摘要

翻译不仅是双语活动，而且同时是双文化活动。随着经济和文化交流的高速发展，翻译中的文化问题正受到前所未有的关注，越来越多的学者从文化研究的角度对翻译进行研究。语言和文化的紧密关系要求译者在翻译过程中必须重视文化因素的研究，因为有些对源语读者来说显而易见的文化内容对译语读者来说却难以理解，文学作品的翻译尤其如此。

鲁迅的作品不仅在中国文学上占有举足轻重的地位，而且在国外也有很大的影响力。作为中国文化与社会的缩影，鲁迅的作品具有很高的研究价值。鲁迅小说出版后，就有很多翻译者不惜余力地把它们译成外文，向外国读者介绍这些蕴含了中国社会文化的作品。为了阐明如何处理翻译中的文化因素，本文结合了鲁迅小说的两个英译本，探讨了三个方面的内容：归化与异化，由文化缺省而引起的翻译问题和对策，以及如何发挥译者的创造性，更加灵活地传递文化信息。这三个方面的内容从不同的角度对文化信息的传递进行了阐述，启发我们如何更好地翻译中文化因素的处理。

首先，任何翻译者必须面对的基本问题就是归化与异化的问题。长期以来，归化与异化一直是翻译界一个争论的焦点。在前人研究的基础上，本文从五个方面入手，即生态文化、物质文化、社会文化、宗教文化和语言文化，分析了两个英译本各自的译者采取的归化与异化策略的不同动机和可接受性。文章引用了大量的例子，通过分析，作者得出结论：在特定的翻译目的和目标读者的情况下，归化与异化都有其合理性，不应片面地强调一方的绝对优势；同时，由于文化差异的存在，归化与异化的运用并不是随机和任意的，而应根据具体情况灵活使用；最后，这两种策略在翻译过程中通常结合在一起，很难严格区分是归化还是异化，成功的译文通常是两种策略相结合的结果。这样一来，我们对归化与异化这一翻译界长期以来争论的焦点就有一个崭新的认识，也就是说我们对归化与异化的认识不再局限于孰优孰劣，是绝对的归化还是绝对的异化，从而使我们在翻译中对这两种策略的运用可以更贴切，更符合实际。

由于文化差异的存在，翻译过程中就不免存在着一定的问题。"文化缺省"是交际过程当中的普遍现象。在同一文化背景下，读者可以根据自身的已有知识，解读某一文化信息。但到了翻译文本，由于文化差异的存在，情况就没有那么简

单。在"文化缺省"的概念和形成机制后，作者分析了两个版本中因"文化缺省"而所引起的翻译问题，即欠额翻译、过度翻译和误译。这些问题有的是原语文化在目的语文化里找不到对应词而造成的，有些是由于作者的误解而造成的。学者们对欠额翻译和过度翻译的看法也使我们意识到，不能简单地界定由文化缺省而引起的翻译中的问题，而应深入分析个例，加以诊断，给与改进。文化缺省在翻译中并非是无法解决的，译者可以通过不断扩大自己的知识面，根据具体情况，采取一系列方法，如音译法、注释法、释意法、替代法和图示法，弥补一种文化在另一种文化中空缺，有效传递原语文化信息。对文化信息翻译的评判也不能简单地从原文文化意像的丢失或保留出发，而应结合两种文化的实际，灵活处理，客观评价。

文化对翻译的约束作用也并非都是消极的。通过发挥创造性，译者可以更加灵活地把原文中的文化信息传递给目的语读者。对于创造性翻译，不同的学者和翻译家有不同的看法。随着时代的发展，改写理论、解构主义、阐释学和接受美学从不同的角度对翻译中的创造性进行了剖析，使人们对之一现象有了更深层次的认识。在鲁迅小说的这两个版本中，译者根据自身经验和目的语文化特点，对原文进行了不同程度的创造，如模仿、类比、审美调整和押运，使得译文更加生动形象，更能为读者接受。从中我们也看出，创造性翻译是一种更高层次的行为，它不仅是译者知识的积累，也是人生经历和审美水平的综合应用。最后应当指出的是，创造性翻译并不是随机的行为。不恰当的创造性翻译会加深文化误解，从而不利于两种文化的交流。

总之，文化与翻译密不可分，文化渗透到翻译的方方面面。可以说，如何处理好原文中的文化因素成了译文成功的关键一环。鲁迅小说的英译本在这方面为我们提供了一个很好的范例，使我们更应该重视翻译中的文化语境，使翻译成为文化沟通的桥梁。这也正是本文研究的意义所在。

关键词：文化；翻译；归化与异化；文化缺省；创造性翻译

Abstract

Translation is not only the transference between languages, but also between cultures. With the development of economy and cultural exchanges, scholars are attaching greater importance to the study of translation from cultural perspectives.

As a panorama of the Chinese culture and society, Lu Xun's works are of great study value. In order to illustrate how to tackle cultural elements in translation, the author makes a study of two English versions of Lu Xun's works from three aspects: domestication and foreignization, problems caused by cultural default in translation and their solutions, and creative translation in transmitting cultural information.

First, the basic problem facing every translator is the choice between domestication and foreignization, which has been a controversy in the translation circle. Based on previous studies made by scholars and translators, the study of domestication and foreignization in these two versions consists of five parts: ecological culture, material culture, social culture, religious culture and linguistic culture. Through the analysis, it can be concluded: with different purposes of translation and target readers, both domestication and foreignization are observed to have their own acceptability and thus it is wrong to advocate one's absolute superiority over the other; due to cultural differences, domestication and foreignization should be used flexibly rather than randomly; a successful translation is usually achieved with a combination of these two strategies and it is hard to make a distinction between them. Therefore, the study of domestication and foreignization in these two versions sheds light on people's understanding of this controversy in translation history.

The obstacles in cultural communication are often caused by cultural differences. "Cultural default" is a common phenomenon in communication, which can be easily solved when the author and readers are under the same cultural background, but to the readers in another culture, the situation is different. With an analysis of the definition of cultural default and mechanism, the author makes a study of the translation problems caused by cultural default: undertranslation, overtranslation and

mistranslation. It should be pointed out that cultural default in translation is not irresolvable. As long as translators improve their acquaintance of different cultures and take various adequate methods such as transliteration, annotation, paraphrase substitution and illustration, the hindrance posed by cultural default can be diminished.

The constraint of culture on translation is not always negative. With the translator' creativity, he or she can produce more vivid translations to tackle cultural obstacles in translation. Different scholars have formed different views and perspectives about creative translation. Under multicultural backgrounds, rewriting theory, deconstructionism, hermeneutics and aesthetics of reception provide people with new insights into this common phenomenon in translation. In these two versions, the translators produce their creative translations in accordance with their own experience and reception context, which bestows the original text with a new life. However, it should be pointed out that creation in translation is not arbitrary and free from any constraints. Inadequate creative translation will deepen cultural misunderstanding and thus hinders communication between two cultures.

In a word, culture and translation are closely related with each other; one can not exist without the other. The two English versions of Lu Xun's stories provide us with a good example of how to appropriately tackle cultural elements in translation, which is a key element to a successful translated text. With translators' incessant efforts, translation will play a better role in cultural communication when these elements are properly dealt with.

Key words: culture; translation; domestication and foreignization; cultural default; creative translation

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Acknowledgements

Introduction

Culture is a complex concept with a wide range of meanings. In human history, every nation has developed its unique culture due to different living environments and social backgrounds. With the development of economy and cultural exchanges, there is an inclination towards cross-cultural studies in translation studies. As Wang Ning (王宁) holds that translation studies as a means of cultural and literary communication should be included in cultural studies (Guo Jianzhong, 2000 a: 26), translation studies carried out from cultural perspectives have great significance in promoting further cross-cultural communication.

In the West, since translation studies began to take its "cultural turn" by the end of the 1970s, the notion of translation has greatly changed. Snell-Hornby perceives translation not as a simple trans-coding process but as a "cross-cultural event" (2001: 39). Edwin Gentzler views translation studies not as a textual comparison but "the study of cultural interaction" (2001: ix). Holz-Manttari adopts "intercultural cooperation" (1984) while Christinae Nord uses "intercultural communication" to replace the term "translation". Andre Lefevere regards translation as "acculturation" and a new term "transculturation" is coined by R. Daniel Shaw. (Guo Jianzhong, 2000 a: 272) These views shed light on translation studies and contribute to people's understanding about the nature of translation.

With a long history and glorious civilization, China has developed its unique cultures during the past five thousand years. With the development of Chinese society, the Chinese culture is occupying a more and more important position in the world, attracting more and more foreigners' interest. Therefore, how to transmit it to the outside world has become an imperative task for translators in the new era. In order to illustrate how to transmit the Chinese culture to other cultures, this thesis takes two English versions of Lu Xun's stories as an example. As an epitome of Chinese culture, Lu Xun's stories are well-known both at home and abroad. Ever since the time his works were published in China, there have been a lot of translators who have spared

no effort to translate them into foreign languages. The two versions adopted in this thesis are from different translators: one is translated by the Chinese translator Yang Xianyi (杨宪益) and his wife Gladys Yang (戴乃迭); the other is translated by William A. Lyell, an American scholar specializing in Chinese literature.

Due to the differences between the Chinese and English cultures, the influence of cultural elements on these two versions is shown from different aspects. In the process of translating, the translator has to make a choice between domestication and foreignization, which has long been a controversy in the translation circle. As time goes on, people's understanding about them has been extended, from Nida's functional equivalence and Venuti's resistant translation strategy to different purposes of translation, political factors and target readers' tastes. Whether the translators choose domestication or foreignization is geared to different purposes of translations intended for different target readers. With an exploration of the translation of five types of cultures in these two versions, we may hopefully gain a new perspective about domestication and foreignization.

Meanwhile, cultural differences will inevitably cause certain translation problems such as undertranslation, overtranslation and mistranslation. Defined as "absence of some cultural background shared by the author and his/her intended reader, on the coherent interpretation in translation reading" by Wang Dongfeng (王东风, 1997: 55), cultural default prevents the smooth communication between cultures, posing a Gordian knot for translators in translation. As a result, there are mainly three types of translation problems originating from cultural default: undertranslation, overtranslation and mistranslation. However, as every door has a key, cultural default can be solved with various strategies. With application of transliteration, annotation, paraphrase, substitution and illustration, cultural messages can be delivered to another culture effectively.

The cultural constraint on the translation is not always a synonym to negativity. As one important element of literary translation, creativity can be developed by translators to solve cultural hard nuts in translation. Creative translations can be produced according to the translator's personal experience or the reception context. It

is much more complicated and challenging in practice. A study of the creative translations for transmitting cultural information in two versions of Lu Xun's stories shows that culture is not only translatable but also can be translated with great flexibility.

This thesis consists of five chapters. Chapter One is an introduction to Lu Xun's works and their two English versions, followed by the purpose of selecting them and the meaning of carrying a study between them. Chapter Two is devoted to the definition of culture, discussion of the relationship between language, culture and translation, and exploration of translatability and untranslatability of culture. Chapter Three makes a comparison between these two versions in terms of domestication and foreignization from five aspects: ecological culture, material culture, social culture, religious culture and linguistic culture. Chapter Four analyzes the translation problems caused by cultural default from three aspects: undertranslation, overtranslation and mistranslation and the solutions to it in translation are provided as well. Chapter Five makes a study of translators' creativity in translation and its role in removing cultural obstacles with specific examples from these two versions.

In a word, culture and translation are closely related to each other. How to deal with cultural elements appropriately in translation is a key factor to produce a successful translated text. The author hopes that through a study of these two English versions of Lu Xun's stories, this thesis can shed new light on this problem.

Chapter One   Introduction to Two English Versions of Lu Xun's Stories

1.1 Lu Xun's Stories and Their Translation

Lu Xun (1881-1936) is one of the most influential figures in the history of contemporary Chinese literature. His stories, which are famous for their unique artistic devices and styles, exert a tremendous impact on modern Chinese literature. In 1922, Lu Xun collected 14 stories into one volume under the name of *Nan Han* (《呐喊》), which is regarded as the milestone of modern Chinese literature. Some famous stories in this collection such as *Diary of a Madman* (《狂人日记》), *Kong Yjii* (《孔乙己》) and *The True Story of Ah Q* (《阿Q正传》) are characterized by the satire of corrupt feudalist thoughts and the portrait of vivid characters. In 1926, another 11 stories were collected in one book under the name *Pang Huang* (《彷徨》), some of which such as *The New-year Sacrifice* (《祝福》) and *Regret for the Past* (《伤逝》) reveal the ruining effect of decayed values on people, especially to the lower class.

The translation of Lu Xun's works at home began in the 1920s. *The True Stories of Ah Q*, translated by George Kin Leung (梁社乾) was published by The Commercial Press in 1926. From 1956 to 1960, Foreign Language Press published *Selected Works of Lu Hsun* translated by Yang Xianyi and Gladys Yang and republished them in 1981. The English versions of *Call to Arms* (《呐喊》) and *Wandering* (《彷徨》), published by Foreign Language Press in 2004 and 2005 are the modification of those in 1981. Some of the Yangs' translations of Chinese literary works such as *The Scholars* (《儒林外史》), *The Palace of Eternal Youth* (《长生殿》) *The Peony Pavilion* (《牡丹亭》), and *A Dream of Red Mansions* (《红楼梦》)are well-known both at home and abroad. Especially Yang Xianyi, a Chinese translator born and bred in China, is accomplished both in translation and literature. His translation works present readers with a kaleidoscope of Chinese cultures with consummate translating skills.

The publication of Lu Xun's stories abroad can be traced back to the 1930s. In

1936, George G. Harrap Cooperation LTD. published the translated English version *Living China—Modern Chinese Short Novels* translated by Edgar Snow, an American journalist, including seven stories written by Lu Xun. In 1941, *Ah Q and Other Selected Novels of Lusin*, translated by Chi-chen Wang (王际真) — a Chinese translator with American nationality, was published by Columbia University. The other version adopted by the author in this thesis was translated by the American scholar William A. Lyell and published by University of Hawaii Press in 1990. William A. Lyell is well-known for his productive translation of Chinese literary works into English, such as *Diary of a Madman and Other Stories* and *Blades of Grass: The Stories of Lao She*, and his commentary work — *Lu Hsun's Vision of Reality* (Kou Zhiming, 2006: 88). As an American scholar who devoted most of his lifetime to the studies of Chinese literature, especially the works of Lu Xun, he was widely acknowledged for his mastery of English and Chinese languages as well as familiarity with the two cultures. With such a background, his translation is of great study value in that it provides a new perspective in translation for translators and researchers in China.

1.2 Purposes of Translation and the Intended Reader

Since the study of the purpose of translation and intended reader is of great significance for the assessment of any translating work, it is necessary to probe into these two points of these two versions.

Lyell makes his statement in the Preface of *Dairy of a Madman and Other Stories*, "he (a translator) should seek to win as wide an audience for the translation as possible, expanding the circle of readers beyond that group who will read the story in any case because they already are familiar with Chinese history and culture" (1990: xlii). Therefore it can be said that his translation is meant not only for those who are familiar with Lun Xun's works, but more importantly, those who know little or nothing about them, that is to say, his intended readers are mainly English readers who know little or nothing about Chinese literature and culture.

On the other hand, as is said in the Publisher's Notes by Foreign Language Press, "these English translations are not only significant for introducing China to the outside world but also useful reading materials for domestic English learners and translators." In other words, the translation by Yang Xianyi and Gladys Yang aims at not only English readers, but also English learners and translators who know both Chinese and Lu Xun's works.

From the above statements, we can see that the purpose of translation and target readers of these two versions have similarity as well as difference. The intended readers of both versions include English readers, but the scope of the target readers of the Yangs' version is larger than Lyell's. Lyell's version is focused on "introduce" while the Yangs' is not only on "introduce" but also on "how to translate", which will more or less affect their decisions in translation.

1.3 Reasons for Choosing These Two Versions

The first reason for choosing these two translation versions is an asymmetry for the Chinese culture and literary translation as a system in the world polysystem. As a matter of fact, Chinese culture, together with those in the developing countries, has been in a marginal state on the world stage, which has brought out an imperative task for translators as to promote the communication of the Chinese culture with other cultures. Meanwhile, Chinese and English, representing two different language families and cultures, distinguish themselves greatly in terms of linguistics and literary conventions. Therefore, it is necessary to conduct a study of C-E translation as well as E-C translation, which has a longer history in China.

Second, the translating of the English versions of Lu Xun's works need further studying. Lefevere holds, "If a text is considered to embody the core values of a culture, if it functions as that culture's central text, translations of it will be scrutinized with the greatest of care, since 'unacceptable' translations may well be seen to subvert the very basis of the culture itself" (2004 a: 70). Although there have been different translation versions for *Nan Han* (《呐喊》) and *Pang Huang* (《彷徨》) — the

representative of Lu Xuns' stories since the early 1920s, studies on the translation techniques or other aspects are still inadequate compared with the position of the original works. Therefore, according to what Lefevere says, Lu Xun's stories, vividly depicting Chinese life and presenting a panorama of Chinese culture, deserves further studies of their translation as well as those of the originals.

Third, the stories selected were rendered into English by the translators of different nationalities, which will exert an influence on translating. As Han Ziman (韩子满) says that while introducing the same Chinese book into English-speaking countries, in most cases, translators of foreign nationality, unlike their Chinese counterpart, tend to do more changes to the original, which is of course a clear sign of domestication (2000: 41). In this thesis, the author will study domestication and foreignization adopted by the two versions' translators: what are the factors that affect their decision-making and what effects do their translation strategies have on the source and target texts? After that, problems and solutions concerning cultural default in translation will be presented and the translators' creativity in solving cultural hard nuts will be discussed. In so doing, a comprehensive understanding about the influence of translators' cultural identity can be obtained.

In a word, as a reflection the Chinese culture, a study of these two English versions of Lu Xun's stories can help people have a better understanding about the influence of cultural elements and therefore work out ways to deal with them appropriately in actual translation.

Chapter Two   Culture and Translation

2.1 Definition of Culture

The word "culture" is one of the most favored words of man which has been labeled to almost every aspect of human society (Song Li, 2004: 26). There are Chinese culture and American culture, Asian culture and European culture, ancient culture and modern culture, tea culture and clothing culture, street culture and school culture. Since culture is too complicated and extensive, it is difficult for people to give it a precise definition. In *Longman Dictionary of Contemporary English*, culture is defined as "the customs, beliefs, art, music, and all the other products of human thought made by a particular group of people at a particular time" (361). As for scholars, they differ markedly from one to another in the interpretation of culture and over 300 definitions are found in the book *Culture: A Critical Review of Concepts and Definitions* by Kreober and Kluckhohn (Cheng Zhaowei, 2007: 96).

Probably the first important definition of culture is given by Edward B. Tylor, founder of cultural anthropology in 1871. In his book *Primitive Culture*, he defines culture as "that complex whole which includes knowledge, belief, art, morals, law, custom and other capabilities and habits acquired by man as a member of society" (ibid: 97), from which the spiritual aspects are seen to be accentuated while the material ones are apparently neglected.

With the development in various fields, there are more modifications of this definition. Some American sociologists and cultural anthropologists such as W. F. Ogburn, F. H. Hankins and M. M. Willey amended this definition by augmenting material contents and culture therefore is understood as the grand total of a social community's behavior patterns, including the "rules" of behavior and its (material and immaterial) "results".

Peter Newmark offers his definition of culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (2001 a: 94), which acknowledges that each language group has

its own culturally specific features.

Bates and Plog propose a descriptive definition as culture is a system of shared beliefs, values, customs, behaviors, and artifacts that the members of a society use to cope with their world and with one another, and that are transmitted from generation to generation through learning. This definition includes not only patterns of behavior but also patterns of thought (shared meanings that the members of a society attach to various phenomena, natural and intellectual, including religion and ideologies), artifacts (tools, poetry, houses, machines, works of art), and the culturally transmitted skills and techniques used to make the artifacts (cited from Zhao Pin, 2003: 6).

The above presentation of culture indicates that culture consists of all the shared products of human society, which not only includes material things as daily use and organizations but also non-material things such as beliefs and customs. To put it simply, culture refers to "the totality of beliefs and practices of a society" (Nida, 2001 a: 78).

2.2 Relationship between Language, Culture and Translation

2.2.1 Language and Culture

As Nida points out, "Since culture is defined succinctly as totality of beliefs and practice of a society, nothing is of greater strategic importance than the language through which its beliefs are expressed and transmitted and by which most interaction of its members takes place" (2001 a: 78). Language can be regarded as the keystone of culture. Without language, culture would not be possible.

On the other hand, language, as a tool for human communication, is a part of culture and its reflection in some way. The referents of a language are the entities, events, states, processes, characteristics and relations existing in one culture (Cheng Zhaowei, 2007: 98). Though language is generally defined as "a system of arbitrary vocal symbols used for human communication", its "arbitrariness" is not in an absolute sense but is limited by the particular cultural setting from which a language extracts its signifieds. As Juri Lotman says, "Not a language cannot be rooted in a

certain culture; nor a culture is centered with a certain language structure" (Juri Lotman & B.A. Uspensky 1978: 211-212). Without language culture will not exist and only when it reflects culture will language be meaningful.

2.2.2 Culture and Translation

The intimacy between language and culture leads naturally to that between culture and translation. According to Newmark, translation is the rendering of meaning from one language into another language in the way that the author or speaker intended and culture is the way of life peculiar to a community that uses a peculiar language as its means of expression (2001 a: 5). As a communication between languages, translation activity is regarded not only as a linguistic transfer, but also a as a cultural transplantation. As is stated above, Snell-Hornby views translation as primarily "a cross-cultural event" (2001: 39) while Wang Zuoliang (王佐良) claims that when the translator is handling the words from two languages, he is, in fact, dealing with two cultures (1989: 18). These views on translation require translators to be both pluralingual and multicultural. As a medium of cultural exchange, translation is restricted by culture and influences culture at the same time. Translation and culture are interrelated and interact with each other, which promote the blending of cultures. The interaction between culture and language can be illustrated from the following points.

Firstly, culture necessarily exerts a great influence on translation. The translator's preferences and options will normally be circumscribed by the dominant norms of the culture he finds himself in. A typical example is Lin Shu (林纾), who was inclined to employ elegant diction and make additions, omissions and embellishments here and there. However, they are not merely the result of his irresistible aspiration to revise and improve the ST in order to show off his talents; instead, why they are produced in such a way is also due to his concern for the aesthetic habits of the Chinese intelligentsia at that time.

Secondly, translation is a means to promote cultural communication. The communication difficulties among nations are mostly caused by cultural differences.

Translation, as a bridge for different cultures to meet and mingle with each other, plays a vital role in eliminating these cultural conflicts and confusion. It is through translation that we Chinese get to know hamburger or sandwich in the western world and the westerners get acquainted with *jiaozi* and *kongfu* in China. With the development of globalization, the role of translation in cultural communication will become more and more apparent.

Thirdly, translation not only transmits culture, but also has an impact on social progress. A glimpse of the transmission of Marxism into China at the beginning of the 20th century fully demonstrates that translation can promote cultural and social development. In the 21st century, with the frequency of cultural exchanges increases, this effect will be more and more notable.

In conclusion, language is the carrier of culture and translation the media of cultural communication. As Nida points out, "For successful translating, biculturalism is even more important than bilingualism, since words have meanings in terms of the cultures in which they function" (2001 a: 82), translation is the junction for language and culture.

2.3 Translatability and Untranslatability of Culture

The debate on the perennial question of whether culture is translatable is energy and time consuming. After centuries of "tug of love" as two parties involved in a prolonged divorce, the proponents of translatability and untranslatability of culture can never expect a reunion, nor have they got a clean break by now. Both have their own supporters and reasons.

2.3.1 Untranslatability of culture and Its Reasons

The proponents of untranslatability hold that strictly speaking, cross-cultural communication based on inter-lingual translation is impossible, for the message to be conveyed is always at the risk of being partially lost during translation. Some even go so far as to say that translation is in itself doomed from the start, for nobody can claim to have the capability of transferring a complicated thought from one language to

another without distortion.

In history, there is no shortage of poignant criticisms of translatability. The most famous one is the frequently quoted Italian saying: "Traduttore, Traditore" (translator, traitor). Nabokov also expressed his sharp criticism of translation in his poem "On Translating 'Eugene Onegin'":

What is translation? On a platter

A Poet's pale and glaring head,

A parrot's screech, a monkey's chatter,

And profanation of the dead. (Steiner, 2001: 252)

This view was later echoed by Grant Showman declaring that "translation is meddling with inspiration", by Harry de Forest Smith insisting that a translation of a literary work is as tasteless as "a stewed strawberry" and by Max Eastman contending that "almost translations are bad", for they are made by ordinary people who match the unusual foreign expression with the commonplace in their own tongue. (Nida, 2004: 1)

Cultural untranslatability, according to Wilss, "occurs when sociocultural factors cover a different range of experience in the SL and the TL and must be made to coincide in regard to the intended meaning in each instance" (2001: 50). One of the features of culture is that it is regional. People create their own culture as the way they live. The alienation of culture makes the cultural communication become difficult. For example, "the east wind" is often lauded in Chinese literary works while in English, it is "the west wind" that win much extol; "the early spring" is a symbol of life and vitality in Chinese while in English it is "the summer day". What's more, "old" is used to show one's respect to others while in English it is a taboo in communication. The Chinese believes in collectivism while the English advocate individualism. It is all these cultural differences that make people form such a notion that culture is untranslatable.

2.3.1 Translatability of Culture and Its Reasons

The supporters of translatability believe that although there are differences between

cultures and difficulty in transmitting cultural messages, there are still some similarities between human beings that make language and culture translatable. Von Humboldt proposes that "language is a universal one and that all [languages] must hold within them the key to understanding all languages" (Wilss, 2001: 36). This is because all languages possess a comparable potential for expression capable of multidimensional development. In other words, apparent untranslatability, brought about by interlingual structural incompatibilities among individual languages and the thought processes of individual speech communities, can be counted with potential translatability.

Nida also holds that translation is possible since there is a great similarity between different cultures: "despite the fact that absolute communication is impossible between persons...a high degree of effective communication is possible among all peoples because of the similarity of mental processes, somatic responses, range of cultural experience, and capacity for adjustment to the behavior patterns of others." (2004: 55) According to this notion, the reasons for the translatability can be summarized into:

(1) The similarities of mental processes of all peoples. This viewpoint has its roots in both physiology and psychology. Belonging to the same species and having experienced similar evolutionary processes, peoples of all races and religious fundamentally identify with one another in the process of thinking. (Yuan Xiaochun, 2006: 10)

(2) Similarity of somatic reactions. Although people live in different cultures, they are supposed to have the same emotional experiences. The similarity of somatic reactions functions not only when people have the similar expressions but also different ones. For example, "伤心", "心碎" are easily understood by the English people for there are similar expressions in English, i.e. "having one's heart hurt or broken"; but as for "大动肝火" and "毛骨悚然", although there are no such expressions in English as "having one's liver greatly stirred up" and "having one's hair standing up", people can still get the meaning as "irritable" and "horrified" according to their emotional experiences.

(3) Range of cultural experiences. Generally speaking, the cultural elements that people are involved in, such as material, social, religious, linguistic and aesthetic, are quite analogous. Accordingly, even if some of the specific behavior differs, the range of common human experiences can provide a basis for mutual understanding.

(4) Capacity for adjustment to the behavioral patterns of others. Both children and adults are capable of adjusting to the pattern of any culture in which they are brought up. Although we may not be able to recognize the "tokens" of our behavior, we are able to adjust to such tokens as an organized system.

Moreover, despite the fact that there is difficulty in communication between nations due to cultural discrepancy, different cultures can penetrate into each other as the society develops. This can be confirmed by the emergence of loan words both in Chinese and English. Since China opened up its door to the outside world, a lot of loan words from English have become part of Chinese vocabulary, such as "脱口秀" (talk show), "派对" (party), "伊妹儿" (e-mail), and "鳄鱼泪" (the crocodile' tears). On the other hand, a number of English loan words from Chinese have widely acquainted and accepted by the English, such as "typhoon" (台风), "Confucius" (孔子), "kowtow" (叩头) and "mah-jong" (麻将). This is called "cultural blending" by Liu Miqing (刘宓庆) (2005 a: 113), which is another important factor that enable cultural translatability.

2.3.3 Relationship between Translatablity and Untranslatability of Culture

In fact, the translatability and untranslatability of culture are relative rather than absolute. Carford holds that cultural untranslatability is usually less absolute than linguistic untranslatability (1965: 99), for the translator is better able to cope with the sociolcultural difficulties of translating. With certain translation strategies untranslatability can be transformed into translatability. On the other hand, with the improvement of translators' competence, i.e. their capability of understanding, command of both languages, scope of knowledge and artistic sense, the translatability of translating texts will consequently be improved. Translatability of culture, as Zuo

Biao (左飙) interprets, contains three aspects: first, the translator is able to understand the cultural information in the source text; second, the translator is in a position to transfer the information that he has understood in the TL; third, the readers have no difficulty in understanding the information conveyed. (1999: 5) Only with these three elements can the untranslatable changed into the translatable. Meanwhile, in order to realize the translatability of culture, the translator has to be able to do as what follows: first, the translator should be culturally aware since he is dealing with two cultures rather than individual words; second, the translator should be well acquainted with the background information of the translated text and the author and the cultural information he is to transmit; third, the translator should know the acceptability of the source text by the target readers. (ibid.) That is to say, the transformation from untranslatablity to translatability is conditional rather than optional. To help readers better understand the relationship between translatability and untranslatabilty of culture, a figure will be showed below.

Translatability B

Translatability N   Untranslatability N
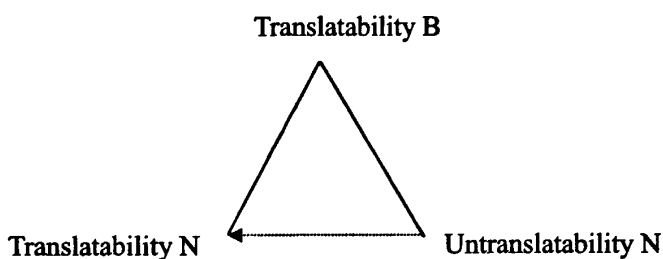
(cited from Yuan Xiaochun, 2006: 16)

As a true proposition, translatability B serves as the general premise for inter-cultural communication and is put at the apex of the triangle. As for untranslatability B, it is regarded false and is not put in the figure. Translatability N and untranslatablity N can transfer from one to the other under certain circumstance and they are connected with the dotted line.

In a word, culture is translatable but it can not be denied that there is still something untranslatable in certain period and situation. What we can do is to take various flexible strategies to break the cultural hard nuts in translation rather than trapped by them in actual translation.

Chapter Three   Domestication and Foreignization in Translating Different Categories of Cultures

Whenever translation is discussed, two basic translation strategies — domestication and foreignization can not be avoided. The study of the two versions of Lu Xun's stories is no exception. Whether translators adopt foreignization or domestication is due to their concerns for their target readers and purpose of translation, which consequently leads to different effects and acceptability.

3.1 Literature Review about Domestication and Foreignization
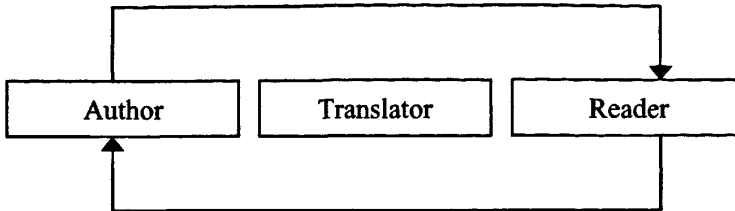
3.1.1 Definition of Domestication and Foreignization

Domestication and foreignization, as two translation strategies in any translation work, have been the focus of translation circle, past or present. In 1813, the German philosopher Friedirch Schleiermacher proposed in his lecture *On Different Methods of Translating*, "There are only two methods. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him." (Venuti, 2004: 19). Based on this proposal, Lawrence Venuti first coined the two methods in his 1995 book *The Translator's Invisibility*: domesticating translation and foreignizing translation.

According to Venuti, domestication is "an ethnocentric reduction of the foreign text to the target-language cultural values, bringing the author back home" (ibid: 20). Later, Mark Shuttleworth and Moria Cowie, by adapting Venuti's definition, define domestication as "a term used by Venuti to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for the TL readers" (1997: 43-44).

Foreignization, according to Venuti, is "an ethnodeviant pressure on those (target-language) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (2004: 20). This strategy not only is "a freedom from

absolute obedience to target linguistic and textual constraints, but also where appropriate the selection of a non-fluent, opaque style and the deliberate inclusion of SL REALIA or TL ARCHAISMS ..." (Shuttleworth & Cowie, 2004: 59) If Venuti's idea of domestication and foreignization is showed with a figure, it will be like this:

```
        ┌────────────────────────────────────────────┐
        │                                            ▼
   ┌──────────┐   ┌──────────────┐   ┌──────────┐
   │  Author  │   │  Translator  │   │  Reader  │
   └──────────┘   └──────────────┘   └──────────┘
        ▲                                   │
        └───────────────────────────────────┘
```

(cited from Li Wen, 2004: 13)

This figure shows that whether a translation work should be domesticated or foreignized relies on a detailed reconstruction of the cultural formation in which the translation is produced and consumed. Here we can ascend Schleiermacher's model to the cultural level and define domestication and foreignization as follows:

Domestication: a translation strategy or method aiming to conform to the values that dominate the TL culture.

Foreignization: a translation strategy or method aiming to preserve the values of the SL culture.

3.1.2 Debates on Domestication and Foreignization

There have been a series of debates concerning these two translation strategies in history both at home and abroad. Guo Jianzhong (郭建中) argues that the debate on domestication and foreignization is the natural extension and expansion of that over literal translation and free translation (1999: 57). Su Zhili (孙致礼) claims that if we simply view free translation as domestication and take literal translation as foreigization, we will find debates on domestication and foreignization appearing throughout the whole course of translation history, whether in the West or in China, the pendulum of opinions swinging from one side to the other (1999: 26).

3.1.2.1 Debate in the West

In the west, Cicero first formulated that a translator must be either an interpreter or rhetorician. Later in the translation of Bible, a strict observation of the original was

carried out due to its sacred nature. St. Jerome, however, consciously opposing the dogma of the time, declared that he favored colloquial and natural rendering, followed by Luther and Dryden.

The British scholar Alexander Fraser Tytler showed his preference for domestication strategy in his book *Essay on the Principles of Translation* published in 1792. He argued that a good translation should be "that in which the merit of the original work is completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work." (cited from Yu Deying, 2002: 8)

Schleiermacher, though put forward two translation methods, made clear that his choice was foreignizing translation. Venuti holds that "Schleiermacher's translation theory rested on a chauvinistic condescension toward foreign cultures, a sense of their ultimate inferiority to German-language culture, but also on an anti-chauvinistic respect for their differences, a sense that German language culture is inferior and therefore must attend to them if it is to develop" (2004: 99). Schleiermacher's view has influenced a number of translators in the 19th century, such as Goethe, Humboldt, Novalis and Nietzsche, who inclined towards more literal or foreignizing translation strategy.

In the 20th century, Eugene Nida is recognized one of representatives of advocating domesticating translation. For him, "Translating consists in the 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" (Nida & Taber, 2004: 12). He put forward the concept of "dynamic equivalence" or "functional equivalence" to deal with the linguistic cultural differences in translation, arguing that "A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture" (Nida, 1993: 165).

Nida's functioanl equivalence is seen to bear an emphasis on the reader's response to a translation. "The receptors of a translation should comprehend the

translated text to such an extent that they can understand how the original receptors must have understood the original text." (Venuti, 2004: 22) In order to achieve equivalence of response, the translation does not insist that the target receptor understand the unique cultural patterns of the source-language context to comprehend the message and the translator will "draw aside the curtains of linguistics and cultural differences so that people may see clearly the relevance of the original message" (ibid: 21). Naturalness is a key requirement for Nida's approach of domestication, which considers adaptations of grammar, of lexicon and of cultural references to be essential. Thus the message has to be tailored to the receptor's linguistic needs and cultural expectation and the TT should not show interference from the SL because the "foreignness" of the ST is minimized. A dynamic equivalent translation shifts the focus from verbal comparison between the original and translation to readers' response. According to this theory, if "white as snow" is translated to cultures without snow, it should be rendered with other equivalents such as "white as egret feathers" or "white as fungus" and "spring up like mushrooms" should be "雨后春笋" in Chinese instead of "像蘑菇那样生长" (Nida, 2004: 4-5).

Hans J. Vermeer, the founder of the skopos theory, believes that the purpose of a target text determines the translation strategies. He explains the skopos theory in the following way: "each text is produced for a given purpose and should serve this purpose. The skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function" (Nord, 2001: 29).

The skopos theory highlights the selection of various purposes in the translation process, hence a kind of external study. It defines that translation is a type of human action, an intentional, purposeful behavior that takes place in a given situation. It allows for a variety of translation versions specified in each specific case by each specific skopos. According to the skopos theorists, there is no such a thing as a best standard version, which all other versions should look to and feel inferior to. They hold that the debate people have been carried out about the choices of strategies

become instantly explainable. For example, in translation, the author may deliberately copy the syntax of the source text, just to provide target text readers with information about this syntax in the source language; or he may also try to copy the structure of the source text, just to create a new structure in the target text. These are accepted and listed among possible translation methods because they exist to fulfill certain translation purpose (Vermeer, 1989: 223). From the perspective of skopos theory, it can be concluded that whether a particular translation task may require domesticating or a foreignizing translation, or anything between these two extremes, depends on the purpose of the translation that is intended to attain.

The last important view about domestication and foreignization is from Venuti. As a staunch advocate of foreignization, he believes it is a desirable way to protest against the heremonic English-language nations and the unequal cultural exchanges in which they engage their global others. He criticizes that "a fluent strategy aims to efface the translator's crucial intervention in the foreign text," which ultimately contributes to "the cultural marginality and economic exploitation which translators suffer today." To him, foreignization "designates the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original (Shutleworth & Cowiel 2004: 59) and it "highlights the foreign identity of the ST and protecting it from the ideological dominance of the target culture" (Mundy, 2001: 147). Thus, foreignization, like domestication, in addition to being regarded as a simple strategy dealing with the linguistic and cultural differences, is endowed by Venuti with a cultural and political connotation. He calls on translators to adopt the resistant translation strategy so that to reproduce whatever features of the foreign text abuse or resist dominant culture values in the source language. According to Venuti's foreignizing approach, "Homer sometimes nods" can be translated as "荷马也有打瞌睡的时候" in Chinese and "对牛弹琴" can be foreignized as "to play the lute to a cow" in English.

3.1.2.2 Debate in China

Translation activities in ancient China started with the translation of Buddhist

scriptures in the second century, which lasted for over 1,000 years. Zhi Qian (支谦), in the time of Three Kingdoms, proposed a simple or literal approach to the translation of Buddhist scriptures in his famous article *Fa Ju Jing Xu* (《法句经序》) so as to transfer the original as faithfully as possible. Thus, a debate on the issue of literalism (文) versus liberalism (质) in Chinese translation history was generated and exerted a great influence on the development of later translation theories (Zhou Yi, Luo Ping, 2005: 6-7).

Zhi Qian's proposal was supported by Dan An (道安) in the East Jin Dynasty and practiced for a long history until Xuan Zang (玄奘), the greatest Buddhist translator in the Tang Dynasty made some regulation between these methods.

In the late Qing Dynasty, a lot of western literary works were introduced to China as a tool of social reform. At that time, domestication prevailed in translation in order to conform to the social and cultural norms and cater for the readers' taste represented by Yan Fu (严复) and Lin Shu.

After the May Fourth Movement, another round of dispute over domestication and foreignization arose in the early 1930s, which took the form of debate about the dichotomy of "faithfulness" and "smoothness". Lu Xun (鲁迅) and Qu Qiubai (瞿秋白), representatives of the "faithfulness" school, declared "rather to be faithful (in thought) than smooth (in language)", while Liang Shiqiu (梁实秋) and Zhao Jingshen (赵景深), representatives of the "smoothness" school, declared "rather to be smooth (in language) than to be faithful (in thought)". During this debate, the "faithfulness" school took the upper hand and many translators consciously adopted foreignization, which consequently imported many new words and expressions such as "德先生 (democracy)" and "赛先生(science)".

After the foundation of new China, the discussion of domestication and foreignization is bestowed with aesthetic values. Fu Lei (傅雷) proposed "resemblance in spirit" (神似), arguing that "translation should be like copying a painting, seeking resemblance in spirit rather than in form." Qian Zhongshu (钱钟书) put forward sublimation (化境) that "when a work is translated from one language into another, (the translated version) should not only retain the original flavor but also

show no unnaturalness caused by the linguistic differences between the two languages." (罗新璋, 1984: 696)

In the 1990s, the dispute over domestication and foreignizaton reached another climax. In summary, there are 3 groups' ideas.

(1) Foreignization.

In the aritcle *Domestication: The Wrong Track in Translation* (《归化—翻译的歧路》) published in 1987, Liu Yingkai (刘英凯) criticized the prevailing practice of domestication in Chinese translation circle such as the overuse of four-character idioms and archaisms. He shows a negative attitude towards domestication, believing that it "changes the facts of the original text, erases its national identity, imposes the target conventions on them and adapts them to the target language, which definitely causes a distortion to the original." After that, Liu's view was echoed by some scholars with a series of articles published in different Chinese journals. For example, Chen Lili (陈丽莉) (1999), Sun Zili (孙致礼) (2002), Liu Yanli (刘艳丽) and Yang Zijian (杨自俭) (2002) all call for adoption of foreignization in translation.

(2) Domestication.

In contrast to those scholars in favor of foreignization in translation, there are still some scholars prefer domestication. Cai Ping (蔡平) proposed in his 2002 article that domestication should be the main strategy in literary translation for only when the translation is understood by the target readers can it be regarded as a successful one. Chen Gang (陈刚) holds the similar idea in his 2006 article *Domesticating Translation and Cultural Acceptability* (《归化翻译与文化认同》). Ge Xiaoqin (葛校琴) (2002) makes her conclusion through a study of the postcolonial context and claims that the current social situation in China demands that domestication is preferred over foreignization.

(3) Combination of domestication and foreignization.

One of the most influential representatives is Guo Jianzhong who presented his idea of the combination between domestication and foreignization in his 1998 article *A Cultural Approach to Translation* (《翻译中的文化因素：异化与归化》). Through a study of the domesticating translation and foreignizing translation in two English

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versions of *A Dream of Red Mansions,* he concluded that domestication and foreignization can both work effectively when such concerns as purposes of translation, the type of texts, the intention of the translator and the readership are taken into account. Meanwhile, some scholars such as Wang Dongfeng (2002) and Yuan Xiaoning (袁晓宁) (2003) study this problem from a range of different perspectives, holding that domestication and foreingnization should be used flexibly according to specific conditions.

From the above discussion, it can be concluded that both in China and in the West, the debate over domestication and foreignization has never ceased. Domestication and foreignization can not be separated in any translation as either of them plays its specific role under specific conditions.

3.2 Domestication and Foreignization in Two Versions

A study of the domestication and foreignization in the two English versions of Lu Xun's stories will be carried out from five aspects according to Nida's classification of culture, that is, ecological culture, material culture, social culture, religious culture and linguistic culture.

3.2.1 Ecological Culture

Ecological culture refers to the whole systematic values to deal with the relationship between man and nature with certain patterns in a certain community (Fang Zhen, 2007: 13). Ecological features not only include "the seasons, rain, hills of various sizes" (Newmark: 2001 a: 97) as Nida has pointed out, but also animals, plants, living places, etc. The Chinese ecological culture is characterized by a long history, rich connation and wide popularity. The ecological ideology, such as "the integration of man and heaven" (天人合一), exerts a great influence on the development of Chinese society (Zhang Quanming, 2003: 8). The following passage is about what strategies that the translators take to render the Chinese ecological culture into English.

3.2.1.1 Natural Phenomenon

Example 1 "这实在是叫做'天有不测风云',她的男人是坚实人,谁知道年纪青青(轻轻),

就会断送在伤寒上？ ” (《祝福》：34)

Yang: "It was really a bolt from the blue," she explained compassionately. "Her husband was a strong young fellow; who'd have thought that typhoid fever would carry him off?" (*The New-Year Sacrifice*: 35)

Lyell: "Like a bolt out of the blue—there really is somethin' to those words. That man of hers was a husky young guy. Who would've ever expected a young horse like that would lose his life to typhoid." (*New Year's Sacrifice*: 233)

In terms of natural phenomena, the Chinese tend to use cloud, rain and wind to convey their feelings and life attitudes with numerous related expressions, such as "风声", "风云人物", "风言风语". The expression "天有不测风云" means that there are often unexpected disasters in life just as wind and cloud will appear at any time. Comparatively speaking, the original indicates that the Chinese people are accustomed to conveying strong emotions in a gentle and reserved way, whereas "like a bolt out of the blue" implies that westerners may do so in an intense and violent one. Both these two translators resort to domestication in order to cater for the English readers. In fact, if they adopt the foreignizing translation such as "There are always unexpected rain and wind from heaven", it can still be understood by western readers due to the common sense of human beings.

3.2.1.2 Animal

Example 2 "她（爱姑）在大人面前还是那样，那在家里是，简直闹得六畜不安。" (《离婚》：402)

Yang: "She dares act like this even in Seventh Masters presence. At home she gave us simply no peace at all." (*The Divorce*: 403)

Lyell: "(She) kept things so stirred up even the pigs and chickens never got a decent rest." (*Divorce*: 386)

With an emphasis on agriculture in Chinese society, the Chinese people's harmony with the livestock is reflected from this expression. In this case, a foreignizing translation will certainly cause confusion among English readers in a highly industrialized country. Therefore, the translators of these two versions

domesticate this expression to a different degree: the first one omits the important cultural images six types of livestock; the second one transfer six types of livestock into two – pigs and chicken, both of which have similar effects.

3.2.1.3 Geographical Term

Example 3 赵七爷是邻村茂源酒店的主人，又是这三十里方圆以内的唯一的出色人物兼学问家。(《风波》：148)

Yang: Seventh Master Zhao was the owner of Abundance Tavern in the next village, the only

   notable within a radius of thirty li who also had some learning. (*Storm in a Teacup*: 149)

Lyell: Seventh Master Zhao was proprietor of the Bountiful Brook, a wineshop in a neighboring

   village. He was the only person of renown for more than ten miles around – and something

   of a "scholarshipologist" too boot. (*A Passing Storm*: 84)

"方圆" in Chinese means the neighboring area. If it is interpreted as "square and around", the target readers may not easily understand its connotative meaning. Therefore, a domesticating translation like "radius of thirty li" or "ten miles around" is an appropriate choice.

3.2.1.4 Time and Season

Example 4 母亲颇有些生气，说是过了三更，怎么回来得这样迟……(《社戏》：438-440)

Yang: Mother was rather angry. She asked why we had come back so late – it was after midnight.

   (*Village Opera*: 441)

Lyell: Mother was a bit put out nonetheless. She said that it was already past the Third Watch and

   demanded to know where we had been all this time. (*Village Opera*: 214)

   Note: The hour would have been around midnight.

"更" (geng)   is a special term used by the ancient Chinese to identify time. Altogether there are five *gengs* on one night and each consists of two hours. The third *geng* is around midnight and   "三更半夜" are often bound with each other in Chinese. The marginal state of *geng* in the western culture compels the translators to adopt a domesticating translation: "midnight" or "the Third Watch". Since "a watch" is interpreted as "a period of two or four hours at sea" (Longman Dictionary of

Contemporary English: 1737), it is obvious that "watch" in English is different from "geng" in Chinese. Therefore, in this case, "midnight" is more adequate than "the Third Watch".

Example 4 这一年的清明，分外寒冷。（《祝福》：56）

Yang: The Qing Ming Festival that year was unusually cold. (*Medicine*: 91)

Lyell: The Clear-and-Bright Festival this year is so unseasonably cold. (*Medicine*: 56)

Note: The Clear-and-Bright Festival, a traditional time for visiting graves, falls in early April.

"清明" is one of the 24 solar periods occurring in early April when the Chinese people visit their ancestral tombs. A Chinese poet Du Mu (杜牧) has depicted that "the drizzle would come over the Qing Ming Festival" (清明时节雨纷纷), showing that the weather at that time is usually gloomy and rainy rather than clear and bright. Therefore, the translation "The Clear-and-Bright Festival" will inevitably mislead the English readers into such a concept that the weather on that festival is fine while the transliteration "Qing Ming" without any note or explanation may not be easily understood by the readers who know nothing about this festival. In fact, if the Yangs can provide more detailed information for this festival like "a festival for visiting graves", it will be a better version.

3.2.2 Material Culture

3.2.2.1 Food

"Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures." (Newmark: 2001 a: 97) Different nations or even different regions have their own food category. Typical examples like "hamburger" (汉堡) and "sandwich" (三明治), "won ton" (馄饨) and "lichee" (荔枝) with an alien characteristic widely accepted, but quite a number of items still can not find their counterparts in another language, which have become a tough nut to crack in translation.

Example 5 毛家的大儿子进来了，胖到像一个汤圆。（《高老夫子》：220）

Yang: It came the Mao Family's eldest son, fat as a dumpling. (*Master Gao*: 221)

Lyell: Plump as a stuffed dumpling, the Mao family's pride and joy came through the door. (*The*

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Venerable Schoolmaster Gao: 309)

"汤圆", a kind of Chinese food made of glutinous rice with a round shape is used by the author to satirize the Mao Family's eldest son about his overweight. To introduce this special food to the western readers, the Yangs domesticate it into "dumpling" while Lyell adds one more word "stuffed" to helping English readers better understand this special Chinese food.

Example 6 还有油菜早经结子，芥菜已将开花，小白菜也很老了。(《阿Q正传》: 268)

Yang: There was also rape which had long since gone to seed, mustard already about to flower, and some tough old cabbages. (*The True Story of Ah Q*: 269)

Lyell: There was some mustard, too, but it was about to flower, and the little cabbages were also long past ripe. (*Ah Q — the Real Story*: 137)

In recent years, the Chinese vegetable "大白菜" has been translated into "Chinese cabbage", which is distinguished from "cabbage" (苞菜) in English. But for 小白菜", no equivalent has been offered due to the fact that it is grown only in China. Therefore, the translators have to render it into "cabbage" or "little cabbage" to make it understood by the target readers though they are deviant from the original.

3.2.2.2 Clothing

Example 7 爱姑见她爹便伸手到肚兜里去掏东西。(《离婚》: 406)

Yang: Aigu saw her father fumble in girdle for something. (*The Divorce*: 407)

Lyell: Ai-girl saw her dad reach into the money belt fastened round his waist and take something out. (*Divorce*: 387)

"肚兜", a kind of cloth bag tied to one's belt for holding money or small objects is rarely seen by the Chinese nowadays, let alone westerners. The "girdle", "cord or belt fastened round the waist to keep clothes in position" (Oxford Advanced Learner's Dictionary: 623) and "money belt" seem a little confusing to English readers since they may wonder how a belt can hold money or other objects. Meng Weigen (孟伟根) suggests that it can be rendered as "waist purse" (2003: 27).

Example 8 如果出到十几文，那就能买一样荤菜，但这些顾客，多是短衣帮，大抵没有这样阔绰，只有穿长衫的，才踱进店面隔壁的房子里，要酒要菜，慢慢地喝做。(《孔乙己》: 54)

Yang: ... while a dozen will buy a meat dish; but most of the customers here belong to the short-coated class, few of whom can afford this. As for those in long gowns, they go into the inner room to order wine and dishes and sit drinking at their leisure. (*Kong Yiji*: 55)

Lyell: If he's got enough to lay down a dozen coppers or so, he can even get a meat dish. But most of the patrons at such places belong to the short-jacket crowd and aren't as rich as all that. It's only members of the long-gown crowd, the gentry, who can afford to saunter into the room next to the bar, order a main course, some wine to go with it, and then sit down and linger over their cups. (*Kong Yiji*: 42)

In the original story, Lu Xun uses the clothing features "short-coated" and "long gown" to represent different people from different classes. In the past, impoverished laborers used to wear short clothes for the sake of convenience at work while the higher class, free from heavy physical labor, wore long gowns. To the Chinese readers who know the Chinese history well, they will have little difficulty in understanding this analogical expression, whereas to the English readers who are not familiar with the Chinese history, it may be not so easy for them to associate the "short-coated" with "the labor" and "long-gown" with "the gentry". Therefore, to help the target readers understand the cultural connotation of this metonymy, Lyell adds one word "gentry", which is very necessary here.

3.2.2.3 Instrument

Example 9 我扫出一块空地来，用短棒支起一个大竹匾.......(《故乡》 : 176)

Yang: I sweep clear a patch of ground, prop up a big threshing basket with a short stick... (*My Old Home*: 177)

Lyell: Then I sweep a place nice and clear, take a little stick, and prop up a big, big bamboo basket. (*Hometown*: 92)

"大竹匾" is a flat round basket used by the Chinese in daily life with various functions, such as to thresh grain, air or store something. Lyell's translation may not be so easily understood by English readers since they can not visualize how big it is without any personal experience. Therefore, the Yangs' version with a combination of this basket' function is much more desirable here.

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3.2.2.4 Housing

Example 10 后来这事终于从浅闺里传到深闺里去了。(《阿Q正传》: 280)

Yang: This news later spread from the poor households to the rich ones. (*The True Story of Ah Q*:

281)

Lyell: News of all this excitement eventually made its way from the shallows of ordinary village

bedrooms into the depths of the Zhao and Qian boudoirs... (*Ah Q — the Real Story*: 143)

In ancient China, the height of one' house is a symbol of his family's status. The

houses of the rich have complex structure and difficult accessibility while the poor

people's houses are simple and easily accessible. Obviously, the Yangs' version

transfers the connotative meaning to target readers. Lyell's version seems much more

foreignized, but if it is closely examined, there arises a problem: Can western readers

really understand the connotative meaning of "浅闺" and "深闺" from the translation

"shallows" and "depths"? If not, a domesticating translation like the Yangs' is

preferable.

3.2.2.5 Transport

Example 11 三更四点，有一只大乌篷船到了赵府的河埠头。(《阿Q正传》: 288)

Yang: At midnight, after the fourth stroke of the third watch, a large boat with a big black awning

arrived at the Zhao family's landing-place. (*The True Story of Ah Q*: 289)

Lyell: At the fourth stroke of the Third watch, a large black-canopied boat tied at the Zhao family

wharf. (*Ah Q — the Real Story*: 146-147)

"乌篷船" is a special boat in Shaoxing with a couple of awnings above. The

Yangs use a foreignizing translation while Lyell resorts to the domesticating one by

using the word "canopy", an object more familiar to the target readers. In fact, there is

more than one awning for such a boat; therefore, a modification for the Yangs'

translation may be "a black-awninged boat".

3.2.3 Social Culture

The concept of social culture has a very broad sense which includes social customs

and conventions, ideology, social relationship, arts, etc. The following passage about

the translation of social culture in Lu Xun's stories owes a lot to Guo Jianzhong's interpretation about this aspect.

3.2.3.1 Customs and Conventions

Example 12 (祥林嫂)头上扎着白头绳，乌裙，蓝夹袄，月白背心。(《祝福》: 18)

Yang: She had a black shirt, white mourning band round her hair and was wearing a black skirt, blue jacket, and pale green bodice. (*The New-Year Sacrifice*: 19)

Lyell: Hair tied back with a piece of white wool, she wore a black skirt, a blue lined jacket with long sleeves and over that a sleeveless vest of light blue. (*New Year's Sacrifice*: 227)

In Chinese culture, "白头绳" denotes that the wife has been widowed. The Yangs adds the word "mourning" to explain the function of the white band. Readers who are unfamiliar with this Chinese custom may misunderstand it as an ornament when seeing Lyell's version. Therefore, adequate domestication is very necessary here.

Example 13 地保寻上门了，取了他的门带去，阿Q说是赵太太要看的，而地保也不还，并且要议定每月的孝敬钱。(《阿Q正传》: 286)

Yang: In the first place, the bailiff appeared at his door and took away the door curtain. Although Ah Q protested that Mrs. Zhao wanted to see it, the bailiff would not give it back and even demanded monthly hush money. (*The True Story of Ah Q*: 287)

Lyell: First off, the sheriff hunted him down and made off with the door curtain, steadfastly refusing to return it despite Ah Q's protestation that Mrs. Zhao was anxious to see it. Worse yet, the sheriff even tried to press Ah Q into making a monthly "filial donation." (*Ah Q — the Real Story*: 145)

Note: Many Chinese expressions acknowledge the superior status of another person by referring to him as father, or even grandfather. Protection money that was extorted by gangsters (or as in this case, hush money extorted by the sheriff) could thus be spoken of as a sum of money offered out of filial respect.

Offering "孝敬钱" to the people with a superior status is a social custom existing in China while hush money" means "money paid secretly to prevent some shameful fact from being known publicly" according to *Longman Dictionary of Contemporary English* (749), which shows these two things are not identical. However, considering

the target readers' acceptability, either the domesticating version or the foreignizing version has its own value.

3.2.3.2 Moral and Ethical Values

Example 14   "孝女。" 他转眼对着她，郑重的说。(《肥皂》: 128)

Yang: "A filial daughter …." His eyes came round to her, and there was respect in his voice. (*Soap*: 129)

Lyell: "The filial girl, that's what!" He turned his eyes toward her and continued in tones of high seriousness. (*Soap*: 269)

Note: Showing filial respect to one's parents and loyalty to one's ruler was the basis of Confucian social ethics; hence "filial daughter" (xiaonu) and "filial boy" (xiaozi) – or "filial daughter / son" – were standard epithets of moral approbation.

"Showing respect" to parents is an important moral practice in China from ancient times, which gets the full interpretation in the word "filial". Thus, the foreignizing translation can better transmit the cultural connotation of this concept than a domesticating expression such as "good girl".

Example 15 他一面想，这既无闭关自守之操切，也没有开放门户之不安：是很合于 "中庸之道" 的。(《幸福的家庭》: 106)

Yang: At the same time he thought, "This method avoids the severity of shutting oneself in, as well as the discomfort of keeping the door open; it is quite in keeping with the Doctrine of the Mean. (*A Happy Family*: 107)

Lyell: He contented himself with letting down the grimy door curtain instead. It occurred to him that this act was no less than a master stroke of diplomacy, for by holding to the *Doctrine of the Mean*, he had equally avoided both the insecurity of an open door policy and the ill-considered haste of a policy of isolation. (*A Happy Family*: 260)

Note: *Doctrine of the Mean* can be taken either as an ordinary conversational phrase or as the title of one of the Four Books of the Neo-Confucius School.

"中庸之道" as an important Confucius doctrine regulates the neutral attitude that people take, in many aspects of the Chinese life, such as social relationship and policy-making. With the development of the exchange between Chinese and English

cultures, "中庸之道" has been familiar to many westerners. "Doctrine of the Mean", though a domesticating equivalent, is a desirable rendering for the original. Just like the translation "Confucius" for "孔子" or "Mencius" for "孟子", a number of traditional Chinese moral values will seep into the English culture and becomes its components in the near future.

3.2.3.3 Social Relationship

Example 16 然而谣言很旺盛，说举人老爷虽然似乎没有亲到，却有一封长信，和赵家排了 "转折亲"。(《阿Q正传》: 290)

Yang: Then a rumor spread to the effect that although the scholar had not come in person, he had sent a long letter tracing some distant relationship with the Zhao family. (*The True Story of A Q*: 291)

Lyell: ... although, to be sure, Old Selectman had probably not come in person, he had sent along a lengthy letter in which, after many a twist and turn through the maze of kith and kin, he had established himself as at least a "kissin' cousin" to the Zhaos. (*Ah Q — the Real Story*: 147)

The importance of social relationship to the Chinese people can be demonstrated from many aspects. One of them is the addressing of kinship, for example, "cousin" in Chinese may means "堂哥(姐)", "表弟(妹)" and "uncle" includes "叔叔", "伯父", "姑丈", "姨丈". In addition, there is also a distinction between close relatives (近亲) and distant ones (远亲). However, in the West, the kinship may not bear the same intimacy as the Chinese do. As a result, "转折亲" in example 22, a reflection of people's preference for establishing social relationship by different ways, is domesticated into distant relationship by the Yangs. Different from the Yangs' version, Lyell uses a more domesticating translation "kissin' cousin", an idiom familiar to most English readers which is related to the custom that two cousins are supposed to get married to establish an intimate family relationship, through which a Chinese kinship is transformed into a western one. In so doing, two cultures as well as the characters in the original story establish an intimate kinship with each other.

Example 17 我认识他时，也不过十多岁，离现在将有三十年了；那时我的父亲还在世，家

境也好，我正是一个少爷。(《故乡》: 172)

Yang: When I first met him he was little more than ten — that was thirty years ago, and at that time my father was still alive and the family well-off, so I was really a spoilt child. *(My Old Home*: 173)

Lyell: Since my father was still alive at the time, our family was still fairly well-to-do, and I was something of a "young gentleman." *(Hometown*: 91)

The concept of social relationship also comprises people's feelings towards others from different classes and social backgrounds. A typical example in China is that Jiao Da (焦大) will never fall in love with Lin Daiyu (林黛玉) in the novel *A Dream of Red Mansions*, since there is a stereotypical concept about these two people: one is a rough servant whereas the other is a well-born and civilized lady. Therefore, whenever the word "少爷" is mentioned in China, people tend to connect it with "extravagance" and "indulgence", which leads the Yangs to produce the translation — a spoilt child. On the contrary, in westerners' eyes, people from the higher class may live with leisure and good manners, where the word "gentleman" originates. Maybe in the future, with social development, the later generations will produce their interpretations of "少爷" according to the social relationship in their times.

3.2.3.4 Arts

Example 18 于是看小旦唱，看花旦唱，看老生唱，看不知什么角色唱。(《社戏》: 414)

Yang: Then I watched a heroine and her maid sing, next an old man and some other characters I could not identify. (*Village Opera*: 415)

Lyell: *I saw ingenues sing. I saw coquettes sing. I say old men sing. I saw who-knows-what-they-were sing.* (*Village Opera*: 204)

"旦", the female character, and "生", the male character, are the terms used in Chinese operas. According to *Modern Chinese Dictionary*, "花旦" is explained as the young and lively female characters in the opera (581) while "小旦" may refer to minor characters like a young maid. In these two versions, they are both transferred into the words familiar to the western readers. Especially Lyell adds more exotic flavor to the Chinese opera culture by introducing two French words "ingenue", the

young and inexperienced girl (*Longman Dictionary of Contemporary English*: 784), especially in plays and films, and "coquette", a woman who flirts (ibid: 331).

3.2.3.5 Allusion

Example 19 我孩子时候，在斜对门的豆腐店里确乎终日坐着一个杨二嫂，人都叫她"豆腐西施"。(《故乡》: 182)

Yang: When I was a child there was a Mrs. Yang who used to sit nearly all day long in the beancurd shop across the road，and everybody used to call her Beancurd Beauty. (*My Old Home*: 183)

Lyell: When I was a child there had been a Second Sister Yang sitting from one end of the day to the other in the beancurd shop diagonally across from us. People called her the "Beancurd Beauty." (*Hometown*: 94)

"西施" is an important character in Chinese history who can be regarded as the counterpart for "Helen" in western culture. When this character is omitted in the translation, how the English readers understand the phrase "Beancurd Beauty" is a controversy. Without any note, they may think that a beauty is as beautiful as beancurd instead of taking it as a beautiful lady who sells beancurd. Therefore, "Beancurd Beauty", is a failure rather than a success since it neither transmits the original image to the target readers nor provides an adequate equivalent in English. In the author's opinion, the original can be rendered as "the beancurd seller with Xishi-like beauty" or "the beancurd seller as beautiful as Xishi" with a combination of foreignization and domestication.

3.2.4 Religious Culture

The role that religious culture plays on ideology can not be underestimated since it deals with people's beliefs. Religious beliefs, together with moral values, restrict human behaviors in different times and societies (Ren Jiandong, 2007: 23). The different religious beliefs in China and in the West compel translators to make some regulations to meet their target readers' demands.

Example 20 这屯上的居民，是不大出行的，动一动就须查黄历，看那上面是否写着"不宜

出行"；倘没有写，出去也须先走喜神方，迎吉利。(《长明灯》：148)

Yang: The villagers here were a stay-at-home lot, who before stirring abroad would look up the almanac to see whether that day was "propitious for a journey" or not. If it was, before setting out they would step in the direction of the God of Luck to be sure of meeting with good fortune. (*The Lamp That was Kept Alight*: 149)

Lyell: Of course this is by no means to say that the entire village is aware of it, for the people who live here are not much given to going out. Whenever they do, they are sure to consult the Yellow Almanac to make sure the entry for that day does not read: Not favorable for going abroad. If it does not, and they actually do go abroad, then to assure themselves of encountering good fortune, before wending their ways toward their actual destinations, they first take a few steps in that direction whence the Almanac says the God of Good Luck is to be sought on that particular day. (*The Eternal Lamp*: 279)

Note: Promulgated unusually by the imperial court, the Yellow Almanac (because it was printed on yellow almanac paper) established the agricultural seasons for the year.

The Chinese religious ideology is well reflected in this example which contains two important images: 黄历，喜神. The first one serves as a calendar or a basis for the Chinese people to make a plan and predict their future whenever important events occur, such as a wedding, starting a business and paying a visit. The second one reveals the Chinese people's expectation for auspicious signs such as following the steps of "喜神". In order to transmit the uniqueness of Chinese religious culture, the translators use two words in English "almanac" and "god" to refer to "黄历" and "喜神" though they are not exactly equivalents. Compared with other cultures like material culture, it is subtle and complex to explain because of its connection with spiritual beliefs. From these two translation versions, it can be concluded that cultural fusion rather than cultural confrontation should be advocated in translation so that two cultures can be shared by people from different nations and regions.

Example 21 "我刚在练八卦拳……。" (《肥皂》：118)

Yang: "I was practising Hexagram Boxing...." (*Soap*: 119)

Lyell: "I was practicing my Eight Trigram Boxing." (*Soap*: 266)

Note: A regimen combining exercise and martial art.

Recently, the translation of "八卦" in Chinese has been a hot issue. Lyell's foreignizing version "Eight Triagram" can basically reflect the feature of the original, but it is not detailed. The Yang's domesticationg version "Hexagram" not only fails to convey the cultural connotations of the original but also causes confusion to the target readers. In this situation, a foreignizing translation with explanations such as "the Eight Diagrams (eight combinations of three whole or broken lines formerly used in divination)" is better than a domestication one since no equivalent can be found in English.

The translation of characters, festivals and locations related with religious culture is also a combination of domestication and foreignization, especially the priority of domestication is given in the two versions such as "mercy", "thanksgiving" and "sacrifice" to help western readers better understand these Chinese religious cultural characteristics.

Original	the Yangs' version	Lyell's version
Example 22 观音娘娘	the godders of mercy	the Bodhisattva Guanyin (the Goddess of Mercy)
Example 23 土谷祠	Tutelary God's Temple	Land-and-Grain Temple
Example 24 赛神	the Festival of the Gods	a festival of thanksgiving to the gods
Example 25 祝福	the new-year sacrifice	new year's sacrifice

3.2.5 Linguistic Culture

In some cases, language and culture are separated from each other, but considering the special features of the Chinese language, it can not be erased whenever the Chinese culture is mentioned. In order to be distinguished from traditional studies in linguistics, the linguistic culture enumerated in this section contains only archaism,

four-character idioms, dialect, word form and euphemism, excluding syntax.

3.2.5.1 Four-character Idioms

The four-character idiom is one of the important characteristics of Chinese language whose charm lies not only in the form but also in rhythm. Feng Qinghua (冯庆华) holds that Chinese four-character idioms have three advantages: precise in content, symmetrical in form and melodious in sound (2002: 112).

The Chinese people' preference for "four-character idioms" can be found in abundant literary works. However, when they are translated into English, either the form is often changed or the cultural image is lost to some extent.

Example 26 大家此唱彼和，七嘴八舌，使他得不到辩驳的机会。(《孤独者》: 228)

Yang: Then, speaking in unison and at length, they gave him no chance to argue. (*The Misanthrope*: 229)

Lyell: With half a dozen mouths and as many tongues, each speaking in support of the others, they so overpowered Lianshu with the force of their voices that he was unable to say anything. (*The Loner*: 313)

In the translations of "此唱彼和", "七嘴八舌", "唱和"and "七八", all experience some distortion. They are either altered or omitted by the translators due to the constraints or norms from the target language. The difficulty in the translation of four-character idioms not only exists in Lu Xun's works, but also in other literary works. Up to now, no satisfactory solution has been found and it requires the translators' persistent efforts.

3.2.5.2 Dialect

The Chinese dialect is another component of Chinese language. Since most of Lu Xun's stories originate from the life in his hometown, Shaoxing, they are seen to have a shadow not only in local customs but also in language. It is the use of the Shaoxing dialect with a strong flavor of the southern region of the Yangtze River that adds color to Lu Xun's works. The dialect in Lu Xun's stories, especially vulgarism, reflects people's feelings and personalities. Here are two examples.

Example 27 于是他未免也有些"神往"了，况且未庄的一群鸟男女的慌张的神情，也使阿

Q更快意。(《阿Q正传》：292)

Yang: In consequence, Ah Q could not help feeling rather fascinated, the terror of all the villagers

　　only adding to his delight. (*The True Story of Ah Q*: 293)

Lyell: Furthermore, with all the "cocksuckin' villagers" running around like chickens with their

　　heads cut off, how could Ah Q help but be pleased. (*Ah Q — The Real Story*: 148)

Example 28 "阿Q，你的妈妈的！你连赵家的用人都调戏起来，简直是造反。"(《阿Q正传》：254)

Yang: "Curse you, Ah Q!" said the bailiff. "So you can't even keep you hands off the Zhao family

　　servants, you rebel!" (*The True Story of Ah Q*: 255)

Lyell: "You motherfucker, Ah Q! Even tryin' to make out with the Zhao servants. You're a rebel,

　　pure and simple!" (*Ah Q — The Real Story*: 128)

From these two examples, we can find that as a Chinese scholar, Yang Xianyi version is more elegant. In the first example, "鸟", which refers to the male genital in Chinese, is omitted out of the translator's concern about the established position of Lu Xun's works. In the second one, "curse you" sounds a little softer in tone than "your mother's". In fact, it is unimaginable that an intellectual in ancient China would utter such words like "curse you". However, "motherfucker" may seem a little brutal as far as the bailiff's status is concerned. From these two examples, we can see that it's difficult to transmit the original feature of vulgarism to the English readers since as a reflection of ideology, it bears a marked social brand. Inadequate domestication will change the style of the translated text while simple foreignization may make it hard to be accepted by the target readers. Therefore, the translator can only make a choice between them according to different purposes of translation and target readers.

3.2.5.3 Word Form

Example 29 老栓正在走路，忽然吃了一惊，远远里看见一条丁字街，明明白白横着。(《药》：72)

Yang: Absorbed in his walking, Old Shuan was startled when he saw the crossroad lying distinctly

　　ahead of him. (*Medicine*: 73)

Lyell: Single-minded going his way, Big-bolt is suddenly startled as he, catches sight of another

road, in the distance that starkly crosses the one he is walking on, forming T-shaped
intersection with it. (*Medicine*: 50)

Example 30 只有小栓坐在里排的桌前吃饭，大粒的汗，从额上滚下，夹袄也帖住了背心，
两块肩胛骨高高凸出，印成一个阳文的八 "字"。（《药》: 76-78）

Yang: Only his son was sitting at a table by the wall eating. Beads of sweat stood out on his
forehead, his lined jacket was sticking to his spine, and his shoulder blades stuck out, so
sharply, an inverted V seemed stamped there. (*Medicine*: 77-79)

Lyell: Little-bolt sits at a table in the back row eating. Large beads of sweat roll from his forehead.
His thin jacket sticks to his spine. His shoulder blades protrude sharply from underneath,
forming the character 八 on the back of the jacket. (*Medicine*: 52)

Note: 八 (read ba) is the Chinese character of "eight".

The difficulty of translating Chinese characters into English lies in its difference
with English letters. The similarity between "八" and "inverted V", "丁" and "T" are
rare cases in translation. Under this condition, both the domesticating translation and
the foreignzing one have their own advantages.

3.2.5.4 Euphemism

Example 31 "谁不知你正经，......短见是万万寻不得的。" 邹七嫂也从旁说。（《阿Q正
传》: 252）

Yang: "Everybody knows you are a good woman," put in Mrs. Zou from the side. "You mustn't
think of committing suicide." (*The True Story of Ah Q*: 253)

Lyell: "Everyone knows what a virtuous woman you are. Don't go looking on the short side of
things, no matter what!" said Seventh Sister Zou from the sidelines. (*Ah Q — The Real
Story*: 128)

Note: Seventh Sister Zou is afraid Amah Wu will commit suicide.

Euphemism exists in every nation in the world, whether in the primitive tribe or
in the highly civilized society, whether in China or in the West, which effectively
regulates human relationship in different times and cultures (Gu Jiazhu, 2002: 249). In
the above example, "寻短见" is the euphemistic expression of "commit suicide" in
Chinese. However, the first translation reflects the translator's negligence of the

original's euphemistic feature while the second one "looking on the short side of things" is even inaccessible to readers who are clueless about this Chinese euphemism. In fact, the equivalent in English can be a "Dutch act" or "to take one's own life", from which the euphemistic feature of the original can be preserved.

Through the study of domestication and foreignization in two English versions of Lu Xun's stories, several points can be elicited: (1) in some situations, both domestication and foreignization can work equally with different purposes of translation and target readers; (2) the foreignizing strategy and the domesticating strategy can not be used randomly; it has to take cultural differences into account so as to avoid causing the target readers' difficulty in understanding the translating text; (3) domestication and foreignization can not be separated from each other and they are often used together by the translators and an ideal translation is often the combination of them two. Inadequate application of domestication and foreignization, which is intimately linked with cultural default, usually leads to problems such as undertranslation, overtranslation and mistranslation. This will be discussed in the following chapter.

Chapter Four   Cultural Default: Problems and Solutions in Translation

4.1 Overview of Cultural Default

4.1.1 Definition

Cultural default is a common phenomenon in communication. Wang Dongfeng gives the definition of cultural default as "absence of some cultural background shared by the author and his/her intended reader, on the coherent interpretation in translation reading" (1997: 55). To help readers understand this term, let us first begin with the word "default". When composing a text, a writer may assume the predictable information that his readers have whenever a particular situation is described. For instance, when a writer sets out describing a kitchen scene, he doesn't have to inform his readers that there are cookers and dishes in it, or there is meat and vegetable to be cooked therein. He then treats these conventional aspects of a situation as "default" elements. Although these default elements are not mentioned in the text, they can be taken as present for the readers who are supposed to share with the writer the same information and can be filled in whenever the interpretation of the text requires. The fact that the knowledge shared by the writer and the readers is not verbalized in the text is called situational default. If the default elements are related to the information already provided in the text, it is called contextual default. If it has something to do with the cultural background knowledge outside the text, it is called cultural default. As for the contextual default, the readers can refer to the co-text and find out the necessary information to help them understand the meaning of the text. As for cultural default, since the readers have no immediate information in the text, they must refer to the cultural knowledge stored in their memory to achieve a coherent understanding of the text. (ibid: 55-56)

4.1.2 Mechanism

Cultural default is common in a writer's composition. People living in the same socio-cultural environment generally share the same experience and knowledge. A writer's writing always aims at certain type of readers, known as his potential readers or intended readers, who are usually from the same language community as him unless the written work is meant for translation. Assuming that his intended readers have the same cultural knowledge as he, the writer usually economizes his writing and brings out only the major points necessary for the interpretation and communication. The omission of the shared cultural knowledge of the writer and his intended readers in the verbalization of the text gives rise to cultural default and therefore the readers can track back to their memory for default elements, which are stored in the form of "schema" (Cook, 1999: 11). The readers, confronted with cultural default in their reading of a text, would immediately retrieve from their memory for the stored information and provide the default elements automatically so as to reach a coherent understanding of the text. In order to secure the readers' successful retrieval of the default information, the writer leaves some key linguistic elements (often referred to as "triggers") or presents a context in the writing. Then, stimulated by the triggers or by the context, the readers' mind activates a memory schema uses it to retrieve the stored information to make sense of the text (ibid.).

4.2 Translation Problems Resulting from Cultural Default in Two Versions

Cultural default in the written texts with the writer and intended readers from the same culture is easily solved, but when it comes to translation, the situation is more complex. For example, "I wonder whether he is a Trojan Horse" (我想知道他是否是特洛伊木马). For English readers, the connotative meaning of "Trojan Horse" as a spy may be easily inferred. But to Chinese readers who are in the dark of the story Trojan War, the literal translation "特洛伊木马" can not set them searching for the relevant information in their memory to reach a coherent understanding of the TL text. (cited from Qi Xihong, 2003: 23) Another example is from *A Dream of Red Mansions*.

（凤姐与黛玉开玩笑说，）"你既喝了我们家的茶，怎么还不给我们家做媳妇。"

Translation version: "Drinking our family tea, a daughter-in-law to be!" (ibid.)

To the English readers who know nothing about this traditional Chinese custom that tea is an indispensable gift for the bridegroom to submit to the bride's family in an engagement, they will have great difficulty in understanding this sentence. Therefore, the translation problems caused by cultural default are due to the translator's incompetence in acquiring a thorough understanding about the original text. In summary, there are three types of translation problems caused by cultural default in these two versions.

4.2.1 Different Categories

4.2.1.1 Undertranslation

Undertranslation occurs when the TL text can not be understood and accepted by the TL readers mainly because the translator has not provided sufficient cultural information in the translation to assist them to decipher the implied meanings of the original.

Example 32 一见面是寒暄，寒暄之后说我"胖"了.... (《祝福》: 2)

Yang: Having exchanged some polite remarks upon meeting he observed that I was fatter... (*The New-year Sacrifice*: 3)

Lyell: ... commonplaces concluded, he observed that I had put on weight. (*New Year's Sacrifice*: 219)

In China, "You look fat" or "You have put on weight" is a compliment which implies that the addressee lives with great comfort or at ease. However, in western countries where obesity is generally believed to a sign of unhealthiness, "fat" is supposed to be avoided in conversations. Either of these two versions fails to transfer the cultural connotation to the target readers who may feel displeased when hearing such words. In order to transmit the cultural connotation of the original, Bao Huinan (包惠南) suggests that it can be rendered as "he observed that I looked 'fat', and having made that complimentary remarks..." (2001: 21).

Example 33 "他们还嚷嚷什么'新文化新文化'，'化'到这样了还不够？"(《肥皂》: 126)

Yang: "Yet they still shout 'New Culture! New Culture!' When the worlds' in such a state! Isn't

this bad enough?" (*Soap*: 127)

Lyell: "And yet people still go on clamoring about 'New Culture' this and 'New Culture' that.

Haven't brats like those in the store this afternoon been 'cultured' just about enough?"

(*Soap*: 269)

"New Culture" refers to the introduction of western culture to China in the period of The May Fourth Movement which covers politics, literature and science. Without any reference, the true meaning of this historical information will not be accurately delivered to western readers who may mistake that there is another culture in China such as coffee culture or football culture.

Example 34 "这断子绝孙的阿Q！"远远地听得小尼姑的带哭的声音。(《阿Q正传》: 240)

Yang: "Ah Q, may you die sonless!" wailed the little nun already some distance away. (*The True Story of Ah Q*: 241)

Lyell: "May you never have a son Ah Q!" He heard the sound of the nun's sobbing voice in the distance. (*Ah Q — the Real Story*: 131)

"断子绝孙" is a vicious curse used by the Chinese for others' unreasonable acts. To the Chinese, having a male heir to continue the family line is very important concept in life, which can be showed from the saying "to have no male heir is the most serious one among these unfilial acts" (不孝有三，无后为大). However, in the West, people's preference to a male heir may not be so strong as the Chinese and even some of them remain DINK all their life. Why both the versions are regarded as undertranslation is that they lack adequate cultural notes on one hand, and on the other hand, like Lyell's version, it neglects the case that someone's son may die earlier than his father. As Bao Huinan suggests, the improvement for these two translation versions should be accompanied with a note: a curse intolerable to ear in China (2001: 20).

4.2.1.2 Overtranslation

The overtranslated text tends to "be more specific than the original, to include more meaning" (Newmark, 2001 b: 39). As the additional meanings do not exist in the original, they are apt to mislead the target readers. Overtranslation often occurs when

the translator "cleverly" substitutes the original cultural image with one from the target culture but fails to take notice of the nuance between the two, or neutralizes the original cultural image to such an extent as to distort the original meaning.

Example 35 吴妈长久不见了，不知道在那里，—— 可惜脚太大。（《阿Q正传》：298）

Yang: I haven't seen Amah Wu for a long time and don't know where she is —— what a pity her

    feet are so big." (*The True Story of Ah Q*: 299)

Lyell: Haven't seen Amah Wu in a while, wonder where she is? But then she's got those big-ass

    feet. (*Ah Q — The Real Story*: 153)

    In past China, women had to distort their feet to a smaller size in order to conform to the aesthetic value of the male-dominated society. With a piece of long cloth, women were deprived of freedom to move around randomly. Therefore, a woman with small feet is an indispensable element of being married to a good family. Actually, in the original story, Wu Ma's feet are not so big as Lyell' version reflects. She just hasn't bound her feet into a smaller size as most women do. Why Lyell renders this translation is probably out of the consideration that in the West big feet may not be regarded as a sign of ugliness but health, and the translation "big feet" will certainly fail to tell the truth of Wu Ma's feet to English readers. Therefore, he uses "big-ass" to accentuate the abnormal size of Amah Wu's feet. But those who have read the original story must know that Amah Wu is traditional and kind-hearted in nature and such diction is a distortion to her image, which should be improved in translation.

Example 36 阿Q本来也是正人，我们虽然不知道他曾蒙什么名师招授过，但他对于"男女之大防"却历来非常严。（《阿Q正传》：244）

Yang: Although we do not know whether he was guided by some good teacher, he had always

    shown himself most scrupulous in observing "strict segregation of the sexes"... (*The True*

    Story of Ah Q: 245)

Lyell: Though we don't know if this was because he had been shown the way by some enlightened

    teacher, we do know that he rigorously observed the great barrier that should be 'twixt the

    he and the she... (*Ah Q — the Real Story*: 125)

Note: According to the puritanical ethics of traditional Confucius morality, any contact between an

unrelated man and woman was potentially, if not actually, immoral. A popular proverb decreed that "a man and a woman, unless related, should not touch hands when giving or receiving things" *nan nu shoushou buqin*.

If a westerner has never lived in Chinese society, he may have difficulty in understanding the relationship between men and women in the past. The intimate pre-martial relationship between men and women was strictly forbidden. "A barrier" indicates that both sexes are kept apart by some social constraints and therefore is appropriate in this situation. However, the Yangs' version "strict segregation" implying that men and women are not allowed to see each other even in public places, goes a little far for the original and is thus regarded another typical overtranslation.

Example 37 深更半夜没有睡的只有两家：一家是咸亨酒店，几个酒肉朋友围着柜台，吃喝得正高兴。(《明天》：98)

Yang: By midnight there were only two households awake: Prosperity Tavern where a few gluttons guzzled merrily round the bar. (*Tomorrow*: 99)

Lyell: Given the lateness of the hour, there were but two places where people would still be awake. One was the Prosperity wineshop, where two drinking companions were happily riding the crest of their bachanalian pleasures at the bar. (*Tomorrow*: 59)

In the original, "酒肉朋友" refers to friends who are all alcohol addicts and often get together to drink while "gluttons" in English mean people who eat too much. From the comparison, it can be concluded that "glutton" is an overtranslation since it contains more meaning than the original.

4.2.1.3 Mistranslation

Mistranslation occurs in translated texts with cultural default mainly because the translator fails to get a correct understanding about the original. The reason why the translator doesn't realize this is that he is trapped by "cultural false friends" called by Nida: words which seem to be identical in form and meaning but which involve subtle differences, especially in associative meaning (2001: 101). Because of the cultural differences the formally close words from different cultures may carry quite different

associations. Chen Hongwei and Li Yadan (陈宏薇，李亚丹) make a detailed study of the so-called "false friend" in translation in the book *A New Coursebook on Chinese-English Translation* (《新编汉英翻译教程》). Here are several examples: 酸奶 (sour milk), 绿豆 (green bean), 鞋展 (boot fair), 高等学校 (high school). If the translators do not give a full consideration to the cultural background of the words, they may imprudently substitute one for another, finally leading to mistranslation.

Example 38 不料这秃儿却拿着一支黄漆的棍子一就是阿Q所谓哭丧棒一大踏步走了过来。（《阿Q正传》：236）

Yang: Unfortunately, this Baldhead was carrying a shiny brown cane which looked to Ah Q like the "staff carried by a mourner." (*The True Story of Ah Q*: 237)

Lyell: To Ah Q's surprise, "Baldy" started moving directly toward him, a yellow-lacquered cane – what Ah Q called a wailing stick – in his hand. (*Ah Q — The Real Story*: 119)

Note: The "wailing stick" had been traditionally carried by filial sons in funeral processions.

Carrying a "哭丧棒" a traditional funeral custom in China which shows the filial son of a dead cries too much and has to use the stick to support himself. From this explanation, we can easily find out a mistake in the Yangs' version: "carried by mourner". The misunderstanding of cultural information in different times occurs not only to average readers but also to translators. There seems no solution to this problem but to consult relevant reference materials.

Example 39 小路上又来了一个女人，也是半白头发，褴褛的衣裙，提一个破旧的朱漆圆篮，外挂一串纸锭，三步一歇的走。（《药》：90）

Yang: Another woman came down the path, grey-haired and in rags. She was carrying an old, round, red-lacquered basket, with a string of paper money hanging from it, and she walked haltingly. (*Medicine*: 91)

Lyell: Another woman comes along the path like Mother Hua, her hair is also half-white and her clothes are tattered. She carries a round and battered red basket with a string of paper money draped over it. (*Medicine*: 56)

As we know, "纸锭" in Chinese culture is a kind of object made with paper into the shape of money that is used by people to bribe the ghosts not to make trouble on the dead's way to the nether world. Seemingly, "paper money" is a correspondent to

"纸锭", but in fact, "paper money" in English refers to the real money made of paper such as banknotes and checks. It is obvious that "纸锭" and "paper money" are false friends, which may be a surprise for English readers that how the Chinese people can have such an extravagant act. As Meng Weigeng points out, a modification for this word can be "spirit money" (2003: 38).

Example 40 "我想你的红绿帖是一定已经带来了，我通知过你。" (《离婚》: 406)

Yang: "I am sure you've brought the wedding certificates as I asked you." (*The Divorce*: 407)

Lyell: "I assume you have brought along the Red-Green Certificate as I suggested." (*Divorce*: 387)

Note: Wedding certificates were traditionally printed on paper that was colored red and green.

"红绿帖" was used by the people in Shaoxing when a couple were engaged with the red cover and green lining. A lack of understanding of this cultural image leads the translators into regarding it as a wedding certificate in the western society. In the author's opinion, to remove this mistake, just a replacement of one word "wedding" with "betrothal" will work.

4.2.2 Reflection of Translation Problems Caused by Cultural Default
4.2.2.1 Undertranslation and Overtranslation

Undertranslation and overtranslation were first put forward by Newmark in his 1976 article *The Theory and Craft of Translation*. Later, in his book *Approaches to Translation*, Newmark gave a more detailed explanation about these two concepts. According to him, "a communicative translation is likely to be smoother, simpler, clearer, more direct, more conventional, conforming to a particular register of language, tending to undertranslate"; on the other hand, "a semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter" and therefore "tends to overtranslate, to be more specific than the original, to include more meanings in its search for one nuance of meaning" (2001: 39). From these statements, it can be said that the undertranslated text less information than the original while the overtranslated one contains more information than the original.

The issues of undertranslation and overtranslation have also aroused many Chinese scholars' attention. In 1991, Ke Ping (柯平) made his statements of undertranslation and overtranslation in his book *A Coursebook for English-Chinese Translation and Chinese-English Translation* (《英汉与汉英翻译教程》). In his view, undertranslation is also called overloaded translation, which neglects the acceptability of the original or overestimates the target readers' knowledge so that the target readers can not get a full understanding about the original. For example, "关中人" is translated into English as "a man born in Guanzhong". Overtranslation, on the other hand, turns the original with a pragmatic meaning into one with denotative meaning, such as the translation of "老王"and "老李" into "Old Wang" and "Old Li" in English. Yue Jinsheng (乐金声) (1999) doesn't make a distinction between these two terms and holds that undertranslation is also called overloaded translation. Xu Jun (徐珺) (2001) makes her interpretation of these two terms from the cultural connotations of culture-loaded words: the translating text doesn't contain as many connotations as the original while the over-loaded translation contains more connotations than the original. Besides, Zhou Fangzhu (周方珠) (1998)，Chen Weibin (陈卫斌) (2004), Gao Shengbing (高圣兵) and Liu Ying (刘莺) (2007) have expressed their views on these two issues.

In fact, undertranslation and overtranslation can not be simply defined. For example, "八卦拳" (《肥皂》: 118) is rendered into "Hexagram Boxing" (*Soap*: 119) by the Yangs. Semantically, it contains more information than the original and thus can be regarded as an overtranslation; communicatively, it does not transmit the cultural connotation of the original and thus can be regarded as an undertranslation. That is why Newmark modified his interpretation about these two terms by saying that any translation is the integrity of semantic translation and communicative translation. That is to say, undertranslation and overtranslation are inevitable in translation and sometimes merge into each other. What we should to is find out their origins and improve them in practice.

Meanwhile, as the society develops, some undertranslations may become acceptable and turn into overtranslations while some overtranslations may become

unacceptable and turn into undertranslations (Gao Shengbing, Liu Ying, 2007: 82). But this does not mean that we can take an ignorant attitude toward them or make no effort to improve them; instead, like the pursuit for truth in the scientific world, our exploration of solutions to problems in translation should not cease at any time.

4.2.2.2 Mistranslation

Compared with undertranslation and overtranslation, mistranslation is easily understood and but can not be ignored in translation. Just like the translating of "哭丧棒", "纸锭", "红绿帖", their false renderings are out of the translators' cultural misperception rather than linguistic incompetence. Therefore, it can be said that the resolution to mistranslation depends on the translator's further understanding about both the source language culture and the target language culture as so to produce a correct translating text.

In conclusion, due to cultural differences, the translation problems such as undertranslation, overtranslation and mistranslation are sometimes unavoidable. What the translator can do is try to be biculturally competent as well as bilingually competent with different strategies as listed in the following passage.

4.3 Solutions to Cultural Default in Translation

4.3.1 Transliteration

In the translating of cultural information, transliteration is one of commonest methods, for there are a great number of proper names and terms which are difficult to explain in the target language, such as the translation of "Tai-ji"(太极), "ying-yang"(阴阳) and "fengshui" (风水). Here are two examples from the original stories.

Example 41 未庄 (《阿Q正传》)

Yang: Weizhuang

Example 42 衙门 (《阿Q正传》)

Yang: yamen

Lyell: yamen

One of the advantages of transliteration is that it can avoid doubt and misunderstanding. For example, if "未庄" is translated as "Wei Village", it may be interpreted as "未村"; similarly, if "衙门" is translated as "governmental office in the Chinese feudal society", the target readers may wonder what it is like and what is its difference with the western counterpart. The other advantage of transliteration is that it so concise that it is easy for the target readers to remember. But such a strategy may bring obstacles to the target readers in the preliminary stage before it is fully accepted; therefore, it is often used together with some explanatory notes.

4.3.2 Annotation

Annotation is another strategy to translate translated texts with cultural connotations. In the two English versions of Lu Xun's stories, especially in Lyell's version which is mainly meant for English readers, annotations are used by the translator to introduce the characteristics of Chinese cultures that are unfamiliar to readers in western culture.

Example 43 湘妃竹烟管 (《风波》: 146)

Lyell: a pipe made of Consorts Xiang bamboo (*A Passing Storm*: 79)

Note: Named for two sisters (the Xiang Consorts) who were given to the ancient emperor Shan as consorts in 2288 B.C. when Shun died, they wept so copiously growing there, creating a new speckled variety.

Example 44 这是火克金。 (《明天》: 102)

Lyell: A case of fire overpowering metal. (*Tomorrow*: 61)

Note: Traditional medicine envisioned the body as composed of five elements: fire, water, metal, and earth. In this system fire represented the heart; metal, the lungs.

Through the annotations, "湘妃竹" and "火克金" these two cultural messages are more clearly delivered to English readers. But as every coin has two sides, annotation will decrease the readability of a translating text since readers have to frequently refer to the wordy notes.

4.3.3 Paraphrase

Paraphrase, similar to free translation or liberal translation, regularly employed to translate idioms, allusions and other expressions with national flavor where literal translation seems to puzzling and annotation seems too clumsy.

Example 45 双喜可看出底细来了，便又大声的说道，"我写包票！"（《社戏》：424）

Yang: Shuangxi went to the root of the problem, declaring loudly, "I guarantee it'll be all right!" (*Village Opera*: 425)

Lyell: In loud, authoritative tones he proclaimed, "I'll personally guarantee his safety." (*Village Opera*: 208)

Example 46 她像是受了炮烙似的缩手。（《祝福》：52）

Yang: She withdrew her hand as if scorched. (*The New-Year Sacrifice*: 53)

Lyell: Sister Xianglin jerked back her hand as though it had been scorched. (*New Year's Sacrifice*: 239)

Example 47 他写了一封"黄伞格"的信，托假洋鬼子带上城。（《阿Q正传》：311）

Yang: He had written an extremely formal letter, and asked the Bogus Foreign Devil to take it to town. (*The True Story of Ah Q*: 311)

As "包票", "炮烙", "黄伞格" only exist in the Chinese culture, the translators render them into English according to their meanings or their spirits. Its advantage lies in its succinctness and expressiveness. The evaluation of this strategy should not be simply focused on the loss of cultural image; instead, it should be combined with the purpose of translation and the acceptability of the source culture in the target culture.

4.3.4 Substitution

Substitution is to replace a word or an idiom in the source language culture by a word or an idiom in the target language culture. The difference between paraphrase and substitution is that substitution is characterized of the cultural connotation of the language. For example:

掌上明珠: the apple of one's eye

爱屋及乌: love me, love my dog

对牛弹琴: to cast pearls before swine

This strategy is also used by the translators of Lu Xun's works to transmit the

original cultural information.

Example 48 他出去了，母亲和我都叹息他的境况，多子，饥荒，苛税，兵匪，官，绅，都苦得他像一个木偶人了。(《故乡》: 192)

Yang: After he had gone out, mother and I both shook our heads over his hard like: many children, famines, taxes, soldiers, bandits, officials and landed gentry all had squeezed him as dry as a mummy. (*My Old Home*: 193)

Example 49 "那傻小子是'初出茅庐'，我们准可以扫光他。" (《高老夫子》: 202)

Yang: "That young fool's a real country bumpkin, so we can be sure of cleaning him out!" (*Master Gao*: 203)

Lyell: "Believe me, Mao's young dumb-dumb son is a lamb in the woods just waiting to be fleeced. We'll shave him clean as a whistle." (*The Venerable Schoolmaster Gao*: 304)

In Chinese, "木偶人" may refer to a person who is lifeless due to different causes while in English "mummy" may be more familiar to people. The substitute can help the English readers perceive Runtu's harsh living conditions that forge him into such a pathetic man like a mummy. "初出茅庐" is an allusion from *Romance of Three Kingdoms* (《三国演义》) that refers to beginners lacking experience in certain field. If it is literally translated into English, the target readers may understand it as a person from a lower position rather than an inexperienced one or a green hand in English. Therefore, "a lamb in the woods just waiting to be fleeced" or "as a real country bumpkin" is an ideal substitution to the original. Nevertheless, misuse of substitution may affect target readers' understanding about the original and hence it should be executed judiciously.
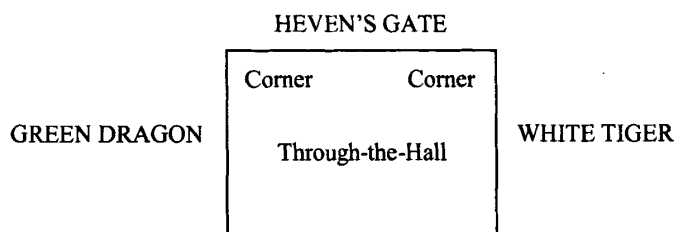
4.3.5 Illustration

Illustration in translation is to provide figures, pictures and maps to interpret the original information. In Lyell's version, illustrations are occasionally found to present colorful Chinese cultures that are difficult to explain in words but they are rarely found in the Yangs' version.

Example 50 假使有钱，他便去押牌宝，一堆人蹲在地面上，阿 Q 即汗流满面的夹在这中间，声音他最响：

"青龙四百！" (《阿 Q 正传》: 222)

Yang: If he has money he would gamble. A group of men would squat on the ground, Ah Q sandwiched in their midst, his face streaming with sweat; and his voice would shout the loudest: "Four hundred on the Green Dragon!" (*The True Story of Ah Q*: 223)

Lyell: If he happened to have money, he'd go and play a round of Pickaside. As people crowded around the gambling stand, Ah Q would sandwich his way in among them, his faces bathed in sweat. Of all the voices his would be the loudest. (*Ah Q — the Real Story*: 111)

<div align="center">HEVEN'S GATE</div>

	HEVEN'S GATE	
GREEN DRAGON	Corner Corner Through-the-Hall	WHITE TIGER

In the original, "青龙" is a part of the gambling game. If it is explained in words, it may needs at least 50 words. Therefore, Lyell uses an illustration to solve this problem easily. There are still several examples like this in Lyell's versions, but due to the limit of the length of this thesis, only this one is provided here.

In conclusion, cultural default poses certain difficulty for translators in translation, but it can be solved with various strategies. Of course, the solutions to cultural default in translation also depend on translators' creativity, which will be discussed in the following chapter since it is much more complicated and challenging.

Chapter Five   Creative Translation in Transmitting Cultural Information

Creativity is one of the greatest capabilities of human beings, which is seen in different aspects of life. Creativity exists not only in dealing with practical work such as fixing a machine or using a tool but also in literary creation and of course in translation. Translators' creativity in translation means that they are able to apply the words and expressions that are never thought of by other people to tackle various linguistic or cultural obstacles in translation flexibly. In this chapter, the definition of creative translation will be first presented with different interpretations in history, followed by the author's view about this issue. On this basis, the translators' creativity in solving cultural obstacles in two versions will be demonstrated with specific examples.

5.1 Overview of Creative Translation

5.1.1 Concept of Creative Translation

In traditional translation studies, there is such a saying as "traduttore, traditore" (an Italian saying which means "translator, traitor"), and "translation, treason". A similar term "creative treason" was thus put forward by Robert Escarpit, a French literary sociologist. In his article *Creative Treason as a Key to Literature*, he holds that the "creative treason" is an inevitable phenomenon in literary translation (1961: 16-21). In his book *Literature and Sociology*, he states that translation is always a kind of creative treason: it is treasonous because it places a text within a totally unexpected reference system; it is creative because it gives the work an entirely new look so as to offer it another chance of literary interchange with a broader range of readers, and it not only prolongs the life of a text but also gives it a second life (1987: 137-138).

According to Xie Tianzhen (谢天振), "creation" in literary translation shows the translator's attempt to get close to and represent the source text with his artistic creativity while treason refers to the objective deviation of the translated text from the

source text by literary translators' manipulation of the latter, whether consciously or unconsciously, actively or passively (1999: 137). These two aspects are often interrelated with each other and can not be separated in actual translation.

According to *Handbook of Comparative Literature of the East and the West* (《中西比较文学手册》) published by Sichuan People's Press, translation is also a kind of creative treason by definition (1978: 103), showing that in comparative literature, the term "creative treason" has no negative connotation and its creativity is highly valued.

Creative translation is inevitable in literary translation. Different from non-literary languages, literary language is characterized by its aesthetic functions. Xie Tianzhen says that literary language "should reproduce the artistic world and the successful artistic images created by the original writer with his image thinking" (1999: 130). One of the striking features of literary language is alienzation. From the macro perspective, it promotes the development of literature as it stimulates the creation of new literary works. From the micro perspective, foreignness brings about different structures of works, the use of new rhetoric devices, etc. Alienzation encourages the reader to re-experience things and finally enjoys the fresh images in the TL text. When the literary works produced in a language are transformed into another language, the translator should seek the means and create new expressions to meet the readers' expectation. Alienization expectation urges the translator to create a translation that can provide new material from the SL culture to the TL culture so that it can renew the system of the TL culture and eventually promote its development. (Ye Cheng, 2006:13)

The creativity in literary translation is echoed by many translators and scholars. In the essay *Trasnsplanting the Seed: Poetry and Translation*, Susan Bassnett expresses her idea about creative translation of poems:

"What matters in the translation of poetry is that the translator should be so drawn into the poem that he or she then seeks to transpose it creatively, through the pleasure generated by the reading" (Bassnett & Lefevere, 2001: 74).

Many Chinese translators are also in favor of creativity in literary translation.

Zheng Hailing (郑海凌) claims that the nature of "sublimation" proposed by Qian Zhongshu is creation (2000: 102) and "Art of beautification and creation of the best as in rivalry" (美化之艺术，创优似竞赛) proposed by Xu Yuanchong (许渊冲) is the encouragement for translators to develop their originality to vividly transfer the original to the TL culture (ibid: 112).

Therefore, creative translation should be seriously dealt with rather than given a negligent or negative attitude since it is such a frequent phenomenon in translation, especially in literary translation.

5.1.2 Different Interpretations of Creative Translation

5.1.2.1 Rewriting Theory and Creative Translation

Inspired by Cultural Studies which upsurges in the western world in the 1960s, translation studies have begun to take its "cultural turn" by the end of the 1970s. In 1990, for the first time, Susan Bassnett and Andre Lefevere, the representatives of translation studies, suggested that translation studies take the "cultural turn" and look toward work of cultural studies scholars (Gentzler, 2001: ix). The "cultural turn" in translation studies presumes a shift of emphasis and perspective from the traditional way of study and thus adds one more important dimension to translation studies.

One of the influential theories is the "rewriting theory" put forward by Andre Lefevere. According to Lefevere, translation is a kind of rewriting of the original text which is closely connected with the political and literary power structures that operate within a given culture. Rewriters or translators adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and poetological currents of their time (Lefevere, 2004 b: 8).

The ideology is the first important constraint for translation. It "dictates the basic strategy the translator is going to use and therefore also dictates solutions to problems concerned with both the universe of discourse (objects, concepts, customs belonging to the world that was familiar to the writer of the original) expressed in the original and the language the original itself is expressed in" (ibid: 41). Here the definition of ideology adopted by Lefevere is not restricted to the political. It is that grillwork of

form, convention, and belief which orders our actions.

In order to explain the influence of ideology on the translator, he quotes some examples in his book. One of them is the translation of Anne Frank's diaries, written by a Jewish girl during her more than one year's hiding from the Nazis. Undoubtedly the passages disclosing the atrocities of the Nazi Germany and the tortures of the victims, especially the Jews, would offend the German readers more or less. One of the creations in this book is adding one more word "these" before "Germans" for the sentence "there is no greater enmity in the world than between Germans and Jews (ibid: 66), with which the Jews' hatred towards the German nation was relieved and the plight of them may seem less harsh.

In Chinese translation history, there is also no shortage of creative translation as a result of ideological constraint, such as the following example from *Romeo and Juliet* translated by Zhu Shenghao (朱生豪).

He made you for a highway to my bed; But, I, a maid, die maiden-widowed. (Shakespeare: *Romeo and Juliet*, 3, 3, 134-135)

他要借着你引相思的桥梁,可是我却要做一个独守空阁的怨女而死去. (cited from Fu Huizhen, Fang Wubo, 2007: 112)

In a rather conservative society where "sex" is regarded as a taboo, Zhu had to resort to the euphemistic expression rather than rendered it directly into Chinese. In fact, the ideological constraint exists not only in different nations but also different times.

The second constraint which operates on translation is "the poetics dominant in the receiving literature at the time the translation is made" (Lefevere, 2004 b: 41). According to Lefevere, poetics is a combination of "an inventory of literary devices, genres, motifs, prototypical characters and situations and symbols" and "a concept of what the role of literature should be in the system as a whole" (ibid: 26). The dominant poetics of a period is either embraced by the translator himself or is enforced by individuals, groups and institutions by using poetics as the yardstick against which current production is measured. If the original is too blatantly opposed to the dominant concept in the target culture of what literature should be or be

allowed to be – its poetics, the translator will frequently make some adaptations. One example given by Lefevere is the translation of the Greek epic *Iliad* into French, which endured great alteration to cater to the poetics at that time (2004 a: 28-29).

When western literary works were introduced into China, translators purposefully made some changes to make his works accord with the Chinese language forms and textual forms. The most striking features of the textural form in the translation of western works is *Zhanghuiti* (章回体). Take Su Manshu's translation of Hugo's *Les Miserable* as an example. The title of the first and second chapters in the original "The Close of a Day's March" and "Prudence Recommended to Wisdom" were translated into "迪涅城行人落魄，苦巴馆店主无情" and "感穷途华贱伤心，遇贫客渔夫设计" (Wang Dongfeng, 1998: 7).

Like countless theories in history, Lefevere's rewriting theory has received some criticism. Zhao Yanchun (赵彦春) criticizes that the rewriting theory exaggerates the effect of the elements outside the translated text on translation (2004: 104). Zhang Nanfeng (张南峰) also holds that the term "poetics" is so broad as to be imprecise and confusing (2004: 149-150). However, the rewriting theory, with a focus on the target language culture, is very helpful for us to better understand the motivation of creation in translation.

5.1.2.2. Deconstructionism

Deconstructionism is one of the most influential philosophical theories to translation in the 20th century, which is held by Gentzler as bringing about a "shift to a more philosophic stance from which all the entire problematic of translation can be better viewed" (2004: 146). In contrast to traditional theories that presume the task of translation to primarily replicate the meaning of the original text, the deconstructionists deny that there is a fixed central meaning in a text. Derrida assumes that "there is no kernel or deep structure or invariant of comparison, nothing that we may ever discern" (ibid: 147). Foucault deconstructs the notion of authorship and with it the concept of original and its authority. Barthes declares the death of the author and the readers' decisive effect on the survival of a finished text through their reading of

the linguistic sign (Guo Jianzhong, 2000 b: 175). Benjamin uses the concept of "afterlife" to interpret the role of translation.

In deconstructionists' eyes, translation, most importantly, is the means to make the original survive, rather than to merely transmit the content of the original. "Translation can be viewed as a lively operator or difference, as a necessary process that distorts original meaning while simultaneously revealing a network of texts both enabling and prohibiting interlingual communication" (ibid: 162). "By transgressing the limits of the target language, by transforming original texts in the source language, the translator extends, enlarges and makes languages grow" (ibid: 163). That is to say, the original text is dependent upon the translation rather than the other way round; without translation, the original text ceases to exist, and the very survival of the original depends not on its own qualities, but on those of its translations. The meaning of a text was determined by the translation instead of the original; and the original has no fixed identity, but changes each time it passes to translation.

Therefore, creation in translation is much more justified than ever before and regarded to reconstruct new cultures and texts. As deconstructionists deconstruct the authority of the original, they also deconstruct the traditional concept of fidelity, and therefore grant creation in translation a much wider space and more positive nature.

5.1.2.3 Hermeneutics and Aesthetics of Reception

For thousands of years, translators have been struggling to comprehend and express the meaning of the original, but this has been queried by modern hermeneutics According to Heidergger and Gadamer, there is no such thing as the author's intentional meaning, and therefore it is fruitless to search for it (ibid: 73). Since the subject and object of comprehending are undergoing historical developments, both of them have their own "horizon syncretized", that is, the result of interfusion and interaction between the reader and the text. Due to this, it is impossible to reduplicate the intentional meaning of the original author, which does not exist at all (Xie Tianzhen, 2000: 77).

The view of "horizon syncretized" is true in a sense, especially in literary

translation. Practical translation is always the interfusion and interaction between the source and the target language and culture, as well as between the original authors' style, characteristics and creativity, and those of the translator. Since the author's intentional meaning and the possibility to reduplicate it are denied according to hermeneutic viewpoints, the master-servant relationship between the original and the translation, between the original author and the translator is broken. Thus, creation in translation is entitled with more boldness and justice. (Lu Ning, 2002: 29)

Theorists of the aesthetics of reception hold a similar view to with this. According to Wolfgang Iser (1978), one of the representatives of aesthetics of reception, meaning is uncertain and cannot be explained by the critics but an effect that will be experienced by the readers (Xie Tianzhen, 2000: 77). The application of this argument to translation studies is obvious, that the reader' role – including the translator as the reader and target readers – is also contained in the definition of the meaning of the text, and creation in the traditional sense actually means the free exertion of meaning by the translator, which now is naturally a part of constituting meaning.

These theories have brought new insights into translation studies and provided a philosophical and aesthetic support for creation in translation though some of the points are criticized too radical. What we readers can do is to take a critical attitude towards these theories and observe everything from different angles so as to get a comprehensive view about it.

5.1.3 The Author's View about Creative Translation

From the above discussion about creative translation, the author gets her understanding about creative translation:

(1) Creative translation is one component of translation, but it doesn't mean that translating equals creating, nor does it amount to the fact that translating is making a treasonous act to the source text or a rewriting to the original.

(2) Translators' creativity means that they are able to use those words that other people have never thought of or are able to coin new expressions according to the real

situations. Not all deviants to the source text in the translating text can be designated as creative translations. For example, when "冷静" is rendered as "as cool as cucumber" in English nowadays, it can not be accounted as a creative translation; only when "as cool as cucumber" is first used by the translator can it be regarded so. Therefore, translators' originality is the most important feature of creative translation.

(3) Any translation, including creative translation, should be based on a correct understanding about the original and fit the real situations rather than conducted randomly. Meanwhile, the development of translators' creativity is circumscribed by different elements, such as social and political factors, but translators should be able to avoid the negative influence of these elements so as to produce more adequate translated texts.

5.2 Creative Translations in Two Versions

The classification of creative translation is also different from one to another. According to *Handbook of Comparative Literature of the East and the West*, creative treason in literary translation can be demonstrated in the following ways: addition, omission and paraphrase (1978: 103). Sun Zhi li classifies treason in translation into five forms: unconscious treason, expedient treason, tactful treason, considerate treason and creative treason (2001:18), omitting the creative element. In recent years, Xie Tianzhen has made a comprehensive study of creative treason from new perspectives, i.e. creative treason by mediators or translators and creative treason by receptors and reception context. Inspired by Xie Tianzhen's, here the discussion about the creative translations in these two versions will be carried out from four aspects: parody, aesthetic adjustment, analogy, rhymed structures.

5.2.1 Parody

Parody means that the translator coins some new expressions by intimating some expressions in the source text or in the target text. Since parody is the nature of human beings and animals, it can be tactfully used in translation to enliven the original text.

Example 51 什么假洋鬼子，只要放在城里的十几岁的小乌龟子的手里，也就立刻是"小鬼

见阎王". (《阿Q正传》: 276)

Yang: You had only to place the Bogus Foreign Devil in the hands of these young rascals in their

   teens for him straightforward to become like "a small devil before the King of Hell". (*The*

   True Story of Ah Q: 277)

Lyell: If the Fake Foreign Devil ever fell into the clutches of one of those little bastards, it'd be

   like some two-for-a-nickle ghost coming up against the King of Hell! (*Ah Q — the Real*

   Story: 142)

In Chinese religious culture, "阎王" is a significant character, who symbolizes authority and prestige. Ordinary people' awe to authority is what a ghost in a low position to the King of Hell. Without any detailed note or further explanation, it may be difficult to transfer this concept to the target readers in another culture. Instead of taking a literal translation like the Yangs, Lyell uses "two-for-a-nickle", based on "two-penny" implying something unimportant or of little value, to interpret the cultural connotation of the original. Compared with the Yangs' version, it is expressive and impressive to the target readers.

5.2.2 Analogy

Example 52 我所住的旅馆是租房不卖饭的,饭菜必须另外叫来,但又无味,入口如嚼泥土。

(《在酒楼上》: 56)

Yang: The hotel I was in let rooms but did not serve meals, which had to be ordered from outside,

   but these were about as unpalatable as mud. (*In the Tavern*: 57)

Lyell: The Luosi rented rooms but sold no food. Meals had to be ordered in from the outside, and

   the one I got was as tasteless as sawdust. (*Upstairs Wineshop*: 242)

"如嚼泥土" is a simile used by the Chinese to indicate some food with poor quality just as mud. In the original story, Lu Xun uses this simile to show that the quality of the food ordered by the narrator is so poor that it is difficult for him to finish. However, Lyell may have a different experience. To him, the tasteless food is much similar to "sawdust" instead of mud. In so doing, this cultural information is vividly transmitted to the target readers.

Example 53 这是什么闷胡卢,没头没脑的? (《幸福的家庭》: 124)

Yang: This is too puzzling. How can he make head or tail of it? (*A Happy Family*: 125)

Lyell: What's going on here? You come at the boy with a riddle out of nowhere and then expect

him to know exactly what you want. (*A Happy Family*: 268)

"没头没脑" in Chinese indicates something that is clueless or perplexing. Here, instead of taking a literal translation, Lyell uses an analogy "come at the boy with a riddle out of nowhere and then expect him to know exactly what you want" to interpret the original meaning. On one hand, this creation facilitates the target readers' understanding of the original since in English "riddle" signifies something difficult to comprehend. On the other hand, this creation gives the original a new life when it is connected with the word "哑谜" in Chinese whose implication is similar to its English counterpart.

5.2.3 Aesthetic Adjustment

Example 54 那声音大概是横笛，婉转，悠扬，使我的心也沉静，然而又自失起来.... (《社

戏》: 428)

Yang: The music was probably fluting. Eddying round and round and up and down, it soothed me

and set me dreaming at the same time. (*Village Opera*: 429)

Lyell: The new sound was probably a flute. Its subtle melody stilled my mind and made me loose

all sense of self. (*Village Opera*: 209)

The wonderful tune of the flute expressed in Chinese language "婉转" and "悠扬" with phonetic beauty can not be simply matched by the English word "melody". As Liu Miqing points out, Chinese characters features a aesthetic sense such as "朦胧" and "芬芳" both in phonetics and form (2005 b: 107), which requires translators' elaborate creation to reproduce their original characteristics. The Yangs therefore creatively use the word "eddy", a depiction of the ups and downs of water, to transmit the beauty of the flute tune to English readers. From this example, we can see the importance of translators' aesthetic taste to translation. It is a result of translators' life experiences and is one important criteria of artistic creation. Therefore, translators should improve their translation skills and aesthetic ability as well.

5.2.4 Rhymed Structures

Example 55 孔子曰，"名不正言不顺。"（《阿Q正传》：202）

Yang: Confucius said, "If the name is not correct, the words will not ring true." (*The True Story of Ah Q*: 203)

Lyell: As Confucius once said, "Be the title not just so / Then the words refuse to flow." (*Ah Q — the Real Story*: 101)

Example 56 "仇人相见分外眼红"，阿Q便迎上去，小D也站住了。（《阿Q正传》：262-264）

Yang: "When two foes meet, there is no mistaking each other." As Ah Q advanced upon him, Young D stood his ground. (*The True Story of Ah Q*: 261-263)

Lyell: "When met by chance, foe spots at one fell glance." Ah Q immediately moved in on Young D and the latter stopped dead in his tracks. (*Ah Q — the Real Story*: 133)

Originally, there is no rhyme in "名不正言不顺" and "仇人相见分外眼红", but after Lyell's exquisite framework, they unfold a different picture, which enables it to better meet the taste of English readers.

5.3 Significance of Creative Translation in Two Versions

(1) The creative translation in two versions reinforces the target cultural ideology and poetics. Since translators have to take the target culture and readers into consideration when they attempt to have creation in translation, it will certainly strengthen the ideology and poetics in the target culture. Take the translation of "小鬼见阎王" as an example. The English readers will feel quite delighted when they read such versions, for they know that there are still some people in another culture who share the same idea with them.

(2) The creative translation in the two versions introduces new ideas, concepts and objects to the target culture. This is not a contradiction to the first point; instead, it is a complement. Perhaps at the beginning, it may be difficult for the readers to accept a "some two-for-a-nickle ghost", but with the frequency of cultural exchanges increases, this concept will merge into the other and eventually accepted by the target readers.

(3) The creative translation in the two versions helps to promote Lu Xun's

prestige among the target readers. The well-established position of Lu Xun's works in China is widely recognized, but it may not be true abroad and the task undoubtedly goes to the translator. Through all kinds of successful creative translation, Lu Xun's works will be more easily accepted by the English readers.

In a word, the translators of these two versions develop their own creativity in translation to tackle cultural obstacles in translation. If the strategies discussed in Chapter Four show that cultural obstacles in translation can be tackled, the creative translations in this chapter show that cultural obstacles in translation can be tackled more flexibly and tactfully. However, it should be pointed out that the application of creativity in translation is not arbitrary and free from any limitations. Inadequate creation will deepen the misunderstanding in cultural communication, which has been agreed by many scholars and translators.

Conclusion

The thesis is an exploration about how to deal with cultural elements in translation by taking two English versions of Lu Xun's stories as an example. From the study, it can be concluded that the inter-language translation is actually intercultural translation, or "translating means comparing cultures" (Nord, 2001:34).

Due to the differences in cultural contexts, translators should take flexible strategies to tackle cultural obstacles in translation. With concerns for different purposes of translation and target readers, translators will make a choice between domestication and foreignization. Although the domestication strategy used by the translators of these two English versions causes loss of the original cultural images to some extent, it gives a new life to the ST text, and thus improve the target readers' acceptability for the TL text. On the other hand, although the foreignizing translation consumes lengthy explanations and sometimes perplexes target readers, it preserves original cultural characteristics and enriches the TL culture. The superiority of either of them is not absolute but relative. Meanwhile, from the two versions, we can also find these two strategies are often combined with each other in translation by the translators. Therefore, any advocate of one's absolute superiority over the other is wrong and violate the nature of translation.

As every coin has two sides, there are cultural differences as well as cultural similarities. An exploration of the translation problems caused by cultural default in these two versions, namely, undertranslation, overtranslation and mistranslation shows that translators' difficulty in deciphering cultural information in translation. Solutions to cultural default in translation include transliteration, annotation, paraphrase, substitution and illustration, etc, which work well in specific situations and help to remove cultural obstacles.

The transmission of cultural information also bears an intimate kinship with translators' creativity. In certain case, translators can develop their subjectivity and produce creative translation to enrich both the SL and TL language. It is because of

certain creations that Lu Xun's works are presented with a new picture and enrich people's conception about the nature of literary translation. Of course, the translators' creativity is not free from any constraints. Inadequate creation is not only a distortion to the original but also deepens cultural misunderstanding in communication.

In a word, a study of the two English versions of Lu Xun's stories will deepen peoples' understanding about how to tackle cultural elements in translation. Especially, it provides hints for C-E translation, from which the Chinese culture is transmitted to readers in a foreign culture. With the development of globalization, as cultural communication becomes more and more frequent, the role that translation plays as a bridge to help cultural communication will become more and more apparent. Under this circumstance, the translator has to become biculturally aware as well as bilingually competent in order to transmit the original culture to another culture accurately and creatively. Finally, the author hopes that the study of the translation versions of Lu Xun's stories will be carried out from more angles and perspectives so as to get a thorough understanding about how to transmit his great works to the people in other cultures.

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