peiji suggests that the "translation course is applicable to advanced phase of English teaching when students have laid appropriate foundation of the language." "Its main task is to systematically introduce basic translation theories and laws. Through classroom practice, students gain experience, knowledge of translation theories and basic laws which in return, are applied to guide translation practice." (*ibid.*: 338) In this cycle, students' translation ability and technique are improved. He holds that the "translation course is neither a course of mere practice nor a course of mere theory, but a course that combines theory with practice." (*ibid.*) He also gives three key links of the translation course. They are: 1) students' working on translation assignment; 2) teacher's marking of the papers; and 3) teacher's comment and analysis of the papers. (*ibid.*)

Zhang strongly stresses mastery of both source language and target language, which he believes to be the precondition for securing translation quality. A translator must be well-read so as to get to know every field to some extent. He points out that the improvement of translation ability also lies in the improvement of the native language as well as the foreign language. Language competence is ultimate to translation.

He suggests that the native language should not only be treated as a tool, but as a special learning. "People may think that understanding the native language in translating is not too difficult, but that is not the case." "The mistakes in students' Chinese-English translation assignments are mainly due their poor mastery of Chinese instead of their poor ability in expressing English." (Zhang Peiji, 1993) He believes foreign language learners

are to suffer if they do not work hard at native language acquisition.

Zhang Peiji holds that “comparison of the two languages is very important for translation.” (*ibid.*) Only mastering similarities and differences of the two languages can we express freely. He compares the lexical and syntactic difference between Chinese and English in the textbook. This way is unique among translation textbooks and makes the textbook popular.

### 3.1.6 Other aspects

#### (i) Translation techniques

This is the most valuable and practical part of the book for translation learners. The textbook gives 15 methods or techniques for translation practice with detailed examples. For each method, exercises are given for learners to do.

#### (ii) Whole and part

A whole text is a complex of content and form. “It’s impossible to consider how to translate a sentence or a phrase without considering the whole text.” (Zhang Peiji, 1980:II)The meaning of an individual word is usually changed when it collocates with different words or phrases. It’s the same case for sentences. If the word or sentence is not analyzed in the context of a paragraph or even a whole text, it will be mistranslated. From the account on the translation process, we may find the whole can be as large as the historical and cultural background of the text.

#### (iii) The nature of translation

“Translation is creative work.” (*ibid.*: III)Different translators translating the same work would come out with different versions. He makes the same statement in the book *On English Echoic and Colour Words in C-E Translation*, which gives a detailed explanation to the artistic aspect of translation.

#### (iv) C-E and E-C translations follow the same principle

“In both C-E and E-C translation, the same theoretical principle is followed.” (*ibid.*)The difficulty encountered in the process of translation is of the same nature. The way and technique to tackle the problem makes no difference. Therefore *A Course in English-Chinese Translation* is also of referential value for translators doing Chinese-English translation.

#### (v) The role of translation practice and theory

“The relationship between translation theory and practice is dialectical.” (*ibid.*: VII) Translation practice is the basis for translation theory and is also the criterion for testing

the theory. Scientific translation theory is the generalization of previous translation experience. Mastering the theory of this kind is helpful for translation practice. Therefore, we must not only pay attention to translation practice, but also translation theory.

*(vi) The Requirement for translators*

“Translators must be on the right stand with right points of view and right ways for analyzing the original text in doing translation. Modesty, carefulness and seriousness are correct attitudes towards the job. Carelessness, sloppiness and interpreting without real understanding shall be avoided.” (*ibid.*: 16)

“Translators must keep improving both native and the working foreign languages as well as enriching their knowledge about history, geography, politics, military, foreign affairs, economics, culture, science, custom, etc.” (*ibid.*: 17)

It's obvious that Zhang's theory on translation has touched upon ethical aspect of the translation profession. Concerning so many aspects of translation, the textbook was well edited. No wonder it has been printed about 70 times and sold about 2 million copies. ..

## **3.2 How to Translate Chinese Idioms into English**

The book discusses the translation of idioms from the angle of language and gives ample examples to elaborate methods for translating Chinese idioms into English. The idioms discussed in the book are in broad sense, including colloquialisms, proverbs, two-part allegorical sayings and some slang. Zhang Peiji compares the differences between Chinese and English idioms and furnishes reasons that cause the difference. Idioms and idiom translation are rarely researched into and this book is of great value for both English language learners and translators.

Both Chinese and English have abundant idioms, among which, some are of the same or similar meaning. But many of them have their strong characteristics due to their different cultural backgrounds, which causes difficulties for translating.

### *3.2.1 The importance of idioms in language and translation*

Idioms are phrases or sentences refined as a result of long-term language evolution. They are the “core and essence” of the language. Without them, the language becomes dull. If they are used properly, the language becomes more colorful.

Idioms are indispensable and expressive elements in the language. They should not only be treated as a special issue in translating literary works, but also as a key language issue in translating. The rendition of idioms directly influences the quality of translation.

The issue of idiom is “important to both translation practice and theory.” (Zhang Peiji, 1979: 5)

### 3.2.2 *The features of idioms*

Most idioms are colorful and vivid means of language and are appropriate for analogy. They are usually brief. And when they are read, they are euphonious. Therefore they are popular and usually can give readers deep impression.

Idioms are closely related to a nation’s historical background, economic life, geographical environment, traditions and psychological status. Zhang Peiji compares them to “a mirror” which clearly reflects the characteristics of a nation or culture. Idioms usually embody proper metaphors and can arouse associations. But the metaphor and association are decided by the actual environment and society of a nation. Different nations may have similar or totally different life experience. Therefore, idioms are highly culture-bound.

Idioms are usually independent in meaning and they are not the summation of their components. They usually violate grammatical rules and logic. And they have their own integrity. Every component is fixed and usually their structure cannot be changed. But the fixedness of idiom is not absolute. Many of Chinese and English idioms have their variations. The variation is subject to the idiom’s integral meaning and basic format, and must be accepted by readers. All these cause the difficulty in translating idioms.

### 3.2.3 *Translatability of idioms*

Translatability is mostly understood as the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change. (Baker, 2004: 273) Before discussing how to translate idioms, Zhang Peiji uses a whole chapter to prove the translatability of idioms. As we know, idioms are usually culture-bound and difficult to render. Some scholars (Taylor for example) think translation of idioms is the most difficult and even think they are untranslatable. “No matter how different languages are, they always reflect reality, i.e., different languages may reflect the same reality. Therefore, the content expressed in one language can be re-expressed in another language.” (*ibid.*: 32) Although idioms are special, they are part of the language. They are fixed language component and they express certain meaning. Their functions in the original text are the same as other language materials. Therefore they also enjoy translatability.

He adds that “the first consideration of idiom translation is its content.” (*ibid.*: 33) It's ideal if some elements of form can also be conveyed. If not, they have to be sacrificed. In fact the sacrifice will not affect the ideological content and artistic value of the original as a whole, because translation is not simple and mechanical copy of summation of all individual elements, but introduced as an artistic integrity. Some idioms are difficult to be translated alone. If they are treated as part of the whole, they can be properly rendered. Word-for-word translation of idiom will damage either the content of the original or the usage of language in translation which will result in misunderstanding of the original or illegibility of the translation. Any misuse of synonymous English idioms to replace Chinese idioms in translation, which usually neglects the national and cultural features of the original, will damage the form of the original.

He uses ample examples to prove his claims and puts forth thirteen methods for translating idioms.

### *3.3.4 The general principle for translating idioms*

Zhang Peiji agrees with Lu Xun's ideas about translation—“trying to make translation legible” and “maintaining the charm of the original”. In Zhang Peiji's understanding, “trying to make translation legible” means that the language of the translation should be smooth and conform to the standard, and wording and phrasing should conform to the national language practice. And “maintaining the charm of the original” means to be faithful to the original and pay attention to maintaining the form and style of the original in conveying the content. However, he believes that the C-E translation should be a Chinese work conveyed in English, so the translation should not be excessively idiomatic, over-anglicized or rich in western style. (*ibid.*: 46-47) It's obvious that he is not in favour of over domestication in translation.

### *3.3.5 Concrete methods for translating idioms*

Zhang Peiji lists 13 methods to translate Chinese idioms into English and exemplifies every method. Among the 13 methods, he emphasizes the first three. Although many scholars have discussed methods of rendering idioms after Zhang Peiji published this book, they were not able to go beyond these 13 methods or to provide better solutions.

#### *(i) Literal translation*

Zhang Peiji believes that “to maintain the national form and style, literal translation

(not servile or mechanical translation) is necessary.” (*ibid.*: 50) It not only maintains the national style, but also helps to introduce different language expressions.

As idioms usually reflect a nation’s characteristics in culture and tradition, the literal translation of them has its special significance.

Zhang Peiji holds that “translating idioms literally in literary works is a creation in language.” (*ibid.*: 47) But literal translation is conditioned, which makes it different from servile or mechanical translation. A successful literal translation of idioms should be based on the existing words, grammar and usages of the target language and should not create any misunderstanding in certain context.

Even there are proper synonymous idioms ready for borrowing, “literal translation of idioms prevails when it can precisely convey the original meaning without violating the standard of the target language, especially in rendering classic works or works rich in local color.” (*ibid.*) This is helpful for promoting cultural communication between nations. For example:

雨后春笋—like bamboo shoots after a spring shower

猫哭老鼠—The cat weeps over the mouse.

Zhang Peiji holds that literal translation of idioms should prevail over other ways of translation.

*(ii) Borrowing synonymous idioms from the target language*

Although priority should be given to literal translation, Zhang Peiji believes that the borrowing of synonymous idioms from the target language is necessary when it’s beneficial to convey the content of the original without conflicting with the context. (*ibid.*: 88)

Some Chinese idioms conform to English idioms in content and form. They share not only the same meaning, but also the same or similar image or analogy. In translation, these idioms can be borrowed. For example:

隔墙须有耳，窗外岂无人。

Walls have ears, and outside the window is there not a man?

Some of Chinese and English synonymous idioms do not embody analogy. Their meanings are literal. The translation of this kind of idioms does not involve the issue of maintaining national or local colors, so they can be borrowed. Zhang Peiji frequently uses this in translating Chinese essays into English.

When synonymous Chinese and English idioms embody completely different analogies, they can be borrowed if literal translation of them results in poor effect. However, the borrowed idioms should not contradict with the time, place and situation in the translation or damage the integrity of the original. They should be of benefit to the conveyance of the original contents and be legible for target readers.

Some Chinese idioms are literary allusions with a long history. Their sources have been long forgotten and they are treated as fixed language elements with certain meaning. In this situation, the translator may borrow synonymous idioms from the target language. If there are no synonymous idioms to borrow, free translation may be applied.

*(iii) Free translation*

If the above two methods do not work, the style of idiom has to be sacrificed and free translation may be applied so as to maintain the content integrity of the original. Zhang Peiji gives five situations for free translation.

Chinese two-part allegorical sayings are special in their structure, using the plain analogy in the first part to illuminate relatively abstract idea in the second one. They often make use of puns, which make them vivid and funny. For the above reasons, Zhang Peiji holds that they should not be translated literally. If there are no equivalent idioms to replace them, free translation may be applied in accordance to the context

Some idioms do have a story behind them, which are from historical events or allegories. However, they have been used for a long time and their sources have been long forgotten. In this case, they may be treated as language elements with certain fixed meanings. Literal translation, without ample notes, may not be applied to retell their sources. When no equivalent idiom is available, the last resort is to use free translation.

Idioms that have lost their analogy, or are illogical or unexplainable literally, have to be translated in this way. He lists three other situations for free translation of idioms: (1) when lengthy translation or poor effect is caused by literal translation; (2) when literal translation fails to express the content and (3) when literal translation interferes with the meaning of the text or leads to misunderstanding.

Other minor methods are: application of a temporary variant, omission, amplification, obviation of a mixed metaphor, reversion to English idioms, annotation, use of rhetoric devices, archaization and avoidance of vulgar idioms.



### 3.3 On English Echoic and Colour Words in C-E Translation

Like idioms, echoic words and color words are not easy for a translator. They function as importantly as idioms in literary works. Writers are often compared to musicians and painters. However, research about echoic and color words and their translation is rarer. The value of the book is huge.

In the preface to the book, Zhang Peiji stresses the importance of precisely conveying musicality and aesthetic value of the original text to the translation so that it can be vivid and match the original artistically. In the book, Zhang discusses the origin, the evolution, the structure and the function of echoic and color words from lexical, pronunciation and rhetoric perspectives, and compares the difference of echoic and color words between Chinese and English, trying to find out rules for translating them. The following will focus on Zhang's ideas about translating echoic and color words.

#### 3.3.1 Translation of echoic words

Zhang Peiji sums up two situations encountered in translating Chinese echoic words into English. For each situation, he subdivides into several situations.

##### (i) Translating Chinese echoic words into corresponding English echoic words

1) "Chinese echoic words functioning independently as interjections may be replaced by corresponding English echoic words with the same function directly". (Zhang Peiji, 1964: 13) But not all independent echoic words must be translated in this way. They may be translated into subjects, predicates, attributes, complements and adverbials in accordance with the context.

2) "Many Chinese echoic words function as complements to verbs or nouns and occasionally they function as verbs or nouns." (*ibid.*: 17) But English echoic words mostly function as nouns, verbs and derivations of verbs. Therefore these Chinese echoic words may be replaced by echoic words functioning as nouns, verbs and derivations of verbs. In modern Chinese, echoic words also function as nouns. This kind of echoic words can be changed into English echoic words functioning as verbs or derivations of verbs.

3) "In both English and Chinese, an echoic word can be used to describe voices or sounds of different things." (*ibid.*: 22) Sometimes an echoic word of one language is used to describe voices or sounds of different things, but in another language these voices or sounds may have their respective echoic words. Correct echoic words must be applied in translating echoic words of this kind.

*(ii) Translating other Chinese non-echoic words into English echoic words*

(a) Some Chinese verbs are not echoic words but the actions are bound to trigger certain sounds. Zhang Peiji believes, to make translation vivid and to increase appeal and authenticity, appropriate English echoic words may be used to express the senses according to the context. (*ibid.*: 24-25) Ample examples can be found in C-E literary translations. He also believes that this way proves the creativity of translation.

(b) After expressing Chinese non-echoic words with English non-echoic words, “translators may add appropriate echoic words in the translation so as to strengthen its expressiveness.” (*ibid.*: 31)

(c) In Chinese, sounds made by abiotic objects are generally called “.....声” or “.....响”. “English echoic words may be used to express these sounds.” (*ibid.*: 32)

(d) This also happens to sounds made by animals in modern Chinese. They are often described as “.....叫” or “.....鸣”. “English echoic words may also be used to express these sounds.” (*ibid.*: 37)

(e) Many echoic words are used to describe sounds like smiling and crying made by man. “Different echoic words must be used in different situations.” (*ibid.*: 40)

He also believes that echoic words can be created to meet the need of some situation like writers do. The created echoic words must conform to the spelling of English echoic words. Zhang also holds it's better to use corresponding echoic words if they are handy. According to Zhang, Chinese echoic words may also be avoided in translation. (*ibid.*: 46-47)

### *3.3.2 The translation of color words*

After discussing the role of color words in literature and their characters, Zhang divides color words into two categories: basic color words and material object color words. He compares different usages of color words between Chinese and English. And he uses C-E translation examples to show the usage and translation methods of the two categories of color words respectively.

*(i) The translation of basic color words*

Color words in English are of different figures of speech. Zhang uses translation examples to show how Chinese color words are translated into English adjectives, nouns, verbs and adverbials. Then he discusses four ways to translate complex color concepts with basic color words. They are the ways to express light and shade of colors with

lexical means, light colors with grammatical means, mixed colors and color combinations. (*ibid.*: 67-73)

(ii) *The translation of material object color words*

Zhang notices that due to different historical and living backgrounds and psychological status, the material objects used to describe the same color may be totally different. Five usages of material object color words in English with ample translation examples are given in the book. They can be 1) in the form of attribute or complement; 2) in the form of material object color word + basic color word; 3) in the form of material object color word + “colored”; 4) in the form of “the color of” + material object color word; and 5) used alone. (*ibid.*: 83-106)

Zhang believes that the above methods must be used properly in accordance with the context like treating other language elements. Besides the different usages of color words between Chinese and English, he also notices the cultural differences.

Some Chinese color words can be used to express more than one color concepts. “青” in Chinese can be “blue”, “green” and “black” in English. Translators must decide which color concept the word expresses in accordance with the context or collocation and pick the right one. Sometimes Chinese and English people use different color words to express a certain color of the same object. In China, we say “红茶”, but in English the same thing is called “black tea”. Some English color words have one or even more than one synonyms. Their nuances must be considered in translation. And some color words in Chinese are metaphors. Zhang believes literal translation of them should be avoided. (*ibid.*: 115)

By illustrating the usage of English color words and comparing the difference of color words between Chinese and English with plenty of C-E translation examples, Zhang provides translation learners with a shortcut to quickly master the way to translate Chinese color words into natural corresponding English. Even when there are no handy corresponding English color words, translators can create color words without violating the usage of English.

## Chapter Four An Analysis of Essay Translation

“The relationship between translation theory and practice is dialectic. Translation practice is the basis of translation theory and is a touchstone for testing the theory. Scientific translation theory is the generalization of the previous practice and mastering of this kind of theory is helpful to our translation practice. Therefore, we must pay attention to both translation practice and theory.” (Zhang Peiji, 1980:VII) In this section, we will examine Zhang’s views on translation displayed in his translation practice. Although he has other translation works like *Bright Skies, Iron Bars but Not a Cage, Lu Xun: A Biography, Xu Beihong: Life of a Master Painter*, etc., we will only examine and analyze the two volumes of *Selected Modern Chinese Prose Writings* which are his latest works and familiar to readers in China.

### 4.1 Choice of source texts

According to Zhang Peiji, doing translation is sheer out of his personal interest. He only translates articles that he likes and that, he thinks, are crying out for translation. (Liu Yinyan, 2001) He does not translate articles that he is forced to do. If articles by controversial writers are still of realistic significance and can leave some food for thought, he translates nevertheless.

It’s obvious that 97 essays in the two volumes are written mostly by famous writers since the May Fourth Movement of 1919. They concern 44 writers and some of them are household names like Bing Xin, Guo Moruo, Ba Jin, Xie Bingying, et al. They are representatives of modern writers. Most essays selected are instructive and thought provoking. And the translations have been published in *Chinese Translators Journal*, *Journal of Foreign Languages* and *The World of English*. According to Zhang Peiji, except for the length limit, he is free to choose essays he translates. This freedom makes him able to apply his techniques and integrate his views on translation in translating.

From the choice of source texts, we may conclude that the artistic temperament and aesthetic views of the translator are close to those of the original author. This adds credit to the quality of the translation, especially in style.

### 4.2 Purposes of translation

The purpose of translation directly influences a translator’s action in translating.

Zhang Peiji mentions three purposes of his translation in the preface to the first volume of *Selected Modern Chinese Prose Writings*. They are: 1) pastime; 2) interest in English and essays; and 3) introducing excellent modern Chinese essays to foreigners. As mentioned in the back cover of the first volume, the target readers are Chinese-English literary translation researchers home and abroad, college teachers of translation, juniors and seniors of undergraduates, and enthusiasts of literary translation and English. It opens a window for foreign scholars to research thought development of intellectuals since the May Fourth Movement of 1919 in China. We may notice that the purposes are far beyond the above mentioned three. We have noted that, before compiling translations into volumes, Zhang Peiji published them separately and the columns for him to publish his translations are Chinese-English translation (exercise) columns in *Chinese Translators Journal*, *Journal of Foreign Languages* and *The World of English*. The first intended readers of the columns are learners and teachers of translation. Published in this way, the translations' function as teaching materials is obvious. Even Zhang Peiji himself, facing the comment of "a good textbook though not a textbook", has to acknowledge in the preface to the second volume of *Selected Modern Chinese Prose Writings* that the translations provide examples of Chinese-English translation techniques and theories for teachers and learners of translation to refer to and to learn from.

### 4.3 The function as a textbook

The function as a textbook is clearly reflected in the detailed notes, which take up almost one third of the book. In the note, he gives a brief introduction to the writer and the writer's style and he also gives a brief comment to each essay. He carefully lists problems he meets in translating, like difficult language points, way of translation, historic background, etc., after the English version. The notes also touch upon various aspects related to translation techniques. Some notes help readers understand the source text. Some give different translations for the same sentence and then gives reasons why he chooses this one instead of that one. In the note to the translation of *A Letter to Chiang Ching-Kuo*, he even compares his rendition with that of Xinhua News Agency and gives reasons for revision. All these are helpful for translation learners.

The notes, encompassing many of translator's ideas about translation, are always worthy of our thorough study. Five aspects are summed up in the following.

### 4.3.1 *Maintaining the style of the original*

Zhang gives more detailed background information and way of translation to *Honest Poverty*, *The Sight of Father's Back* and *Mr. About-the-Same* published in the *Journal of Foreign Languages* than any other ones. In the paper titled *The English Translation of Hu Shih's Famous Essay Mr. About-the-Same* (1995), he says "it's important to maintain the clear, smooth, simple and natural style of the original in the English translation." (Zhang Peiji: 1995) In the note to Li Dazhao's *National Crisis vs Heroic Nation*, he writes "...translation shall try to convey the image, poetic beauty and natural, refined and incisive style of the original" (Zhang Peiji, 199:5) and in Xu Dishan's *Peanuts*, "Translation shall maintain the simple, informal and friendly style..." (*ibid.*: 16)

By these, we may conclude that faithfulness to both the content and the style of the original is his pursuit. And maintaining the style of the original is one of his requirements for translating literary works.

### 4.3.2 *The idiomatic and terse translation*

The pursuit of idiomatic and terse translation is an important feature in Zhang's translation. In his papers and notes to translations, he reiterates "the English shall be idiomatic, besides, the language shall be simple and sentences shall be succinct." For the same sentences, he may have various ways of translation. In the notes, he lists different translations and chooses the one he thinks that is succinct and can fully convey the meaning of the original. This is very helpful for translation learners, for their translation may coincide with one of those. A good example is the translation of the title of *Mr. About-the-Same* (see 4.3.4). Typical examples are:

(1) 我回过头，看不见一个人。(巴金：《撒弃》)

I looked backed, but not a soul in sight. (Ba Jin: *Throwing off My Dark Shadow*)

Zhang believes that the above sentence can also be rendered into "I turned back my head only to find no one behind." He picks the briefer one.

(2) 合则对国家有利，分则必伤民族元气。(廖承志：《致蒋经国信》)

...united, the country and the nation benefit; divided, they suffer. (Liao Chengzhi: *A letter to Chiang Ching-Kuo*)

It's obvious that the above translation is briefer than "...cooperation is beneficial to the country and the nation while division is detrimental to them" done by Xinhua News Agency.

#### 4.3.3 *The correct understanding of the original*

The precise conveyance can only be ensured by correct understanding of the original. "Only a true understanding and interpretation of the semantic, lexical, grammatical and stylistic elements of a text can preserve the meaning of the original in a target language." (Reiss, 2004: 65) Zhang has given a similar account to this, "...in translation practice, understanding is the premise of conveyance." (Zhang Peiji, 1980:9) He notices the background of writing and explores into the connotation through context, which secure correct rendition. Some sentences of the original are very difficult for present translators and readers to understand due to the evolution of language. However, Zhang can always give us explanation and precise translation. Examples are:

(1) 先说到我的遗传。(冰心:《我的童年》)

The sentence is understood as "先谈谈我的家庭背景", so it is translated as:

Let me begin with my family background. (Bing Xin: *My Childhood*)

(2) 学会了些精致的淘气。(同上)

The sentence means "有了更高级的玩具" or "获得了更高尚的消遣", so the translation is:

I upgraded my juvenile pursuit. (Ditto)

(3) 我忘记了什么是羞耻。(谢冰莹:《饥饿》)

The sentence is understood as "我顾不得是否得体", so it is translated as:

I ignored all propriety. (Xie Bingying: *Hunger*)

#### 4.3.4 *The omission and amplification to the original*

Zhang believes the omission and amplification to the original is a way to avoid mechanical translation. For the title of 《差不多先生传》, although it can be translated as *A Biography of Mr. About-the-Same*, *A Story of Mr. About-the-Same*, or *Life of Mr.*

*About-the-Same*, he finally chooses *Mr. About-the-Same* which he claims meets the requirement of the succinctness of a title. More often than not, he adds some elements in translation, which do not change the meaning of the original.

(1) 白色的小野菊，一丛丛由草堆里钻出头来。(庐隐：《异国秋思》)

Clusters of white chrysanthemums are vying to break through the rank weeds. (Lu Yin: *Autumn in a Foreign Land*)

(2) 凄风吹着，冷雨洒着这些穷苦的同胞。(同上)

...those poverty-stricken fellow countrymen who, living a life of constant exposure to the severity of the elements,...(Ditto)

(3) 这二十二年来你养育了我。(巴金：《“再见罢，我不幸的乡土哟！”》)

I owe what I am to the upbringing you have given me during the past 22 years. (Ba Jin: *“Good-bye, My Ill-fated Motherland!”*)

Although there are no equivalent words for the above underlined parts in the original, the meanings are implied. Zhang Peiji's principle is “amplification without damaging the content of the original.” The amplifications make the implied meanings overt, which help readers understand the hidden meanings.

#### 4.3.5 The concern for target readers

Zhang Peiji's target readers are not only set on Chinese learners and teachers of translation, but also on native English readers. As mentioned by Zhang Peiji in the interview, he will publish the translated essays abroad without Chinese versions and notes. Besides Chinese readers, he shows his concern for foreigners. For Chinese-English literary translation, the ultimate intended readers are mostly native English speakers.

Examples are easily found in notes to translation.

(1) 他姓差，名不多。(胡适：《差不多先生传》)

His surname is Cha and his given name, Buduo, which altogether mean “About the Same.” (Hu Shih: *Mr. About-the-Same*)



(2) “荷和我.....” (冰心:《雨雪时候的星辰》)

It's translated into “My roommate and I...” Zhang Peiji uses “my roommate” to replace the name “He” (荷) in case it is misunderstood as “he”, the pronoun.

(3) “在厦门前线” (冰心:《我的父母之乡》)

“前线” (frontline) is replaced by “seaside” for the convenience of foreign readers.

The notes reflect far more than the above five aspects of translation ideas. There is much more for learners of translation to learn from the notes if only they can further dig into them.

Besides the above five aspects, Zhang also discusses translation of idioms, echoic words and color words, grammar usages, the use of rhythm, etc., in the notes to translation.

#### 4.4 The translation of the titles

Titles usually summarize the content of a text. They are important to the passage. A good title may attract readers' attention. So translation of title is also important. It also reflects a translator's ideas about translation to some extent.

Brevity is always of Zhang Peiji's considerations in translating. If a word or two serve as a title, he would not use a second or a third word.

If a literally translated title can serve as title in English, Zhang Peiji would not hesitate to translate in this way. Among 97 titles, about three fourths are literally translated. Zhang Peiji's favor of literal translation of title is evident. But, not all titles can be translated literally. About one fourth of them have to be treated in other ways.

“不要抛弃学问” is easy for an ordinary translator to translate as “*Never Give up Learning*” without a second thought. However Zhang Peiji renders it into “*Never Give up the Pursuit of Learning*”. With the amplification of “the pursuit”, the meaning is clearly expressed. In the two volumes, there are two essays under the same Chinese title “梦” written by Ba Jin and Bing Xin respectively. Zhang Peiji treats them differently. He literally translates Ba Jin's “梦” into “Dreams”. But after referring to the content of Bing Xin's “梦”, he believes that the translation of “*Dreamlike Childhood*” is more

appropriate.

Zhang Peiji is careful in the different usages between English and Chinese. “我之与书” should be “I and Books” literally. However, he notices the difference and translates it into “*Books and I*”, which conforms to the English usage.

Chalk in China implies a metaphorical meaning of teaching, which is known to all. However, in English, it is not the case. In rendering “粉笔生涯”, Zhang Peiji does not literally translate it into “*Chalk Career*” or “*Chalking Career*” which do not conform to the content of the essay and would be confusing for readers. Considering the above two factors, the content and the metaphor, he renders it into “*My Teaching Career*”.

The translation of titles also reflects Zhang Peiji’s quality in English literature. In translating Li Dazhao’s “今”, he refers to the poem *A Psalm of Life* by Henry Wadsworth Longfellow:

Trust no future, howe’er pleasant!  
Let the Dead Past bury its dead!  
Act, --act in the living Present!  
Heart within, and God o’erhead!

He borrows “the living Present” from the poem. The “living” is an amplification which stresses the “present time”.

#### 4.5 The translation of style

Style is essential to both literary creation and translation. One of Tytler’s three principles of translation is “that the style and manner of writing should be of the same character with that of the original.” (cf., Yang Xiaorong, 2005: 109) A good translator must be able to recognize the stylistic features of the original and reproduce them in the target language.

As discussed in 4.3.1, Zhang Peiji often mentions the importance of maintaining the style of the original in the notes or explanations to translation. After being published, the translations have attracted attention of critics. Most papers are about how Zhang Peiji maintains the style of the original. They discuss it from different perspectives.

From functionalist perspective, Li Ming (1997) and Guo Jing (2004) compare the translations of *Peanuts* and *Wild Grass* with their originals respectively. They reach almost the same conclusion that Zhang properly maintains the style of the original.

Li Ming holds that the original of *Peanuts* embodies four functions: informative function, aesthetic function, expressive function and vocative function. He uses examples to show how Zhang Peiji, in the translation, maintains the simple style of telling a story and the demotic and terse wording and construction, and reproduces the original information to its maximum. He believes that the translation functions similarly as the original.

With the model drawn on Kal Buhler's organon model and in the framework of functionalism, Guo Jing analyzes the translation from three aspects: referential, expressive and appellative functions. By analysis, he reaches the conclusion. He believes that Zhang Peiji's English version of Xia Yan's *Wild Grass* "reproduced the function of the original, making the target readers understand why the original text was worth translating." He also concludes that "in the process of translating, he (Zhang) presented the original information and maintained the text style to the utmost extent, and achieved the very resembling functions intended." (Guo Jing, 2004)

Zhu Ziqing's *The Sight of Father's Back* has won favorable appraisals from critics and attracted many readers. Its translation also appeals to many critics. Han Zhengshun and Wang Jian (2004) conclude, after comparing the translation of four paragraphs with the original, that Zhang Peiji's translation "not only faithfully conveys the author's profound thoughts and rich emotions, but also reproduces the style of the original."

Zhang Lijuan (2001) believes that "Zhang Peiji grasps the spirit of the original and reproduces the aesthetic information in the closest style to the original" in the translation of Zhu Ziqing's *The Sight of Father's Back*. Stylistic features of literary works are mainly manifested at the levels of lexicon, syntax and discourse. So she analyzes the representation of style of the original text at lexical, syntactic and discursal level. She reaches the conclusion that Zhang Peiji's translation of *The Sight of Father's Back* is not only faithful in content and expressive in language, but also close in style.

"The basic and principal task in interlingual conversion is to explore all stylistic meanings of the original". "The recognizability of stylistic meaning basically and in principle guarantees the translatability of style." (Liu Miqing, 1999:219) There are form markers and non-formal makers in stylistic marker system. Form markers can be subdivided into phonological markers, register markers, syntactic marker, lexical markers, textual markers and markers of figures of speech. Yu Yuanling (2004b) uses examples to

show how Zhang Peiji imitates the register markers, syntactic markers and lexical markers of *The Sight of Father's Back* in the translation. She concludes that "Zhang Peiji successfully reproduces the image of "father" with the above means."

By comparing the translations of 《匆匆》(translated as *Transient Days* by Zhang and *Rush* by Zhu) done by Zhu Cunshen and Zhang Peiji in four aspects, Dai Guizhen (2004) concludes that Zhang Peiji's translation is better because Zhang Peiji precisely grasps the style of the original and reproduces it in English.

Meng Xin'ai (2005) compares Zhang Peiji's translations of the six prose by Xie Bingying with the original on lexical, syntactic and paragraph levels and concludes that "in his English translations of Xie Bingying's prose, Zhang Peiji illustrates his wonderful translating skills in that the content is translated faithfully and the prosaic charm is transplanted successfully."

In the *Transfer of Prose Style—A Tentative Study of Selected Modern Chinese Prose Writings*, Zhou Suwen (2004) elaborates how Zhang Peiji reproduces the style in the translation and concludes that "Zhang Peiji did a good job in translating modern Chinese prose writings into English, reproducing the original style in the target language at lexical, syntactic and textual levels."

It's an interesting phenomenon that Zhang Peiji's rendition in style has caught the eye of so many critics. Although most of the above papers concentrate on a few translations, they are good enough to show that Zhang successfully maintains the style of the original in the translation.

#### 4.6 The translation of cultural elements

Zhang uses different ways to render cultural elements in the essays. Some factors like "箸" and "笔", which are familiar to English readers, are directly put into "chopsticks" and "writing brushes". He uses free translation means to render those archaic elements with which even native Chinese are not familiar. For example:

(1) 可是想要结婚第一要有钱, 第二要有闲, 第三要有职。这潘驴.....的五个条件却也很难办到。 《谈结婚》

But, to get married, you need to have five prerequisites, namely, money, leisure, employment, good looks and potentness, of which all are not always available. (*A Chat*

about Marriage)

“潘驴” is short for “潘安的貌” and “驴大行货” which are rarely known. So “潘驴” is translated as “good looks and potentness” which is easy for readers to understand.

(2).....那真是祖宗三代的楣都要倒尽，那里还有什么“官人请！娘子请！”的唱随之乐可说呢了？ 《谈结婚》

With such a terrible misfortune befalling your family, how could you still have wedded bliss to speak of? (*A Chat about Marriage*)

“官人请！娘子请！” reflects the joy in a boudoir in ancient China. “官人请！娘子请！” is vivid for Chinese readers, but illegible for English readers. “Wedded bliss” is concise and clear.

Paraphrasing is used in the following examples and repetitions or phrases of similar meaning are combined for the sake of brevity:

(3) 金刚 《野草》

the fierce-browed guardian gods to Buddha (*Wild Grass*)

(4) 阁道 《巷》

The erstwhile plank-paved path used exclusively by the imperial family for their vehicles to move smoothly. (*The Lane*)

(5) 真正的朋友，恐怕要算“总角之交”或“竹马之交”。《中年人的寂寞》

Real friendship between two persons originates perhaps from the time of life when they were children playing innocently together. (*Mid-life Loneliness*)

“总角之交” and “竹马之交” are combined as “the time of life when they were children playing innocently together.”

(6) 作八股文，作试帖诗，莫非也是趣味么？《学问与趣味》

Was he motivated by his personal inclination while learning to write stereotyped essays and poems prescribed for the imperial civil service examinations? (*Learning and*

*Personal Inclination*)

“八股文”和“试帖诗”一并译为“stereotyped essays and poems prescribed for the imperial civil service examinations.”

Some classical works of Chinese are concerned in the essays. The titles of them are literally translated or transliterated in Chinese pinyin and detailed information is given in the footnote:

(7) 《山海经》 —— 《幼年鲁迅》

Book of Hills and Seas (When Lu Xun Was a Child)

(8) 《花镜》 —— 《幼年鲁迅》

The Mirror of Flowers (When Lu Xun Was A Child)

(9) 《易经》、《前四史》、《通鉴》 —— 《时间即生命》

Yi, the First Four Books of History, Tong Jian (Time is Life)

Some other culture-bound words or phrases are transliterated in Chinese pinyin and explanations are given in brackets or in the form of clause.

(10) .....和“顿首”“百拜”同是仪式的虚伪。 《中年人的寂寞》

.....as hypocritical as the polite formula *dunshou* (kowtow) or *baibai* (a hundred greetings) used after the signature in old-fashioned Chinese letter-writing. (*Mid-life Loneliness*)

“Kowtow”, “a hundred greetings” and “used after the signature in old-fashioned Chinese letter-writing” are explanations to *dunshou* and *baibai*, which are transliterated.

(11) 每一个城楼，每一个牌楼，都可以从老远看见。 《想北平》

Each gate tower of the city wall and each pailou (decorated archway) can be seen from afar. (*Fond Memories of Peiping*)

(12) 不过在中国，文字里有一个“秋士”的成语，读本里又有着很普遍的欧阳子的秋声与苏东坡的《赤壁赋》等，就觉得中国的文人，与秋的关系特别深了。《故都的秋》

However, judging from the Chinese idiom *qiushi* (autumn scholar, meaning an aged scholar grieving over frustrations in his life) and the frequent selection in textbooks of Ouyang Xiu's *On the Autumn Sough* and Su Dongpo's *On the Red Cliff*, Chinese men of letters seem to be particularly autumn-minded. (*Autumn in Peiping*)

Other examples are:

里弄--Linong (meaning alleys)

老虎灶--a laohuzao, the shop specializing in selling boiled water

胡同--hutong (also meaning alleys)

乌衣巷--Wu Yi Xiang, a special residential area of nobility in the Jin Dynasty southeast of today's Nanjing.

It is obvious from the above examples that many techniques are applied in translating culture-bound elements in order to serve the purpose. Zhang is very serious about translation. The translations not only convey the meanings that writers want to express but also preserve cultural information of the source language.

#### 4.7 The significance of the translation

Translation plays a very important role in the development of economy and enrichment of the culture of a nation. In the history of China, there were two tides of translation: the translation of Buddhist scriptures from Eastern Han Dynasty to Tang and Song Dynasties, and the translation of western academic and literary works after the Opium War. Both of them have enriched Chinese culture and maintained its position in the world. Translation provides possibility for communication of culture. It promotes the communication of different cultures, the understanding of the world for people of different cultural backgrounds and complementation of different cultures. The globalization of economy accelerates the communication and mergence of different cultures, which makes the bridging role of translation more salient. However, translation is influenced by various factors. The choice of texts, the taking of translation strategy and the evaluation and acceptance of translated text, are under the influence of cultural factors.

Source culture's position in the target culture, translator's attitude and ideology and the expectation of publishers and readers, influence the whole translating process.

The position of source and target culture in the world influences translation strategy. The application of domestication and foreignization in translating usually reflects the different positions of culture and inequality of cultural communication. "The dominant culture is more confident and usually looks down upon the minor culture. In translating texts from minor cultures, translators of dominant culture usually cannot accept the alien cultural value, so they take more of domestication." (Pan Xuequan, 2003)

The situation of translation from Chinese is not better. Due to the huge difference between Chinese culture and western culture, some western sinologists can not grasp the profound connotation of Chinese works. When they use literal translation, the TL readers could be puzzled. When they apply free translation, the TL readers cannot get the gist of the original. As a result, many classical Chinese works fail to be appreciated. The poor translation even causes misunderstanding of Chinese culture.

According to the UNESCO incomplete statistics, "in 1987 ...the global translation output was approximately 65,000 volumes, more than 32,000 of which were from English... The number of translations from English towers over the number of translations made from European languages: around 6700 from French, 6500 from Russian, 5000 from German, 1700 from Italian. In the geopolitical economy of translation, the languages of developing countries rank extremely low: for 1987 UNESCO reports 479 translations from Arabic, 216 from Chinese, 89 from Bengali, 14 from Korean, 8 from Indonesian." (Venuti, 1998: 160-161) For developing countries, the trade imbalance in translation publishing carries negative consequences, cultural as well as economic. Only about 0.3% of global translation output was from Chinese. The gap is huge and only we Chinese can help to bridge this gap.

Few western translators have introduced Chinese essays to the western world. Even if they do translate, their choice of text could not reflect the total style and features of Chinese essays. The translation of Chinese ancient poems is a typical example. The works they translate usually are not representative works of representative writers considered by Chinese.

The situation of essay translation from Chinese is not optimistic. Few Chinese essays have been translated into the western world, let alone the works of representative



writers since the May 4<sup>th</sup> Movement of 1919. The essays translated by Zhang Peiji are authentic expressions of the writers' emotions. The writers' thought, ethical value and ideology are displayed between lines. Zhang Peiji takes various techniques in translation to realize his translation criteria. He not only caters the need of western readers, but also appropriately conveys the thought, the content and cultural information of the original. His precise understanding of the original content and style make him faithfully reproduce the essays. The two volumes provide foreign scholars with a shortcut to understanding Chinese ideological development since the May 4<sup>th</sup> Movement of 1919. Therefore Professor Zhu Manhua (2000) concludes "many translators have introduced western thoughts and theories to Chinese in the last 100 years but few Chinese have introduced the thoughts embodied in the essays since the May 4<sup>th</sup> Movement of 1919 to the world. Professor Zhang Peiji fills in the gap."

## Chapter Five Three Points Open to Question

Zhang Peiji has put forward many valuable views on translation and practical techniques for translating. But according to my understanding, three points are disputable. They are: the translation criterion, the definition of translation and limit of translatability, and the omission and amplification in essay translation.

### 5.1 The translation criterion

Since Yan Fu put forward his famous three-character criteria--“faithfulness, expressiveness and elegance”--in the translation of *Evolution and Ethics and Other Essays* in 1898, the criteria have won both positive and negative comments. The most disputable point is on the last criterion “elegance”. Elegance is usually regarded as a contradiction to faithfulness. Some theorists believe that if the original is not elegant, there is no way to make it elegant in translation. Later translation theorists changed the content of Yan Fu’s “elegance” into retaining the style of the original. If the original is elegant, the translation must be elegant. If the original is not elegant, the translation must not be elegant either. (Feng Qinghua, 1997: 3)

Zhang Peiji’s “忠实” means being faithful to both content and style of the original. It can be regarded as a combination of Yan Fu’s “信” and “雅” with the new content. Zhang’s “通顺” is the equivalence of Yan Fu’s “达”. However smoothness may also contradict faithfulness. If the original is not smooth, under the criterion of faithfulness, how can we make the translation smooth? Güttinger (*cf.*, Reiss, 2004: 65) warns in 1963, “the translator must be able to resist the temptation to clarify and improve the original.” There is no way for translators to change the degree of smoothness.

But Zhang Peiji is careful in presenting the criteria. He also considers other situations when the original is not smooth. He says “the criteria are to be followed under usual situations. In some situations, the degree of smoothness should be consistent with or equivalent to that of the source text. For example, in literary works, writers sometimes intentionally use or cite some nonstandard language to depict people or create atmosphere. In translation, it’s improper to improve the language for the sake of “smoothness”. The nonstandard language in the original must be precisely conveyed as much as possible.” (Zhang Peiji, 1980:8) He claims that it can be treated as the issue of maintaining style of

the original. He also claims that faithfulness is the prime issue in translation criteria and it must attend roundly to the content, the style and the language of the original. (*ibid.*) “Smoothness” is a stylistic issue as mentioned by Zhang. And faithfulness attends to the style. Therefore, “smoothness” is already included in “faithfulness”. In this case, I believe that “faithfulness” alone, given its object of content, style and language, is good enough as the sole criterion of translation.

In fact, fifty years ago, theorists have already discussed “faithfulness” as the sole criterion for translation. Ai Siqu (1937) from the perspective of philosophy gives the following statement: “Faithfulness” is the basic principle for translation. The relationship between “expressiveness” or “elegance” and “faithfulness” is like the relationship between attribute and essence. They are unseparable, but “expressiveness” and “elegance” are the existence of the second sense.

Zhu Guangqian (1944) criticizes Yan Fu’s three-character criteria and believes that in fact, “faithfulness” is the most difficult to realize. If the original is “expressive” and “elegant”, it’s not “faithful” when the translation is not “expressive” or “elegant”. If the original is not “expressive” or “elegant”, it is not “faithful” either when translation is “expressive” and “elegant”. The so-called faithfulness is to be faithful to the original and to express the meaning of the original properly.

These show that both Ai Siqu and Zhu Guangqian have already attributed “faithfulness” to the first and essential criterion for translation. “Although “faithfulness” alone is brief, clear and general, it’s not enough to put it this way. It should be endowed with some concrete contents.” (Duan Jinghua, 2001) Zhang Peiji endows “faithfulness” with new contents, including the object of “smoothness”. But at the same time he lists “smoothness” as an independent criterion parallel with “faithfulness”.

## **5.2 The definition of translation and the limit of translatability**

From the angle of translation process, Zhang Peiji defines translation as a linguistic activity that uses one language to express precisely and completely the content of thought expressed in another language. Although the definition stresses that the content of thought of the original is expressed in translation, it’s sure that he claims that translation is a language conversion.

Nida’s definition to translation (Nida & Tabor, 1969:12) is that “translating consists in reproducing in the receptor language the closest natural equivalent of the source

language message, first in terms of meaning and secondly in terms of style.” Catford (1965: 20) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” And Fyodorov’s defines that “translation is to use one language to precisely and completely express what indiscerptible integrity of content and form in another language expresses.” (*cf.*, Xu Jun, 2003: 61)

Obviously Zhang’s definition has been influenced by theorists of the former Soviet Union and Nida. Zhang’s definition is very close to Fyodorov’s definition of translation. Fyodorov also uses “precisely and completely” in his definition. Xu Jun (2003: 61) believes that “the definitions of Fyodorov, Barkhudarov, Nida and Catford widely influence Chinese scholars. The definitions given by scholars like Zhang Peiji and Wang Dechun in China are more or less inspired by them.”

However, there are some problems with this definition. Firstly, it’s difficult to do translation “precisely and completely”. Just as Xu Yuanchong (2006:169) puts it, “whether in E-C translation or in C-E translation, especially in literary translation, it’s not easy or even impossible to do translation precisely and completely.” What is expressed in translation is a little more or less than the original. No translator can deny this point. That is to say precision is relative instead of absolute. A translation can only have a certain degree of precision. Xu Yuanchong (*ibid.*: 170) even thinks that the original does not necessarily express “precisely and completely” what the author wants to express. Secondary, the definition treats translation like a science, which contradicts the view of art by Zhang himself. As an art, it’s impossible to be precise. Translation is not a precise science.

Zhang believes that “no matter how different languages are, they always reflect reality, i.e., different languages may reflect the same reality. Therefore, the content expressed in one language can be re-expressed in another language.” (Zhang Peiji, 1979:32) At the same time he realizes that translatability has its degree of limit, although he does not clearly express the idea. So far, “few theories claim that all meanings are always translatable.” (Baker, 2004: 273) Zhang Peiji is no exception. He holds translatability of idiom may not be so simple. Idioms best reflect a nation’s feature and rhetoric means. The expressing means and form unique to a language may cause difficulty in translating into another language. Some elements cannot be or are difficult to be

conveyed in another language. A good example is to translate Chinese two-part allegorical sayings. A Chinese two-part allegorical saying usually embodies a pun. When it is translated into English, the feature of pun is usually lost. Other examples are rhetorical means like reiterative locution, alliteration, rhyme, etc. Facing these difficulties, he adds that “the content prevails in translating idioms.

Since there is limit (degree) of translatability, there is no way to convey precisely and completely from one language to another language.

### 5.3 The omission and amplification in translation

In the two volumes of essay translation, Zhang Peiji rarely omits or deletes any elements. When there is omission, he mentions in the note. It happens to two essays in volume 2. One is Li Dazhao's *The Living Present* and the other is Feng Zikai's *Gradualness*. Amplification happens much more often than omission. Zhang Peiji also gives explanation to the amplification in the note. He would mention the added element and point out that “although there is not the word in the original, the meaning is implied.” Some amplifications are for the convenience of foreigners to understand Chinese culture. Some are for the requirement of English construction. The above amplifications are usually acceptable. However, some amplifications make the connotation overt, which is disputable. For example:

1) 但我没有买它，因为我知道，至少可以无条件地得到十本的。《饥饿》  
I didn't buy it for I knew I was entitled as its author to at least ten complimentary copies.  
(*Hunger*)

2) 虽然他有时候是这样抱歉，他为这个小城送来——不，这种事很少有的，但愿它不常有。《邮差先生》

Yes, once in a while, to his great regret, he did deliver a letter with a bit of unhappy news. It was very seldom though, and he wished it would never happen again. (*Mr. Postman*)

The above underlined parts are amplifications. In the original, they are implied. But in the translations, they are clearly expressed.

As to the translation of implied meaning, Humboldt holds “where the original suggests without openly stating, where it uses a metaphor whose relevance may not be obvious, or where it omits a transitional point that is necessary for the reader, it would be

unfair of the translator to supply arbitrarily a degree of clarity that is lacking in the texts.” (cf., Reiss, 2004: 65). Reiss (2004: 65) holds that the principle should hold for all aspects of all form-focused texts (literary texts). Qian Guanlian (1997) in China also believes that from the angle of literary translation, implied pragmatic meaning should not be expressed in translation. Writers usually give readers space for imagination. Translators should not judge or imagine on behalf of target readers but should faithfully retain the degree of vagueness. According to my understanding, the vagueness may also be considered the style of the author. To conform to the criterion of “faithfulness”, the vagueness must be retained faithfully

## Chapter Six Conclusion

By sorting out Zhang Peiji's ideas of translation reflected in *A Course in English-Chinese Translation*, *How to Translate Chinese Idioms into English*, and *On English Echoic Words and Colour Words in C-E Translation*, we have found that Zhang Peiji generalizes from many published literature translations on syntactic level concrete techniques with ample translation examples for translating between English and Chinese. These techniques are valuable and easy for translation learners to refer to. They are also convenient references for translation teachers. The three books also touch upon many hot issues about translation discussed in both Chinese and world translation circles. Some issues are still being discussed.

Zhang Peiji inherits some criteria for translation put forward by Yan Fu. He abandons the disputable word “雅” and uses modern Chinese words “忠实” and “通顺” to replace “信” and “达”. Although according to my understanding that faithfulness by Zhang comprises smoothness, and faithfulness alone can serve the sense, listing smoothness independently is easy for translation learners to follow. The criteria are fully practical for translating both non-literary works and literary works.

His account on translation process is fully applicable for translation practitioners and learners. The process of classroom teaching and links of translation teaching presented by Zhang is valuable for teachers of translation. He stresses the importance of acquisition of both the native language and the foreign language and comparison between them.

Although Zhang Peiji does not directly join in the discussion of the issue of nature of translation, i.e., a science or an art, his stand is firm. All the three books reflect his view on translation as an art. He even uses a whole chapter to prove this view in *How to Translate Chinese Idioms into English*. But according to my understanding, this view contradicts his definition of translation, which advocates “precise and complete conveyance”.

He notices cultural difference in translation and the importance of context in deciding meaning of a word, a phrase or a sentence. He also notices the limit of translatability but requires “precise and complete conveyance” in his definition to translation.

He even discusses translators' professional ethics in *A Course in English-Chinese Translation*, which has been neglected by Chinese scholars and is still rarely observed in present Chinese translation circle.

The two volumes of essay translation provide translation learners with excellent translation examples on textual level. The detailed notes are especially helpful for translation and language learners. The translations not only serve as learning materials for translation and language learners but also translated literature from Chinese. He has contributed a lot to the translation of essays since the May 4<sup>th</sup> Movement of 1919. And under the criteria of "faithfulness" and "smoothness", he opens a window for foreigners to know modern Chinese essays and thought development of Chinese intellectuals.

Zhang Peiji's views on translation are far more than the above mentioned. Due to the space of the thesis and the author's ability, much room remains to be further studied. But it is certain that Zhang Peiji is a great translator, translation theorist and translation educator.



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## 攻读学位期间承担的科研任务与主要成果

- 1、严复的翻译目的与选择,《文教资料》,2005年10月。
- 2、《福尔摩斯探案集》的汉译状况及部分译本评析,《三明学院学报》2006年1月。

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