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硕士学位论文

格式塔心理学视角下的张南峰翻译观研究

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ABSTRACT

This paper is attempted to make an initial study of Chang Nam Fung's view on translation from the perspective of Gestalt psychology by applying the law of integrity, the law of simplicity, the law of closure and the heterogeneous isomorphism in Gestalt psychology as its theoretical framework; it finds that Chang's cultural "Macro-polysystem" hypothesis as a holistic and self-autonomous system is more effective and forcible in the study or description of translated works; however, his theory neglects translators' subjective creativity to some extent.

Chang is the first person in China who makes a systemic introduction to Even-Zohar's Polysystem theory and modifies it into a more refined version by means of cultural "Macro-polysystem" hypothesis. Polysystem theorists presume that social norms and literary conventions in the receiving culture which is the target system govern the aesthetic presuppositions of the translator and influence ensuing translation decisions; thus changing the traditional perspective with its incorporation of historical horizon. In such a theory, not only the translations and inter-literary connections among cultures are more adequately described, but also intra-literary relations within the structure of a given cultural system are made clear. But in Chang's view, there is something to be desired both in Even-Zohar's generalizations on the interaction between the literary polysystem and other polysystems within the same culture and in Polysystem theory as a framework for the study of specific polysystems in a culture. To complement the Polysystem theory, Chang modifies it into his cultural "Macro-polysystem" which consists of an open set of intersecting and overlapping polysystems – of ideology, politics, economy, language, literature, translation, etc. The study of Chang's cultural "Macro-polysystem" theory from the perspective of Gestalt psychology leads to the finding that his theory can form a holistic and self-autonomous system and can be used to shed light on the investigation of the role of the translator and that of socio-cultural

factors involved in translation, especially power relations　though he pays little attention to translators' subjective creativity.

　　As for the theoretical framework of the present paper, Gestalt psychology is made feasible to the study of Chang's translation theory, as it focuses on the configuration and holistic construction of things, corresponding to Chang's view on translation. Scholars have been aware that Gestalt psychology is useful and attempts have been made to apply it to the process of literary translation, but few people have used it in the study of translation theory.

　　The thesis is divided into four chapters:

　　In chapter one, the author first ushers in an introduction to Chang's translation theory and Gestalt psychology, makes a literature review concerning both, and points out the significance of the study and the feasibility of the theoretical framework.

　　In chapter two, the author makes an analysis of Even-Zohar's Polysystem theory and Chang's augmented version of this theory from the perspective of Gestalt psychology and concludes that the former has Gestalt quality and Chang's "Macro-polysystem" is also Gestalt-like, representing a holistic and self-autonomous system. Though Chang's theory ignores translators' subjective creativity due to the emphasis on the outside constrains in translation, it is more effective and forcible in the study or description of translated works.

　　Chapter three is an examination of Chang's "Macro-polysystem" by applying his theory to his own translation, revealing that his theory can be taken as a theoretical framework for the descriptive study of a translated work and can be more persuasively used in the exploration of the function translators and socio-cultural factors perform in translation, especially power relations.

　　In the last chapter, a conclusion is drawn. And then, the significance　the limitations and the further study concerning the present thesis are also elucidated in this chapter.

KEY WORDS: Chang Nam Fung, Polysystem hypothesis, Macro-polysystem hypothesis, Gestalt psychology

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Chapter One Introduction

This paper is intended to make an initial study of Chang's view on translation from the perspective of Gestalt psychology by applying the law of integrity, the law of simplicity, the law of closure and the heterogeneous isomorphism in Gestalt psychology as its theoretical framework.

1.1 A General Review of Chang Nam Fung and His Translation Theory

Chang is a professor in the translation department of Lingnan University in Hong Kong. He studied translation and linguistics in Hong Kong University, and got his Bachelor Degree in 1983 and Master of Philosophy in 1987. Several years later, he furthered his translation study in the University of Warwick, Coventry, UK and got his Doctor of Philosophy in 1998.

He makes a thorough and systemic study of Chinese and western translation theories, introduces and modifies Even-Zohar's Polysystem theory, and points out a way for the development of Chinese translation studies by comparing Chinese and western translation theories.

Being a translator as well as an influential translation theorist, Chang is one of the most prominent Chinese scholars who has been working on the construction of Translation Studies and has achieved a lot in the introduction and criticism of foreign translation theories. The following part is a brief introduction to Chang's translation activities and translation studies.

1.1.1 Chang's Translation Activities and Translation Studies

Chang has translated several English books into Chinese, including Jonathan Lynn and Antony Jay's *Yes Prime Minister,* a condensed version of Lillian Beckwith's *A Proper Woman*, a condensed version of Harry Patterson's *To Catch a King*, Oscar Wilde's *The Importance of*

Being Earnest, Robert Bolt's *A Man for All Seasons* and *A Collection of Oscar Wilde's Comedies*.

Meanwhile, based on his own translation practice, he makes a criticism on the traditional Chinese translation studies and western translation studies, conducts a comprehensive study of Even-Zohar's Polysystem theory, proposes a "Macro-polysystem" hypothesis on the basis of Polysystem theory and applies it to the translation studies in China and his own translations to certify the feasibility of the hypothesis. His translation thoughts are fully expressed in his book *Criticism of Chinese and Western Translation Theories* published by Tsinghua University Press in 2004. Generally speaking, the eighteen articles in this book provide his readers with three points of view:

First, the traditional Chinese translation studies is a kind of practice-oriented study with the faithfulness to the original text as its highest goal, aiming at finding a universal and definite translation criteria to guide translation practice, and the quintessence is "faithfulness, expressiveness and elegance" posed by Yan Fu(1854-1921), "spiritual similarity" by Fu Lei(1908-1966) and "reaching the acme of perfection" by Qian Zhongshu(1910-1998). These kinds of study attempt to theorize the process of translation and to evaluate the success of individual texts synchronically and are restricted within the source and target text without emphasizing the socio-cultural factors outside the text. Therefore, they are largely impressionistic, essayistic and unsystematic (Chang, 2004: XII).

Second, Eugene A. Nida (1914-), Peter Newmark (1916-) and other western scholars apply linguistic theories to translation studies, improve the theoretical and academic value of the subject, but similarly fail to get rid of the practice-oriented essential feature and ignore the relationship between translation and various socio-cultural factors outside language, such as power, ideology and poetics. Therefore, their achievement also has certain limitations (Chang, 2004:XII).

Third, it is the translation studies in the western popular cultural context in recent thirty years that makes translatology become an independent subject and move towards the center of the whole cultural system. A variety of new western theories have been embargoed, and Even-Zohar's Polysystem theory is one of them. Though Polysystem theory is not perfect with its own limitations and cultural specificity, it can be applied to Chinese translation studies after some modifications (Chang, 2004:XII). Therefore, Chang introduces this theory and modifies it by means of a cultural "Macro-Polysystem" hypothesis which "consists of an open set of intersecting and overlapping polysystems – of ideology, politics, economy, language, literature, translation, etc" (Chang, 2000: 118) and then does some case studies to testify its feasibility.

Chang's introduction and modification of Even-Zohar's Polysystem theory is of great significance to translation studies:

> With the incorporation of the historical horizon, polysystem theorists changed the perspective that had governed traditional theory and began to address a whole new series of questions. Not only are translations and interliterary connections between cultures more adequately described, but intraliterary relations within the structure of a given cultural system and actual literary and linguistic evolution are also made visible by means of the study of translated texts (Gentzler, 2004:108).

In his book *Yes Prime Manipulator: Translating a Work of British Political Humour into Chinese*, he gives an account of how *Haode, shouxiang*   , his Chinese version of Jonathan Lynn and Antony Jay's *Yes Prime Minister*, came into being with his cultural "Macro-Polysystem" hypothesis. He also makes an explanation of his own intention to translate the work and the poetical, ideological and political constraints under which he worked, to illustrate that "translation is not just a linguistic operation carried out in a cultural vacuum", and holds the view that "the target text is over-determined by a variety of

socio-cultural factors on top of the source text" (Chang, 2005: ix).

Generally speaking, in Chang's point of view, translation is part of socio-cultural activity; it is multidisciplinary and interacted with many other fields. Therefore, in the process of translation and that of the construction of translation theories, cultural background and social environment must be taken into consideration, and all relative elements and their relationships must be taken into account, such as ideology, politics, economy, language and literature. A brief analysis about the features of his translation thoughts will be given in the following section.

1.1.2 Holistic Feature and the Neglect of Translators' Subjective Creativity in His Translation Studies

From the brief introduction to Chang and his view on translation above, it is very clear that the long term professional training, practice and academic research have made him a man with a great insight and keen academic mind. Therefore, he can overlook translation activities from a holistic view and pose that "translation is not just a linguistic operation carried out in a cultural vacuum, and that the target text is over-determined by a variety of socio-cultural factors on top of the source text" (Chang, 2005: ix). Not to emphasize the equivalence and any other translation problems on linguistic level, he does much more research on a variety of external factors affecting translation process such as ideology, politics and economy as well as their relationships. Moreover, he regards these constrains as a whole which have a great effect on translators. Therefore, there is a holistic feature in his translation theory.

However, because of the emphasis on the external constrains in translation, Chang pays little attention to translators' subjective creativity which is of great importance and necessity, especially in the process of literary translation.

This thesis, a study of Chang's translation thoughts, mainly focuses on his introduction

and modification of Even-Zohar's Polysystem theory. Therefore, in this section, the author will have a review of the study of Polysystem theory in order to get a better understanding of Chang's translation thoughts, and then have a general review of the study of Chang's translation theory.

1.1.3 The Study of Polysystem Theory and the Study of Chang's Translation Theory

Polysystem theory was brought into being in the 1970s by Even-Zohar (1939-). His efforts to incorporate translation into his model and to include translated literature in literary polysystem has benefited translation studies by "placing translations in a larger field of cultural activities" (Hermans, 2004:110) and his pioneering work "continues to exert considerable influence, particularly when studying translation in emerging cultures or cultures in crisis" (Gentzler, 2004:114).

Even-Zohar published his influential paper "The Position of Translated Literature within the Literary Polysystem" in 1990, and in this paper, he emphasizes the major role translation has played in the crystallization of national cultures, and holds that translated literature should be viewed as a special and important component of literary polysystem. He illustrates two ways in which translated works correlate and concludes that there may exist a repertoire of translated literature, thus "translated literature should be not only as an integral system within any literary polysystem, but as a most active system within it" (Zohar, 1990:46). Its position within the literary polystystem is dynamic, depending on "the specific constellation of the polysystem under study" (Zohar, 1990:46).

According to Even-Zohar, translated literature occupies a peripheral position or is of the secondary type in "normal" situation, which means it "constitutes a peripheral system within the polysystem" and generally "employs secondary models" (Zohar, 1990: 48); therefore it

becomes a "major factor of conservatism". Thus "the translator's main effort is to concentrate upon finding the best ready-made secondary models for the foreign text, and the result often turns out to be a non-adequate translation" (Zohar, 1990:51). The translator will pursue the acceptability of his translated works, including that the translator should adjust his translated text according to the repertoire of target literary polysystem.

But as a dynamic system, the position of translated literature within a literary polysystem is not stable. Sometimes translated literary system may push its way into the center of literary polysystem and occupy the central place. Even-Zohar makes an analysis of three conditions in which translated literary system will assume the central position: a. when a polysystem has not yet been crystallized, that is to say, when a literature is "young" in the process of being established. In this case, translated literature becomes "one of its most important systems as the emerging literature looks to other, older literatures for initial, ready-made models for a wide variety of text types" (Baker, 2004:178); b. when a literature is either "peripheral" (within a large group of correlated literatures) or "weak", one or both; and c. when there are turning points, crises, or literary vacuums in a literature (Zohar, 1990:47).

When translated literature assumes a central position, it "participates actively in shaping the center of the polysystem", and is "an integral part of innovatory forces" (Zohar, 1990:46). In this situation, translational activities participate in the process of creating new primary models to introduce innovations into that polysystem. A translator's main concern is to violate the home conventions and to strive for adequacy, that is, a "reproduction of the dominant textual relations of the original" (Zohar, 1990:50) between the source text and the target text. But as it should be known, translated literature as a system is stratified itself: while one section of translated literature may be primary by assuming a central position, others may remain quite secondary and thus peripheral (Zohar, 1990:49).

The position assumed by translated literature has great influences on translation norms,

behavior and policies, just as what has been discussed above. Moreover, the very practice of translation like the methodology adopted and the works translated is also strongly affected by the position. "Translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system" (Zohar, 1990:51).

Based on Polysystem theory, the approach to study translation takes literary polysystem, repertoire, models, norms, adequacy and acceptability of translated texts into consideration. In fact, it proposes to take all phenomena in the real world as the objects of translation studies. "What the hypothesis implies is the different attitudes towards translated words in different cultures and historical periods" (2001).

By turning prescriptive studies to descriptive, Even-Zohar's Polysystem theory is of great significance to translation studies. It involves a rejection of value judgments as the soul of translation studies, supports the descriptive, pure theoretical study, and emphasizes the difference between "criticism" and "study". Ever since its birth, it has raised intense discussion and a lot of research on it has been done. Edwin Gentzler holds that this theory "demonstrates an advance in the development of translation studies specifically and translation theory in general" (Gentzler, 2004:123), and says:

> Even-Zohar's work is perhaps the most important to date in the field of translation theory; he uses notions of translation equivalence and literary function, yet does not pull them out of history and prescribes a translation model that transcends time. His work is highly innovative, making manifest the temporal nature of aesthetic presuppositions by looking at actual translations within the larger sociological context. His work makes a significant contribution not only to the field of translation theory, but to literary as well, as it demonstrates the importance of translation within the larger context of literary studies specifically and in the evolution of culture in general (Gentzler, 2004:120).

Theo Hermans also speaks highly of Even-Zohar's contribution with the following

words:

> Polysystem theory has benefited translation research by placing translations squarely in a larger field of cultural activity. Even though the theory prefers to operate at the abstract level of repertoires and textual models rather than that of actual texts, writers or translators, it draws attention to the practical and intellectual needs which translations might be trying to fill. It thus provides a way of connecting translations with an array of other factors in addition to source texts. In other words, it integrates translation into broader socio-cultural practices and processes, making it a more exciting object of study and facilitating what was subsequently hailed as the "cultural turn" in translation studies (Hermans, 2004:110).

Susan Bassnett holds the view that "The Position of Translation Literature within the Literary Polysystem" remains "a seminal text for scholars of translation studies" and that Even-Zohar "proposed, by applying his systemic notion of literary study to translation, a new way of looking at translation" (Bassnett, 2001:126).

As a descriptive, target-oriented approach, Polysystem theory has led to several extremely important insights. First, it is more profitable to view translation as one specific instance of the more general phenomenon of inter-systemic transfer. Secondly, the conception of the translated text has been changed. Scholars are free to focus on the translated text as an entity existing in the target polysystem in its own right, rather than the equivalence between source and target text. Thirdly, translation phenomena can be explained within the more general context of inter-systemic transfer (Baker, 2004:178).

Though Polysystem theory was formed in the 1970s, it wasn't introduced to China until the end of the 1990s by Chang, who translated an article entitled "Polysystem Theory" in 2002. In the introduction to the translation, he says "Polysystem theory proposed a systemic way which is descriptive, target-oriented, and functional for the translation studies, and drove the cultural turn, therefore gave birth to an international school" (Chan Nam Fung, 2002). Chang also applies the theory to his translation studies. As seen in the essay he published in

2005 "The 'Nationality' of Translated Literature from a Polysystem Perspective". In 2003, Xie Tianzhen published "Polysytem Theory   A New Approach to Translation Studies", which is collected into his monograph *New Perspectives in Translation Studies*. In the article, Xie lists several advantages of Polysystem theory. First, the distinction between "criticism" and "study" is enlightening. Secondly, it helps us understand literary translation more insightfully and see many socio-cultural factors in the translation clearly. Thirdly, it drives translation studies into cultural studies by combining cultural contexts, social surroundings and political factors in which translated texts are produced, and thereby cultivates a broad field for translation studies. Li Heqing, co-working with Huang Hao and Bo Zhenjie, also gives a comprehensive study on Polysystem theory in the article named "Methodology of Western Translation Studies: since the 1970s in 2005", they make a brief introduction to this theory. They realize that this theory with its target-oriented approach is unique compared to other approaches and "focuses on the target texts, their position and role within the target culture, and their relations with original texts of that culture" (Li, 2005:106). Besides, there are other scholars who are interested in Polysystem theory and write articles to introduce or comment on it. Due to the limitation of the length of the paper, the works will not be listed one by one here.

However, as a scholar who introduces Polysystem theory and mainly focuses his study on it, Chang believes that Polysystem theory needs to be made more comprehensive as to turn it into a component of the cultural macro-polysystem. And "it can be widened and enriched by other cultural theories", and may in turn "provide a more comprehensive and substantial framework for the study of translation, enabling all researchers, whether they are politically or morally detached or committed, to take a step back and enjoy a holistic view". Therefore, he holds that "a constructive dialogue between Polysystem theory and other cultural theories is needed" (Chang, 2001: 330).

Based on the data the author of the present paper has collected, there have been many researches on the study of Even-Zohar's Polysystem theory home and abroad, but few on the study of Chang's "Macro-polysystem" hypothesis have been found. There are only two M.A. theses in Hong Kong examining Chang's translation of *Yes Prime Minister*. One of them is a study of the transference of humor from the written version to the teleplay and from the English to the Chinese written version; the second part of the thesis is about the translatability of humor from English to Chinese in terms of equivalent effect, concluding that to overcome linguistic and cultural barriers, transcending rigid rules of the translation tradition and exercising one's own creativity is sometimes necessary. The second thesis professedly sets out to "evaluate Chang's treatment of humor in *Yes Prime Minister,* with a larger aim of deriving from the discussion a hierarchy of equivalence requirements and some strategies for translating humor or comedy of similar nature"; but actually it sets an *a priori* hierarchy first, and then proceeds to evaluate the translation in accordance with that hierarchy. Chang holds that "it picks out what are thought to be unsatisfactory renderings and suggests 'improvements' without taking due consideration of the purpose of translation and the influence of the socio-cultural factors of the target system" (Chang, 2005: xi).

Since Polysystem theory is of great significance to translation studies and Chang is the person who introduces Polysystem theory into China and modifies it into a theory which is self-autonomous and can be regarded as a framework for translation research, his view on translation is also helpful and meaningful to translation studies. Anyhow, few people make any research on his translation theory and there is still much space for us to review and study Chang's translation thoughts. That is also why the author of the present thesis chooses Chang as the research subject. Aiming at finding out something useful to translation studies, the author of the present thesis will try to make an analysis of Chang's translation thoughts and find out the problems existing in his theory.

As the theoretical framework, Gestalt psychology is going to be applied in this thesis and the following parts are a brief introduction to the theory, a literature review of the related studies and a discussion of the feasibility of this theory.

1.2 Gestalt Psychology

1.2.1 Origin of Gestalt Theory

Gestalt Psychology was founded in 1912 by Max Wertheimer(1880-1944) based on the Empiriocriticism of Ernst Mach(1838-1916) and Richard Avenarius(1843-1896) and the Phenomenology of Edmund Husserl(1859-1938), with Rudolf Arnheim(1904-2007), Wolfgang Kohle(1887-1967), and Kurt Koffka(1886-1941) as its representatives. "Gestalt", a German word, means "pattern" or "shape" originally. Gestalt psychology mainly concerns human's perception of the world. Max Wertheimer published a paper named "Experimental Studies of Apparent Movement" on visual illusion called apparent motion in 1912. It is about the perception of movement that results from viewing a rapid sequence of stationary images, as in the movies. According to this phenomenon, Wertheimer believes that the perception of the whole must be quite different from the perception of its components. This idea of apparent movement challenges the structuralism and forms the central tenet of Gestalt psychology. The Gestalt theorists attack the structuralists' assumption that complex perception can be understood by identifying the elementary parts of experience. They believe that what people perceive is not merely a sum or sequence of sensations but the whole configuration of all the parts (Irvin Rock & Stephen Palmer, 1990: 48).

One of the representatives of Gestalt psychology Kurt Koffka writes in his book *Principles of Gestalt Psychology* published in 1935 that what we get from nature is somehow gestalt-like or has some Gestalt quality. He adopts two important conceptions in his theory: isomorphism and psychophysical field (field means the system of stresses and strains which

determines real behavior)—a system how human beings perceive the real world. Derived from the two conceptions, other sub-principles which are called laws of Gestalt or laws of Organization are proposed. The author of the present paper will introduce the law of integrity, the law of closure, the law of simplicity and the heterogeneous isomorphism, and adopt them to Chang's translation thoughts.

1.2.2 The Laws of Gestalt

1.2.2.1 The Law of Integrity

The law of integrity is the core of Gestalt psychology. Gestalt theorists believe that our perceptual experience is not a simple concentration of feeling, but an organized structure, a meaningful whole. Koffka uses the word "field" to explain the relationship between environment and behavior. He views the perception of observers as psychological field and the objects being perceived as physical field. Influenced by the field in physics, Gestalt theorists use field to explain psychological phenomena and mechanisms. The nature and function of the parts is mainly determined by the holistic field. The function of the whole is not simply the sum of the functions of the parts, but greater than them. Though the perception of the object is composed of different parts, as the whole is prior to the parts and determines the nature and function of the parts, people do not perceive it as a combination of the individual components, but as a unified whole. G. A. Miller gives an interesting example. When you point at a book and ask a person, "What's this?" in most of the cases, he will answer you directly, "It's a book" rather than "It's a cuboid of paper with red cover" (, 2006: 62).

1.2.2.2 The Law of Closure

Humans tend to enclose a space by completing a contour and ignoring gaps in the figure. Gestalt psychologists hold that there is a force in human mind which promotes them to

perceive the object as a perfect whole. When a person is watching a picture which has "blankness", the force in their minds will help them fill into the "blankness" so that the object tends to be perfect.

However, there are some conditions for the perceived object: elements tend to be grouped perceptually if they are close enough, similar to one another, forming a closed contour or moving in the same direction (Irvin Rock & Stephen Palmer, 1990: 49).

Figure 1 is one of the examples. There are twelve circles forming a big oval and another circle on the right of it. Though the right circle is close enough to the other twelve ones, we perceive the twelve circles as a whole and the right one as a separate entity. Figure 2 is another example. Usually, at the first sight, people will perceive the picture in Figure 2 as a shape of owl, not isolated dots, lines or circles. This tendency functions in people's psychological system or field and provides boundary, symmetry and form for the perceived objects.
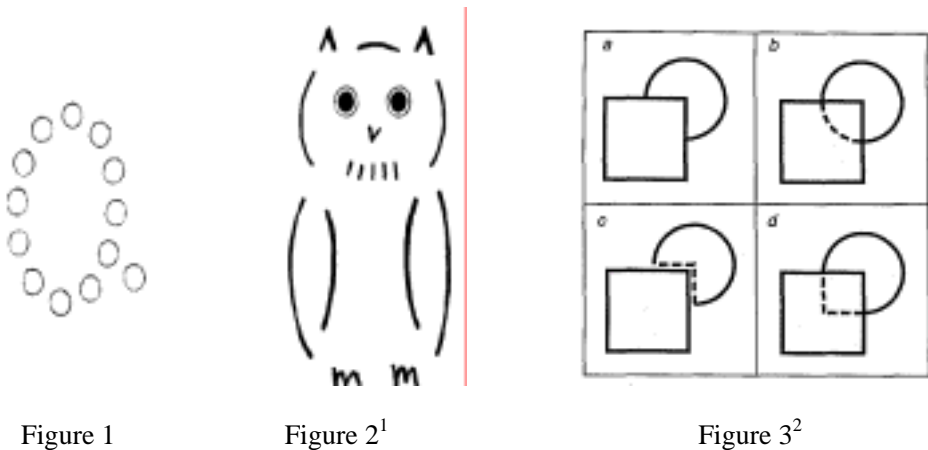
Figure 1   Figure 2[1]   Figure 3[2]

1.2.2.3 The Law of Simplicity

The law of simplicity, also called the law of *pragnanze*, means that the visual system converges on the most simple, regular and symmetric perception consistent with normal sensory information. When the stimulus is ambiguous, the perception will be as "good" as the

[1] Figure 1 Figure 2   ·   15
[2] Figure 3 Irvin Rock Stephen Palmer "The Legacy of Gestalt Psychology" 52

"prevailing conditions" allow. The word "good" here means simple, regular and symmetric, and the "prevailing conditions" refer to the information being registered by the retina (Irvin Rock & Stephen Palmer, 1990: 50).

Obviously, the visual system will not convert any pattern into the simplest shape, for example, an irregular square will not be seen as a circle, because perception will account for the nature of the retinal image. However, in the case where the image is ambiguous, the viewer tends to perceive the simplest shape consistent with sensory information available. For example, in Figure 3(a), part of the figure on the right is hidden by the square. As for this ambiguous pattern, observers tends to perceive the simplest shape consistent with the information available, therefore, people's perception of the hidden part is (b) instead of the complex ones (c) and (d).

1.2.2.4 The Heterogeneous Isomorphism

Gestalt theorists seek to explain the meaning of phenomena in physiologic terms. Koffka uses the word "field" to explain the relationship between environment and behavior. He views the perception of observers as psychological field and the objects being perceived as physical field. Gestalt theorists presume that in human brain, there is a force field similar to the force field in physics. They also propose that there is a connection between human experience and physiology in their doctrine of isomorphism, which means that a subjective experience and its underlying neural event have similar structures. Rudolf Arnheim brings the principle of heterogeneous isomorphism into the literary field and believes that the external things, art style, and activities of human, both physical and mental, are quite similar in structure. There are some patterns of force, such as sadness, happiness and other emotion schema, inherent in human brain. Gestalt theorists hold that once the pattern of force in the physical field corresponds to that in the psychological field, the external object will have an ability to express the internal emotion. Some scholars also express this feature in this way: integrity is

composed of various constituents, who relate with each other, play different roles, but have the same function to constitute the same whole.

From the laws of Gestalt psychology above, one can see that Gestalt psychology seeks to investigate subjective experience in perception and play an important role in current psychological research on vision. The concepts proposed in the 20th century have been incorporated into modern understanding of aesthetic perception, learning and thought—indeed into language and culture. These contributions remain influential today. For example, the Gestalt laws can be applied to the design of furniture and decoration of houses and can also be used in user interface design in computer field. They may also be used in designing computers and software for more intuitive human use. The design and layout of a desktop's shortcuts in rows and columns are such examples. Gestalt psychology also has applications in computer vision for trying to make computers "see" the same things as humans do. Gestalt therapy posed by Fritz Perls(1893-1970) is linked to Gestalt psychology and this therapy plays an important role in curing people who have psychological or mental diseases. Since Gestalt psychology can be applied to so many fields, many scholars have adopted Gestalt psychology into the study of linguistics and translation. The following is a brief review of translation study from the perspective of Gestalt psychology.

1.2.3 The Study of Literary Translation from the Perspective of Gestalt Psychology

Since 1970s, holism has been applied to language study with the development of text-linguistics. "In America, Lakoff took up and developed Berlin's ethnobiological notion of the gestalt as a linguistic concept in his study *Linguistic Gestalts* (1977)" (Huai 2010:6). In 1977, the Finnish linguist Raimo Anttila published an article entitled "Dynamic Fields and Linguistic Structure: A proposal for a Gestalt Linguistics" using the same principles of Gestalt

psychology, and Stephan Langhoff in Germany published a book with the title *Getaltlinguistik* (1980). M. Snell-Hornsby (1988) firstly argued for the holistic principle of gestalt in an integrated approach to translation in her book *Translation Studies: An Integrated Approach*. In this book, through text analysis, she justified a dynamic, gestalt-like system of relationships, whereby items or isolated words, even sentences were to be understood against a larger context and within the integration of text frames. She also claimed that the holistic principle had become increasingly dominant in the study of language only over the last few years (Snell-Hornby, 1988: 29).

In 1997, Zhang Boran and Jiang Qiuxia (&   ,1997) proposed that in the course of literary translation, the translator should make an integrated series of attempts by using the principle of heterogeneous isomorphism in their paper "To Establish a Similar Aesthetic Experience in Literary Translation". Jiang Qiuxia(1999) is the first person who proposed the term "image-Gestalt actualization" in her paper "Aesthetic Progression in Literary Translation: Image-G Actualization" in 1999. In the year 2002, she(2002) published a book in which she put forward her theory of image-Gestalt. She claimed that there was an intermediate schemata in the process of literary translation and an image-based literary translation model was as such: "Phase I: source text comprehension (to translate the written text into a mental image-G)—a mental actualization of image-G; Phase II: target text creation (to find goal-language exponents of the overall mental representation obtained in Phase I)—a verbal actualization of image-G" (Huai, 2010: 7). In 2007, Pan Weimin and Li Wei (&   , 2007) made a research on the relationship between Gestalt theory and translation teaching in their article and stated that the holistic thinking patterns should be cultivated to promote students' translation skills in translation teaching. Zhu Guicheng (, 2008) proposed some theoretical hypothesis on applying Gestalt Theory to the process of translation,

such as organic holism, text displacement, psychological isomorphism and dispersed intuition. Tong Ying and Gu Feirong (&   2008) held that a satisfied translation text should be an integration of language, image, meaning and structure rather than a simple combination of words and sentences. They also explored the correlation between physiological factors and translation activities based on the law of closure, the principle of unified whole and heterogeneous isomorphism.

We can see from the literature review above that many scholars have been aware that Gestalt psychology will be a new perspective for literary translation, but they only apply Gestalt psychology to translation process, the image actualization and so on. Can Gestalt psychology be used more sufficiently in any other kinds of study concerning translation? For example, can Gestalt psychology be used in the study of Chang's view on translation, to find out the value and significance of Chang's translation thoughts, to certify that Chang's translation theory can form a holistic and self-autonomous system and to point out the weak point of his theory? The answers of these questions will be given in the following section.

1.2.4 Holistic View and Configuration in Gestalt Theory (feasibility of the theory)

Gestalt theorists believe that the nature of the parts is determined by a specific field as a whole. The function of the whole is not the sum of the functions of the parts simply, but greater than them. Although the object of perception is composed of different parts, as the whole is prior to the parts and determines the nature and function of the parts, people do not perceive it as a combination of the individual components, but as a unified whole. They also believe that our perceptual experience is not a simple concentration of feeling, but an organized structure, a meaningful whole. This feature of Gestalt psychology corresponds to the holistic view in Chang's translation theory that a variety of constrains outside the text in

the target culture work together as a whole to have a great effect on the translator.

Gestalt psychologists believe that there is a force in human mind which promotes him/her to perceive the object as a perfect whole. When people are watching something which has "blankness", the force in their mind will help them fill the "blankness" so that the object tends to be perfect. If we put this law to translation studies, translators' subjective creativity should be emphasized. Anyhow, Chang's translation theory lacks such kind of research.

Therefore, the holistic view in both Chang's translation thoughts and Gestalt psychology makes this study possible. And the law of closure can be applied to criticize the neglect of subjective creativity in Chang's translation theory. This is where the theoretical basis or feasibility of the thesis lies in and this is also why this thesis tries to use Gestalt psychology to analyze Chang's translation thoughts.

1.3 Objective, Methodology and Organization

Aiming at finding out the value and significance of Chang's translation thoughts, certifying that Chang's translation theory can form a holistic and self-autonomous system which is more effective and forcible in the descriptive study of a translated work, and pointing out the weak point of his theory (lack of subjective creativity), this paper attempts to use the law of integrity, the law of simplicity, the law of closure and the heterogeneous isomorphism in Gestalt psychology as its theoretical framework.

This thesis consists of four chapters.

Chapter one is the introduction, which is divided into three sections. In section one, the author first gives a general review of Chang as a translator as well as a translation theorist covering his education experience, translation activities and his main translation thoughts, points out the holistic view of and neglect of subjective creativity in his translation thoughts, and then has a general review of the study of Polysystem theory and also the previous studies

on Chang's translation pointing out the significance of the study. In section two, the author introduces several laws of Gestalt psychology, explains why they are taken as the framework for the present thesis, gives a literature review about the study of literary translation from the perspective of Gestalt psychology and states the feasibility and rationality of the theory. Finally, the research objective, methodology, and organization of the thesis are given in section three.

Chapter two is mainly about the analysis of Even-Zohar's Polysystem theory and Chang's refined version of this theory based on his several theses published in recent years, his book *Yes Prime Manipulator: How a Chinese Translation of British Political Humour Came into Being* and his book *Criticism of Chinese and Western Translation Theories* (

). The author of the present thesis will analyze the holistic feature and the neglect of subjectivity in Chang's translation thoughts from the Gestalt psychology in a detailed way and summaries that Chang's "Macro-polysystem" is Gestalt-like; his view on translation can form a holistic and self-autonomous system; though there is almost no place for the subjective creativity in Chang's theory due to his emphasis on the outside constrains in translation, it is more effective and forcible in the study and description of a translated work than Even-Zohar's Polysystem theory.

Chapter three is an examination of Chang's translation strategies from the perspective of Gestalt psychology to testify the feasibility of his cultural "Macro-polysystem" hypothesis. The author makes an analysis of his translation methods used in his translation of Jonathan Lynn and Antony Jay's book named *Yes Prime Minister*. And finally by applying Chang's theory to his own translation, it is found out that his cultural "Macro-polysystem" theory can work as a theoretical framework for the descriptive study of translated works and can better accommodate for investigations into the role of translator, together with other socio-cultural

factors involved in translation, especially power relations.

In Chapter four, a conclusion is drawn. The significance and limitations of the study are also elucidated in this chapter. Since this study of Chang's translation thoughts mainly draws on the results of one case study of his own translation, it is hoped that Chang's hypothesis can be further refined by any other theorists and put into test in other case studies.

Chapter Two Chang's Translation Thoughts from the Perspective of Gestalt Psychology

In the introduction, the author first gives a general review of Chang as a translator as well as a translation theorist, points out the holistic view and the neglect of creative subjectivity in his translation thoughts, and then makes a general review of the studies on Polysystem theory and the previous studies on Chang's translation pointing out the significance of the study. The author also introduces several laws of Gestalt psychology, talks about the application of Gestalt psychology in many fields, gives a literature review about the study of literary translation from the perspective of Gestalt psychology and states the feasibility and rationality of the theory. As for this part, the author will analyze Even-Zohar's Polysystem theory, its development and Chang's modification from the Gestalt psychology in a detailed way.

2.1 Polysystem Theory and Its Development from the Perspective of Gestalt Psychology

This part will introduce Even-Zohar's Polysystem theory and his "cultural turn" from the perspective of Gestalt psychology first, and then make a detailed explanation of its contributions and limitations to translation studies.

2.1.1 Even-Zohar's Polysystem Theory and His "Cultural Turn"

Even-Zohar developed his Polysystem theory in the early 1970s for the study of language, literature and translation, but expanded it into a general theory of culture in his later writings. By doing so, Even-Zohar's Polysystem theory provides a wide theoretical

framework for descriptive studies of the process, product and function of translation in the complicated social-cultural environment. In his article "Polysystem Theory and Translation" to be included in *Handbook of Translation Studies*, Chang mentioned the aim of Even-Zohar's Polysystem theory with the following words:

> Even-Zohar proposed polysystem theory to improve the methodology of research into and modify the very concepts of literature and translation. He warns against the "reverse high-brow" approach, which he considers to be no better than traditional elitism. Rather than providing "a pseudo-rational justification" for academics to challenge central (sub-) cultures and promote peripheral ones, Polysystem theory is intended to "eliminate all sorts of biases" (Even-Zohar 1979: 292-293), and to serve as a framework for seeking less simplistic explanations to the complicated questions of how literature or translation is correlated with other socio-cultural factors such as economics, politics and ideology (Chang, 2010: 2).

According to Polysystem theory, language, literature, translation, and technology etc. are various constituents of culture and they are viewed as systems rather than conglomerates of disparate elements. Polysystem theory hypothesizes that these various elements are related to one another and their relations are not haphazard but largely determined by their position in the whole to which they belong. Such a system is regarded as a heterogeneous, open structure, in Even-Zohar's words: "a multiple system, a system of various systems which interact with each other and partly overlap, using concurrently different options, yet functioning as one structured whole" (Even-Zohar, 1990:11). From this perspective, Polysystem theory conforms to two features of Gestalt psychology, which are the law of integrity and the heterogeneous isomorphism, respectively referring to "the nature of the parts is determined by the holistic field" and "integrity is composed of various constituents, who relate with each other, play different roles, but have the same function to constitute the same whole". Even-Zohar created the term "polysystem" to refute the traditional notion that a system is a closed, single set of relations.

On one hand, each cultural system consists of various sub-systems, and those sub-systems are themselves polysystems. On the other hand, each cultural system is a part of a larger polysystem—the whole culture, and thus related to all other co-systems within that whole. Therefore, a system is simultaneously autonomous, self-sufficient and heteronomous because the activities within the system are governed by the norms originating from that particular system and others. A particular system and its counterparts in other cultures may form another larger polysystem and Even-Zohar calls it a mega-polysystem. Consequently, phenomena in a system can rarely be fully accounted for by aspects of that particular system alone, but must often be put in the context of the whole culture, and sometimes even of world culture, the largest polysystem in human society. For this reason, one can see that Even-Zohar's Polysystem is self-sufficient and systemic to some extent. While cultural polysystems are not equal, because some of them have a more central position and others a more peripheral one, and the former is more autonomous or less heteronomous than the latter. The relative position of different co-systems is not static. As a result of struggles among various strata, some systems may be driven from the central position towards the periphery, whereas others may push their way in the opposite direction. Therefore, a particular system which assumes a central position in the polysystem may change over time. The heterogeneous isomorphism and the law of integrity in Gestalt psychology can fully explain this phenomenon well, because various systems interact with each other and work together as a whole to have a general effect on the whole culture. This can also certify that Even-Zohar's Polysystem theory follows the law of closure in Gestalt psychology because of the force in human's mind which promotes one to perceive the polysystem as a perfect whole. Only in this way, can each polysystem be regarded as a self-sufficient and holistic system.

Embedded in other social systems, cultural systems are not only complex entities but also changing ones, and translation is anchored in several of these systems. Therefore, it is

extremely complex to describe the role of translator as well as other socio-cultural factors involved in translation. Though Even-Zohar's Polysystem hypothesis was designed as a theoretical framework for the descriptive study of literature and language in their cultural context, as Even-Zohar states, the attraction of his theory to some translation scholars presumably lies in the prospect that, "the complicated questions of how literature correlates with language, society, economy, politics, ideology, etc., may here, with the PS theory, merit less simplistic and reductionist hypotheses than otherwise" (Even-Zohar, 1979:300). From this perspective, the law of simplicity can be seen clearly in Even-Zohar's Polysystem theory with a compound word "Polysystem" composed of "poly" and "system" to cover such a complicated relationship. Just as mentioned in the introduction, the law of simplicity means that the visual system converges on the most regular and symmetric perception. That is to say, when stimuli are ambiguous, the perception will be as simple, regular and symmetric as the information being registered by the retina allow and Polysystem theory is the simplest expression of the complicated relationship.

Influenced by Polysystem theory, realizing that Even-Zohar's theory is inadequate as "a comprehensive theoretical and methodological framework that can encompass the social and ideological embedding and impact of translation" (Hermans, 1996:41), some translation theorists have taken a cultural turn, focusing their attention on the external factors involved in translation activities, especially power relations and ideology. This is a movement away from Polysystem theory. But Chang thinks that "they have at the same time distanced themselves from the structuralist origins of Polysystem theory" (Chang, 2000:109). Take Andre Lefevere(1945-1996) for example, he has avoided the terminology of Polysystem theory and developed his own triad of ideology, poetics and patronage, "which represents a new contribution to Translation Studies but is not sophisticated enough to guide research in a meaningful way" (Chang, 2000:109).

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Theo Hermans realized the need for a comprehensive theoretical and methodological frame work for empirical Translation Studies, and then made some initial attempts to develop such a framework by extending Toury's concept of norms so that it can cope with the over-determination of translation. However, Chang believes that "this is not enough and that the entire polysystem theory, not just its norm concept, needs to be developed further" (Chang, 2000:109).

Even-Zohar also took a cultural turn and shifted his research interest from language and literature to culture in general, which can be seen clearly in two of his recent articles. One is his 1997 version of "Polysystem theory", in which he has turned the theory explicitly into a theory of culture by deleting specific references to language, literature and translation. The other is his article "Factors and Dependencies in Culture: A Revised Outline for Polysystem Culture Research", in which he presents a scheme "for the constitutive factors involved with any socio-semiotic (cultural) event" (Even-Zohar, 1997b:19):

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INSTITUTION

REPERTOIRE

PRODUCER   MARKET   CONSUMER

PRODUCT

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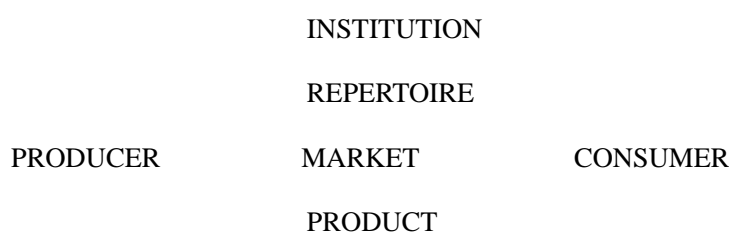
When this scheme first appeared in his article named "The Literary System" in 1990, it was designed to account for the "the macro-factors involved with the function of the literary system" only (Even-Zohar, 1990:32).

Even-Zohar's motivations behind his cultural turns are different from the translation studies scholars' who have taken such a turn to focus on the "external politics" of translation, he has his own purpose that

> System or better: relational, thinking has provided the sciences of man with versatile tools to economize in the analysis of socio-semiotic phenomena. This approach has allowed the significant reduction of the number of parameters assumed to work in any given context, thus

making it possible to get rid of huge nomenclatures and intricate classifications. Instead, a relatively small set of relations could be hypothesized to explain a large and complex array of phenomena (Even-Zohar, 1997b:15).

From this perspective, the law of simplicity in Gestalt psychology is presented by getting rid of the classification of polysystems into categories such as politics, ideology, economics, literature and language to foreground the universal features of all polysystems and formulate a general theory of culture.

2.1.2 The Contributions and Limitations of Polysystem Theory to Translation Studies

To Even-Zohar, translated literature is a system within the polysystem of literature. He also hypothesizes a link between its behavior and its position in the polysystem: translations always tend towards adequacy when translated literature assumes a central position, and tend towards acceptability when translated literature occupies a peripheral position (Even-Zohar, 1990:50).

In Even-Zohar's point of view, the advantage of his approach over the traditional line of study is obvious:

> As the researchers failed to see the connection between the position of texts and models (properties, features) within the structured whole (to which they belong), on the one hand, and the decisions made while producing them, on the other, local explanations ("mistakes," "misunderstandings," "bad imitation," etc., for instance in the study of translation) became their only possible refuge (Even-Zohar, 1990:15).

Even-Zohar's theory of culture has made a great contribution to Translation Studies. In Edwin Gentzler's words:

> The theoretical advance of Polysystem theory for Translation Studies should be readily apparent: instead of having a static conception of what a translation should be, Even-Zohar varies

his definition of "equivalence" and "adequacy" according to the historical situation, freeing the discipline from the constraint that has traditionally limited its previous theories (Gentzler, 1993:125).

As Susan Bassnett (1945-) puts it, Polysystem theory has "changed the nature of translation analysis and led to the great expansion in the field that has come to be known as Translation Studies" (Bassnett, 1996:13).

Edwin Gentzler (1957-) believes that "Even-Zohar's and Toury's system theory work has helped Translation Studies break down certain conceptual barriers and find a method for better describing translation" (Gentzler, 1993:138). Chang believes that Even-Zohar's scheme certainly "has the virtue of economy", and it "may provide a general orientation for polysystem culture research" (Chang, 2001: 319). But Chang also deems that "the major weakness of their empirical work is that Polysystem theory has not been fully utilized to probe into the correlations between the linguistic or the literary polysystem and other (notably the political and the ideological) polysystem" (Chang, 2000: 111). Therefore, when this scheme is applied as a framework for research into any particular polysystem, it "may need to be revised and elaborated in light of the special features of the polysystem to be investigated"(Chang, 2001: 319).

Gentzler also observes that "Even-Zohar's own work and hypothesizing tend to focus primarily upon the literary" and that he "seldom relates texts to the 'real conditions' of their production, only to hypothetical structural models and abstract generalization" (Gentzler, 1993:123).

As for Gideon Toury's Descriptive Translation Studies, Chang deems that Toury pays much more attention to the literary polysystem. In Toury's article "Norms of Literary Translation into Hebrew, 1930-1945", the analysis of the translations focuses on the linguistic, textual and literary levels. Toury also holds that ideology influenced the preference for

"Jewish writers and subjects" and texts with either "a pronounced anti-military, pacifistic and humane message" or "a social, even socialistic orientation". However, as for Toury's Descriptive Translation Studies, Chang posed these following questions: "What socio-cultural factors exerted this influence, especially in terms of socialistic works? Did this ideology affect translational norms? How did the translators handle source-culture-specific items, especially those incompatible with the target culture's values, for instance sex, provided there is any reference to it in the works of D.H.Lawrence?" Chang thinks that these questions are not asked and, consequently, not answered. He also deems that Toury's less attention to ideological and political factors is on purpose. The reason why Toury focuses on literary translation is that "it evades many of the ideology-laden reservations which any discussion of the translation of national anthems or the Bible is bound to entail" (Toury, 1995: 169-170). This apolitical attitude has been criticized by many scholars, for example, Tejaswini Niranjana, who comments that "translation studies seems to ignore not just the power relations informing translation but also the historicity of effective history of translated texts"(Niranjana,1992:59-60).

Toury focuses on the position of the translated product, for example a single text or a corpus of texts, between the adequacy and the acceptability poles, not their intended and realized social functions, although in 1980, he claimed that "the study and description of translated texts" is supposed to "include more than the mere establishment of their actual position between the two poles" (Toury, 1980:55). Chang holds that Toury's findings "seem to always prove the link between the position and behavior of translated literature hypothesized by Even-Zohar" (Chang, 2000: 112).

As Gentzler observes, Even-Zohar and Toury seem to set out to look for unity and conformity more than contradiction and deviation due to their structuralist origin. Hemans points out that "the existence of a norm does not preclude erratic or idiosyncratic behavior",

and a norm cannot avoid anyone from setting out deliberately to break it (Hermans, 1991:162), especially "in the literary field, with its relatively weak modalities of normative force and normative control" (Hermans, 1996:43). Many scholars' case studies have proved this point, which indicate that translations can be used as "a cultural weapon in a struggle to break down the norms of an established system" (gentzler, 1996:120), or "a radical form of social protest" (Bassnett, 1996:13).

Chang posed another question: "how is such behavior of translated literature to be adequately accounted for within the framework of Polysystem theory?" (Chang, 2000:112) Translation may take place any time regardless of the position of translation in the target literary system, the translational norms adopted may not conform to the prevailing ones except by accident, and the translated work or product may occupy a position beyond the range allowed for by Toury, which is that a translated work can be located on "an axis between the two hypothetical poles of adequacy (source text oriented) or acceptability (target language oriented)" (Toury, 1980:34). There must be a variety of reasons for this: it may be the purpose of the translation that requires the translator to deviate from the axis, and in this case, the product is neither source-oriented nor target-oriented, but translator-oriented; or it may due to the translator who lacks the bilingual and bicultural skills to produce an adequate or acceptable translation.

In Hermans' words, "the practices encountered in one domain of culture can only be understood in the light of the practices which make up culture as a whole" (Hermans, 1996:47). Chang thinks that this is the main problem in translation studies. From the holistic and systemic view, Chang comments that:

> While Even-Zohar's Polysystem hypothesis in relation to the total culture provides a
> framework for such an understanding, his hypothesis about the link between the behavior and
> position of translated literature and Toury's "translational norms", being confined to the linguistic

and literary polysystems, are divorced from this overall framework. In fact, the behavior of translated literature cannot be determined solely by its position within the literary polysystem. The position of literary polysystem in the total culture, in relation to other polysystems, must also be regarded as a determinant, among many others (Chang, 2000:113).

According to Toury, a theory needs to be tested and refined by the findings of empirical research in order to be rendered more comprehensive and more intricate; therefore, the limitation in research has limited the ideas concerning the relationship between translated literature and the total culture in Polysystem theory. As many other scholars, Chang thinks that Even-Zohar's generalizations on the interaction between the literary polysystem and other polysystems within the same culture "seem to be scanty and crude", and "polysystem theory is inadequate as a framework for the study of any particular polysystem in a culture" (Chang, 2000:113). As for the study of systemic relations between systems and subsystems, Patrick Cattrysse also poses several questions concerning this: "Is it possible to study two adjacent subsystems as entirely separated? How are subsystems related to each other? How do they constitute or change a global cultural polysystem?"(Patrick Cattrysse, 1997:54) Therefore, Patrick Cattrysse deems that only a thorough and comprehensive study of the interrelations between subsystems and their combined functioning within their global cultural context can show if and how this is possible.

Therefore, the next part will be a detailed study of Chang's augmented version of Polysystem theory.

2.2 Chang's Macro-polysystem Hypothesis

Though Even-Zohar's Polysystem theory can form a holistic and self-autonomous system, and has provided a skeleton of a comprehensive framework, it needs to be made more substantial, as Gentzler points out:

> The advantage of Polysystem theory is that it allows for its own augmentation and integrates

the study of literature with the study of social and economic forces of history. Even-Zohar uses the term "poly" just to allow for such elaboration and complexity without having to limit the number of relations and interconnections. The principles which he uses to describe relations within the literary system are also applicable to its relations with the extraliterary (Gentzler, 1993:120).

Since Chang has found the contributions and limitations of Even-Zohar's Polysystem theory to Translation Studies, he proposes his augmented version based on Polysystem theory which is called a "Macro-polysystem" hypothesis by himself to solve the remained problems, and it is exactly an extension of Even-Zohar's Polysystem hypothesis.

Chang's Macro-polysystem hypothesis is "based on the needs of research in Translation Studies", therefore, his proposal "aspires only to elaborate on those aspects of the theory that are most pertinent to the discipline" (Chang, 2000: 118). Chang also claims that his proposal "is not a general theory of culture, and is meant to be just a starting point, to be further refined by theorists, and tested by empirical research" (Chang, 2000: 118).

According to Even-Zohar, his own "(Macro-)polysystem" refers to "a group of relatable national literatures", and is synonymous with "mega-polysystem" (Even-Zohar, 1990:48). A culture as a whole is called "the larger polysystem" (Even-Zohar, 1997:8), or "the overall polysystem of culture" (Even-Zohar, 1990:93). As for Chang, in his article "Towards A Macro-polysystem Hypothesis" published in 2000, "Macro-polysystem" refers to "the 'total culture' of [a] community" (Even-Zohar, 1990:23) in order to emphasize its complexity of structure, which conforms to the law of integrity, the law of simplicity, the law of closure and the heterogeneous isomorphism in Gestalt psychology and this will be analyzed in details in the following parts.

As Cattrysse suggests, "the concept of culture is too compound and far too complex to serve as a solid basis for research", and therefore "it seems more fruitful to break it down into

sub-systems or components, and to describe or explain each of the components separately" (Cattrysse, 1997: 52).

Therefore, to complement Even-Zohar's Polysystem theory, Chang's cultural "Macro-polysystem" consists of an open set of intersecting and overlapping polysystems – of ideology, politics, economy, language, literature, translation, etc. He thinks that the list of polysystems may be extended infinitely, but, depending on the relevance among them, a limited number must be selected for any individual discipline of research project. And for the purpose of Translation Studies, Chang proposes that the six intersecting and overlapping polysystems which are ideology, politics, economy, language, literature, and translation, seem to be sufficient, because "the activities and products of translators, especially those of literary texts, are governed by mainly, but not exclusively, norms originating from the six polysystems or certain sub-systems" (Chang, 2001:321), and they are "the major sources of norms that influence translational decisions" (Chang, 2000:118).

Chang believes that his augmented polysystem hypothesis "goes in a direction opposite to that of Even-Zohar's revised outline in the sense that there is an increase rather than a decrease in the intricacy of classifications" (Chang, 2001:321). He also makes a further explanation that his "Macro-polysystem" "is not mutually exclusive with Even-Zohar's revised outline" and it "is meant to complement the latter, designed specially to provide a checklist for the study of translation in its cultural context" (Chang, 2001:321). From this perspective, the Gestalt features in Chang's "Macro-polysystem" can be seen clearly. First, his "Macro-polysystem" refers to "the 'total culture' of a community" (Even-Zohar, 1990:23), which is the requirement of the law of integrity and the law of closure in Gestalt psychology, because he views the total culture as a whole to have a great effect on translation activities and supposes the culture of a community as a closed system. His emphases on the complexity of structure are necessary according to the heterogeneous isomorphism in Gestalt

psychology, as the sub-systems are intersecting and overlapping with each other, but have a comprehensive effect on the final translated work. Chang's design of the checklist for the study of translation in its cultural context is comparatively less simplistic than the previous studies; therefore, it conforms to the law of simplicity in Gestalt psychology.

The six polysystems that govern the activities and products of translators in Chang's hypothesis are as follows:

1. The political polysystem, which is made up of institutions of power and marginalized groups;

2. The ideological polysystem, which consists of competing and conflicting ideologies of all sorts that exist in a given culture, sponsored by different groups;

3. The economic polysystem, whose norms would bind translation activities to certain economic principles;

4. The linguistic polysystem, which would require conformity to the norms of a language variety;

5. The literary polysystem, which offers certain "recognized" literary models (Toury, 1995:171) for translations to emulate;

6. The translational polysystem, whose norms may be partially reflected in certain classroom exercises where the texts to be translated are not posited to serve any real purpose, and students are instructed just to translate, as if in a cultural vacuum (Chang, 2001:321).

In Chang's point of view, the political polysystem is made up of "institutions proper", such as government organizations, publishing sector, educational institutions and professional bodies, and also of groups outside the institution; and ideological polysystem is constituted by the ideologies upheld by these institutional and non-institutional groups.

Chang proposes that the ideological polysystem comprises "all the competing and conflicting ideologies that exist in a given culture", "governs the production of cultural products such as literary products and legal and judicial products", and even "influences the

very structure of society, including that of the political polysystem" (Chang, 2000: 118-119). And in turn, power relations in the political polysystem can also determine the nature of dominant ideologies. Therefore, ideological polysystem and political polysystem are closely related with each other, but not necessarily operate in unison. For example, sometimes central figures in the political polysystem may sympathize with a peripheral ideology, not necessarily always sympathize with a central one.

The existence of a political and ideological polysystem assumed by Chang is especially important to his "Macro-polysystem" hypothesis. In Chang's words: "it highlights the fact that in social activities, ideology functions as one whole instead of different sorts of ideologies taking part in the operation of different polysystems" (Chang, 2000: 119). This is the requirement by the law of integrity and the heterogeneous isomorphism in Gestalt psychology. This hypothesis not only gives a systemic explanation for groups that should be regarded as "anti-institutional" rather than as participants in "struggles over domination" inside "the institution", but also for the mechanisms by which their products are rejected or accepted by the institution (Even-Zohar, 1990:38). The most important is that it makes explicit "the exact relationship between systems and political institutions" (Lambert, 1995:137), which is regarded as the central point of Chang's "Macro-polysystem" hypothesis.

Chang also holds that these definitions "open up for an extension of the polysystemic concept of norms" (Chang, 2000:119). He hypothesizes that activities within a polysystem are governed not only by norms from within the polysystem itself, but also by norms from many other polysystems. Accordingly, he makes a distinction between two senses of norms. The first kind refers to norms derived from principles and models within one particular polysystem, basically not affected by other polysystems, and the second kind means norms governing a certain polysystem come from many polysystems. Therefore, literary norms refer to norms constructed in accordance with certain literary principles as well as norms governing

literary activities. Norms in the first sense are highly hypothetical constructs, because norms in operation and the principles from which they are derived will never totally unaffected by other polysystems.

In Chang's point of view, norms from the political polysystem will inevitably determine the dominant ideology. In other words, political norms are much closer with ideological aspects than with other polysystems, and the reason is that, besides brute force, it is ideology that buttresses the political structure. To some extent, political norms also determine certain groups and individuals are free to participate in cultural, including norm-setting activities, and even free to defy central norms. Thus some cultures flaunt the concept of equal opportunities, however, in reality, these opportunities usually relate directly to the individual's social status. For example, little-known translators may have great difficulty in finding publishers for their translated works even when they observe and adhere to all the dominant norms, whereas famous translators may easily get their works published even when they violate a variety of dominant norms. Similarly, well-established theorists are in a better position to find ways for expressing their views and have them noticed, no matter whether they are norm-observing or not.

According to the demand of ideological polysystem norms, when texts for translation are selected and translated, it must be in such a way that ideological values are promoted, or at least not violated, in the interest of the political group upholding those values.

As for norms originating from the economic polysystem, they would probably restrict translation activities to certain economic principles. Pure economic norms without considering about norms from other polysystem may strive to obtain maximum utility with available resources to members of a community. But the ideology-influenced economic norms in a capitalist market economy measure utility in terms of money, therefore, goods are sold to the highest bidder and the market price of products is regarded as an accurate reflection of

their marginal utility value. While in a communist planned economy, the utility value of the product is measured by the extent to which it is conductive to the physical or spiritual well being of consumers. As far as the production of literary translations in a market economy is concerned, the most important economic norm is usually that texts must be selected and translated in such a way that they appeal to readers and sell well. This hypothesis is consistent with Even-Zohar's assumption of a link between the position and behavior of translated literature, which is that: when translated literature occupies a peripheral position, translations have to be done in an acceptability-oriented way, in order to be accepted by its readers; but when it occupies a central position, the readership's expectation is so high that literature translations do not need to cater for inbred cultural taste, and they may even have to be exotic in order to be appealing.

Norms originating from the linguistic polysystem should tally with the grammar, syntax, lexicon, etc., of a language, and norms originating from the literary polysystem would require conformity to a literary model which is recognized by most of the readers. That is also Toury's "recognized literary model" (Toury, 1995:171) which has been well developed, and Toury notices that comformity to target linguistic and literary norms may involve the suppression of source text features, but so may conformity to target political, ideological and economic norms.

Finally, Chang proposes that the hypothesis of a translational polysystem is quite necessary. Though Even-Zohar, as well as a number of other Translation Studies scholars, tends to study literary translation only and equate it with translation, finally subsuming the system of translated literature solely under the literary polysystem (Even-Zohar, 1990:45-51). Chang holds that it seems more justifiable to regard translated literature as belonging to both the literary and the translational polysystems. Norms originating from the translational polysystem may be partially reflected in classroom translation exercises conducted for the

purpose of foreign language teaching. In these teaching exercises, texts to be translated are not put into any real use as realistic translation. Students are instructed just to translate, as if they are in a cultural vacuum. Such exercises may even be found in translator training, when teachers set a variety of norms for the perfect translation, norms that they do not observe as practitioners. Norms like these are usually expressed in terms of 'equivalence', or maximum reconstruction of source-text features and students of translation are used to think of the source text as an untouchable entity which must be preserved in the translated work at all costs. On the other hand, the reflection is only partial, because classroom norms are already affected by norms from other polysystems, though it is just in a lower degree. It can be seen that norms from the translational polysytem often conflict with the other types of norms. These different types of norms pull the translator in different directions and reach equilibrium in each translation situation, which become the translational norms adopted by the translator: preliminary norms, initial norms and operational in Toury's concepts.

Besides the several polysystem hypotheses in his proposed "Macro-polysystem" hypothesis, Chang also hypothesizes that "when the macro-polysystem is stable, the political and the ideological polysystems are in more central positions than the other polysytems, especially in a totalitarian country, and the dominant political and ideological norms jointly influence all other types of norms" (Chang, 2000: 121).

But even "when conditions are stable, some cultural products, including translations, sponsored by people inside or outside the institution and guided by norms of peripheral systems in certain polysystems (ideological, literary, linguistic, etc.), may challenge central systems in a covert or overt manner" (Chang, 2000: 121-122).

However, when "the cultural macro-polysystem undergoes a crisis owing to struggles in the political polysystem", because of factors such as foreign invasions, economic problems and natural disasters, "the central position of the dominant political or ideological system may

be threatened" (Chang, 2000:122). Chang also proposes that this will produce a domino effect: the dominant political or ideological system, or both, may move towards the periphery, losing their political and ideological anchors, and the central systems of some other polysystems may follow. While conflicting systems within individual polysystems struggle for domination, peripheral polysystems may move towards the centre of the macro-polysystem and become active in reshaping the whole culture. After a series of struggles, when the crisis ends, a new balance of forces is reached with a new configuration of the macro-polysystem.

Even under stable conditions, Chang views that central ideologies are not immune to challenges created by peripheral ones. For example, in a repressive society in which people are not satisfied with their dominant ideology and become angry about it, such challenges more often than not have to be posed indirectly so as to avoid severe retaliation, and therefore translation is one of the easy options. As Edwin Gentzler puts it, many translators "consciously select the texts they wish to translate because they want to use translations to affect certain changes in a culture" (Gentzler, 1996:122), and "the tactics of using the system for one's own ends can be seen most dramatically in translation under rigid systems of oppression" (Gentzler, 1996:125).

From the analysis above, the Gestalt quality of Chang's augmented version of polysystem theory is revealed clearly. One can see easily that Chang's cultural "Macro-polysystem" hypothesis can form a holistic and self-autonomous system, and it is more effective and forcible in the study or description of a translated work than Even-Zohar's Polysystem theory. Chang believes that his " 'Macro-polysystem' can better accommodate for investigations into the role of the translator as well as other socio-cultural factors involved in translation, especially power relations" (Chang, 2000: 122).

However, according to the law of closure in Gestalt psychology, there is a force in human's mind which promotes him/her to perceive the object as a perfect whole. When

people are watching something which has "blankness", the force in their minds will help them fill the "blankness" so that the object tends to be perfect. If we put this law to translation studies, the translators' subjective creativity should be emphasized. However, due to the emphasis on the outside constrains in translation, Chang's theory pays less attention to subjective creativity and it is of great importance and necessity especially in the process of literary translation.

In order to illustrate the application of this refined version of Polysystem hypothesis and testify its feasibility, the author will take Chang's own translation of Jonathan Lynn and Antony Jay's *Yes Prime Minister* as an illustration in chapter three.

Chapter Three The Application of Chang's Translation Theory

From the analysis of Chang's "Macro-polysystem" hypothesis from the perspective of Gestalt psychology in chapter two, it can be seen that norms originating from the translational polysystem often conflict with the other types of norms. Those different types of norms pull the translator in different directions and reach a kind of equilibrium with the resistance of the translator. The equilibrium becomes the overall "normative model" a translation activity is subject to. However, these norms of different origins are of course highly hypothetical constructs. When they manifest themselves, they are already affected by consideration of other polysystems.

In the following sections, the author will make a detailed explanation of Chang's translation of Jonathan Lynn and Antony Jay's *Yes Prime Minister*, to illustrate the application of his augmented version of Polysystem theory from the perspective of Gestalt psychology.

3.1 Socio-cultural Background of His Translation

After returning to power in the late 1970s, Deng Xiaoping granted limited freedom to the people, launched a sweeping economic reform program that took in features of the market economy and opened the country up to the outside world in order to borrow capital, advanced technology and managerial skills. In political matters, he remained a confirmed communist, insisting on one-party rule and a less high-handed version of proletarian dictatorship: he welcomed Western science but resisted Western values.

However, Western values came with Western science to influence ways of thinking, and economic development stimulated a desire for political reform. A democratic movement began to take shape in the late 1970s and continued throughout the 1980s, sometimes going far beyond what the authorities could tolerate. Human rights groups advocated freedom of speech and thought and universal suffrage, and even appealed to the President of the United

States to address the issue of human rights in China. The combination of progressive economic measures and political conservatism led to cycles of relaxation and repression as Deng relied on the liberal faction in the leadership to carry on with his economic reforms and open-door policy while using the old guard from time to time to counter the capitalist and nascent democratic ethic that they had generated. These cycles were marked by four major events, namely the Beijing Spring from 1978 to 1979, the Campaign against Spiritual Pollution in 1983, the 1987 Campaign against Bourgeois Liberalization, and the June 4th Incident in 1989, which culminated in a serious crack down by the authorities to curb the growing democratic movement.

With the economic and political changes, the Chinese system of literary patronage, to use Andre Lefevere's term (Lefevere, 1992a:17), has been moving towards differentiation since the 1980s, in the sense that its three components-the ideological, the economic, and the status components-were no longer dispensed by the same patron. Ideological control is still in the hands of the authorities, though in a somewhat weakened form, while "economic success is relatively independent of ideological factors, and does not necessarily bring status with it, at least not in the eyes of the self-styled literary elite" (ibid).

Ideological control of literature in China is exercised through a system of post-publication censorship in the form of criticism and punishment, thus ensuring pre-publication self-censorship through the manipulation of fear. Although direct persecution of writers and artists has become rare since the 1980s, the authorities maintain a financial trump card which they use frequently: they wait until a book or magazine is already printed and then ban it, thus leading to considerable financial losses and possible bankruptcy for some publishing houses, threatening the very livelihood of all their employees. In times of repression, newspapers, journals and publishing houses can be and have been closed down by official orders. This mechanism of post-publication censorship can be more devastating for

those who step too far out of bounds, and therefore more effective, than a system of pre-publication censorship.

Given such a system of patronage, literary freedom of China has never been comparable to that in Western democracies. For example, political satire or caricatures of national leaders would be quite unacceptable, given a cultural tradition characterized by the lack of a sense of humor and a patriarchal social structure under which the Confucian code "those who laugh at the sovereign deserve death" has been extended to forbidding laughing at one's parents, superiors, teachers and seniors (Hu, 1987:31-32).

Compared to literary authors who are subject to tighter ideological control, literary translators have always enjoyed greater freedom in terms of choosing their subject matter. One obvious reason is that "translation awards some kind of limited immunity to those who write it (after all, they are not responsible for what others wrote)" (Lefevere, 1995:23); another reason could be that, as their context generally belongs to a foreign culture, the social impact of translated literary works is thought to be weaker. In the 1980s foreign literary works of nearly every kind in terms of genre, period and ideology were translated, including some politically sensitive works. But the relative freedom enjoyed by literary translators has its limits: sex, anti-communist and anti-Chinese sentiments continue to represent dangerous and often forbidden ground.

3.2 Translation Tradition

There have been close ties between literature and politics in China for centuries and in line with this engage tradition, translation activities have largely been ideologically motivated. Thus, at the turn of the 20th century, Yan Fu (1853-1921) translated eleven English works on philosophy, politics, economics, law and education with the aim of reforming the traditional Chinese school of thought and enlightening the feudalistic intelligentsia. Meanwhile, there

was a sudden boom in the translation of fiction, which flourished and attracted a wide readership, outnumbering indigenous works for some time and influencing the production of the latter. For, as the political activist Liang Qichao (1873-1929) saw it in 1902, the renewal of a nation, of morals, of a religion, of politics and of social customs must begin by a renewal of fiction.

Under such circumstances, some English works regarded by the literary elite in the source culture as merely having an entertainment value were used as weapons for reforming China in the first half of the 20th century.

Those who pioneered the translation of Western literature and social sciences, such as Yan Fu and Lin Shu (1852-1924), systematically adapted the source texts. In Toury's terms, they used acceptability-oriented strategies, that is, strategies determined by "subscription to norms originating in the target culture" (Toury, 1995:57). Their successors, by contrast, generally put more emphasis on adequacy, that is "subscription to the norms of the source text and through them also to the norms of the source language and culture" (Toury, 1995:56). This is particularly true of the renowned revolutionary writer Lu Xun (1881-1936), who translated a large number of literary works and works on literary theory from the 1900s to the 1930s. Although he translated Western works indirectly from Japanese translations, he advocated "rigid translation" (yingyi) for the sake of faithfulness to the source text.

However, it seems that the "faithfulness school" nearly always wins on the battlefield of theorization. Very few of the relatively 'unfaithful' translators have ever dared to flaunt their strategies. On the contrary, in theoretical discussions they sometimes have to conform to the prevailing orthodoxy, and to be defensive and even apologetic about their translations. In the 'Notes on the Translation' of his *Tianyan lun*, his translation of Thomas H. Huxley's *Evolution and Ethics*, Yan Fu lays down 'faithfulness, expressiveness, and elegance' as the three criteria of translation and explains why the last two are necessary for the fulfillment of the first, but

he offers no justification for faithfulness itself as a criterion, treating it as if it were an axiomatic truth. While claiming that he has not departed from the meaning of the source text, he confesses that he has not adhered to its words and structures, and for this reason he states that he has not 'translated' the work but only "conveyed its main ideas". He even admits that his way of making expansions was "not the proper way (to do translation) indeed", and warns other translators not to follow his example (Yan Fu, 1933:1).

Yan's translation practice received some very harsh criticism from translation scholars in the first half of the century. Nevertheless, Yan's theory, that is, his three criteria, has been revered as the only guide for translators and the only yardstick for translation critics. Lu Xun's views have also had a great influence on the discourse on translation in the People's Republic of China. Very few people have dared to challenge him openly, one of the reasons being that even Mao Zedong himself expressed his support for Lu Xun.

The primacy of the original, a value upheld by the dominant translation poetics especially after Lu Xun, is also reflected in prescriptive theories on the translation of puns and culture-specific items. Some of the practices discussed below in the following sections, such as omitting or adding puns and rendering non-puns into puns, seem to have never crossed the mind of traditionalist as possible translation strategies, and therefore there has been hardly any discussion about their legitimacy, or, more precisely, illegitimacy. Similarly, some theorists refuse to recognize the possibility and actual existence of deletion, limited universalization and autonomous creation as strategies to deal with culture-specific items, and naturalization has been regarded by some as a wrong track in translation.

3.3 The Source Text and the Context of Translation

Yes Prime Minister, a sequel to the television program *Yes Minister*, was published in the late 1980s and has enjoyed great popularity in the source culture. It is a work of political

humor which is dedicated to a set of basic propositions about government: that Britain is largely governed by a manipulative and devious bureaucracy; that political decisions are dictated by the self-seeking motives and incompetence of politicians; and that the electorate is hideously incompetent to participate in the democratic process.

But scholarly opinions with regard to its social effects tend to be that it confirms more than challenges existing values, as can be seen in Giles Oakley's comments on *Yes Minister* (1982:76,78):

> *Yes Minister*, while absorbing several fashionably critical views of the political process, is essentially "conservative"; it gently encourages people to accept things as they are, with a cynical smile of recognition and the shared feeling that yes, we all know politicians are really like that, "behind closed doors.… The clearest messages" to be received by viewers will undoubtedly be hostile to "politicians", "politics", "Government" and "bureaucracy". All are mainstream Conservative themes, and all are supportive of existing social relations and power structures in their discouragement of belief in political change.

Chang began translating *Yes Prime Minister* on his own initiative in the winter of 1987, and in 1988 sent a sample to an editor of a state-run publishing house in Guangzhou who accepted the translation, judging that it would sell very well because political satires were in short supply in China. Shortly after the events of June 1989, however, the editor told Chang that the house had decided to publish only the excerpt, because she is afraid of The Communist Party. Chang then sent samples to about ten other Chinese publishers in 1990, but no one was interested. Therefore, finally he had to give up and turned to the Hong Kong-based Chinese University Press.

The motivation for many instances of literary translation is summed up by Lefevere's statement that "those who feel unhappy with the ideology or the poetics or the both of their own system will plan to use (rewrite) elements taken from the other system to further their own end" (Lefevere, 1988-1989:65). In the case of *Yes Prime Minister*, both poetological and

ideological considerations were involved. First of all, Chang was unhappy with the comparative rarity of humour in canonized Chinese literature, puns being seen mostly in popular literary works, certain art forms with a lower prestige, and in advertisements. The rarity of humour produced by puns is also discernible in translated works; here it is as least partly due to the fact that most translators have adopted conservative strategies, such as translating puns into non-puns accompanied by the provision of extra-textual glosses. Dissatisfied with the results of such strategies, Chang also wished his translation of *Yes Prime Minister* to serve as an example of how equivalence in artistic value might be achieved. In other words, he wanted to produce a "more or less well-formed text from the point of view of the literary requirements of the recipient culture, at various possible costs in terms of the reconstruction of features of the source text" (Toury, 1995:171). The problem is that contemporary China is one of those cases "where the acceptability of translation qua translation does not fully concur with acceptability in general; that is, the norms governing the formulation of translated texts differ from those which govern original compositions" (Toury, 1995:71). Thus, to produce such a text by conforming to target linguistic/literary norms would involve a certain degree of deviation from the dominant translational norms (or poetics), which regard the reconstruction of features of the source text as having paramount importance. In effect then, Chang wanted to challenge the translation poetics dominant in his culture.

Translating *Yes Prime Minister* was also a form of ideological resistance. In Chang's own words:

> Reading the text evoked in my mind certain associations with the Cultural Revolution (which I experienced as a secondary school student) and the events of the 1980s, especially the Campaign against Bourgeois Liberalization in 1987. I hoped that my translation would evoke similar associaltions in the mind of the reader, that it would become a political satire in the Chinese context, thus making a contribution to the democratic movement (Chang, 1998:255).

Therefore, Chang's skopos of his translation might be summed up as follows:

1. To produce a work that has an artistic value at least equal to that of the source text and that has the potential of being accepted as a worthwhile literary work in the target system. But the translation was to be peotologically different from canonized literature insofar as it would be characterized by humour, expressed through puns,

2. To challenge the translation poetics dominant in Chinese society; and

3. To produce a satire on Chinese politics by way of allegory, posing a challenge to the dominant ideology. (Chang, 1998:255).

These goals were interrelated. Taking liberties with the source text is a means to achieve all the above goals; and for the work to function effectively as a political satire, it had to be a literary work of humor in its own right and to appeal to readers. The brief was closely related not only to the poetics and ideology of the independent translator, but also to the socio-cultural setting of the time. It was different from the skopos of the source text in that while the source text was perceived as a piece of popular fiction mildly satirical of British politics, the target text was intended to be a semi-serious literary work with the potential of becoming a biting satire on Chinese politics by way of allegory.

As a translator, Chang thinks that he was one of those rewriters who "choose to oppose the system, to try to operate outside its constraints by rewriting works of literature in such a manner that they do not fit in with the dominant poetics or ideology of a given time and place", instead of "adapting to the system" and "staying within the parameters delimited by its constraints" (Lefevere, 1992a:13). To choose to oppose the system does not mean, however, that one can always operate totally outside its constraints. Sometimes one can only try to push these constraints to their limits. In the case of *Yes Prime Minister*, Chang could not tone up the direct criticism of communism and the Chinese Government even if he had wanted to and this would have been deemed too offensive not only on ideological but also on poetological grounds of the work was to be presented as a translation.

But the work had to be presented as a translation. In order to function as a political satire, it had to be regarded as a literary work of humor. However, it had to be regarded not as an original literary work, but as a translated one, for, as mentioned before, what are considered to be anti-communist or anti-Chinese sentiments are tolerated much more in translated works than in original writing. If the work was to be presented as a translation, it must be acceptable as one. And to produce an acceptable translation one cannot totally ignore the dominant translation poetics but must meet its minimum requirements at least. In the Chinese context this involves the econstruction of a fairly high proportion of the features of the source text.

Hence, a fourth item must be added to the list of translation skopi:

4.   To produce a translation that can at least be tolerated by the dominant ideology and poetics.

This item, while determined by the third, was partly incompatible with the first two, and was therefore more a constraint than a goal.

3.4 Translation Strategies

The strategies used in handling puns and culture-specific items are essential in producing the overall humorous effect on Chang's translation of *Yes Prime Minister*. The 'translatability' of these items, in the traditional sense of the word, is low because of the lack of historical relations between the target and source languages and cultures.

Puns may be amenable to various forms of interlingual processing, but the problem is that many kinds of processes to which puns might lend themselves are simply not faithful enough for the traditional theorist to qualify as good translation. Indeed, puns often push translators to extremes and force them to show their poetics and even their politics. The same can be said about culture-specific items. The whole context of *Yes Prime Minister* is relatively unfamiliar to the Chinese people. Like puns, culture-specific items are amenable to various forms of interlingual/intercultural processing, but again some of these forms may be

controversial.

The treatment of puns and culture-specific items can therefore be most revealing of the translator's initial strategy (or "initial norm" in Toury's terms, 1995:56-57): his or her basic choice between subscribing to source culture norms or to target culture norms; in other words, the translator's choice between adequacy and acceptability.

3.4.1 Chang's Translation of Puns

Possible strategies for translating puns from English into Chinese may be divided into the following nine main types, which are adapted from Delabastita's two typologies (1987:148-149; 1996:134):

    a   Pun into the same pun: where a target language pun with the same two meanings can be found.

    b   Pun into different pun: where a target language pun with at least one of the two meanings different from that of the source text is used.

    c   Pun into related rhetorical device: the original pun is replaced by some wordplay-related rhetorical device.

    d   Pun into non-pun: the pun is replaced by a non-punning phrase, with possible loss of cohesion in the target text.

    e   Pun into zero: the portion of text containing the pun is omitted.

    f   Related rhetorical device into pun: where a pun is used to replace some wordplay-related rhetorical device, with the aim of recapturing its effect to a certain extent.

    g   Non-pun into pun: a pun is introduced into the target text where there is no pun in the portion of source text being replaced.

    h   Zero into pun: where textual material containing a pun is introduced into the target text without any source-text counterpart being present in the immediate co-text.

    i   Extratextual gloss: an explanation of the source-text pun is provided outside the text proper, i.e. in footnotes, endnotes, preface, etc. (Chang, 1998:262).

In order to illustrate how some of these strategies have been applied, the following table gives some statistics of Chang's translation strategies for translating puns in *Yes Prime Minister*:

Type	Strategy	Times Used
a	Pun into same pun	43
b	Pun into different pun	115
c	Pun into related rhetorical device	13
d	Pun into non-pun	12
e	Pun into zero	7
f	Related rhetorical device into pun	1
g	Non-pun into pun	51
h	Zero into pun	8
i	Extratextual gloss	0

As can be seen from this table, only 43 source text puns (23%) have been translated into the same puns. At the same time, 115 source text puns (61%) have been rendered into different puns and 13 (7%) have been rendered into a related rhetorical device. Moreover, a total of 60 new puns have been introduced. Altogether, there are 218 puns in the target text, or 28 more than in the source text, mainly owing to the translation of non-puns into puns. These figures are intended to reveal that the translator's basic orientation in the use of strategies for the treatment of puns is acceptability rather than adequacy, by trying to recreate as many puns as possible and to avoid possible loss of textual cohesion at the cost of deleting untranslatable puns. Chang is aiming at a fluent, well-formed literary text, although not modeled on canonized Chinese literature. This initial strategy has been realized in the form of operational strategies that involve deliberate non-obligatory shifts of various scales.

3.4.2 The Translation of Culture-specific Items

In Chang's translation of *Yes Prime Minister*, he uses eight types of strategies to deal with culture-specific items:

a.   Linguistic (non-cultural) translation: where the translator chooses a denotatively close reference to the original, which can be recognized as belonging to the cultural system of the source text.

b.   Extratextual gloss: when an explanation of the item is provided outside the text proper, in footnotes, endnotes, preface, etc.

c.   Intratextual gloss: an explanation is provided within the text proper.

d.   Limited universalization: an item is replaced by one that is less culture-specific or more transparent.

e.   Absolute universalization: an item is replaced by one that is not culture-specific or is shared by source and target cultures.

f.   Naturalization: an item is replaced by one that is specific to the target culture.

g.   Deletion: an item is deleted.

h.   Autonomous creation: an item specific to the target culture is introduced. (Chang, 1998:263).

These strategies are listed in ascending order according to the degree of intercultural manipulation involved: basically, the first three are conservative and the last five substitutive in nature. Extratextual and intratextual glosses are always used in combination with other strategies and usually with linguistic (non-cultural) translation, but other combinations are also possible.

In order to illustrate how some of these strategies have been applied, the following table shows some statistics relating to the use of strategies in handling cultural-specific items in the Editors' Note and the first two chapters of *Yes Prime Minister*. However, only the first appearances of culture-specific items are counted.

Type	Strategy	Times Used	Cumulative Total	Cumulative %
a	Linguistic (non-cultural) translation only	93	93	48
b	Linguistic translation+ extratextual gloss	23	116	59
c	Linguistic translation+ intratextual gloss	35	151	77
d	Limited universalization	4	155	79
e	Absolute universalization	22	177	91
f	Naturalization	9	186	95
g	Deletion	9	195	100
h	Autonomous creation	11	206	---

The table above suggests that, compared with the translation of puns, the tendency in handling culture-specific items has been towards adequacy: among the 195 first appearances of such items, linguistic translation, without any gloss, is the most common strategy. Substitutive strategies, by contrast, account for no more than 23% of the data, and there are only 11 instances of autonomous creation. There are of course many instance of autonomous creation and naturalization in the text as a whole, mostly as a consequence of using Chinese political terms in the hope of encouraging the reader to draw an analogy between the events depicted as the subject of humour and comparable events in the target culture; but on the whole the source cultural context is maintained.

Then an inconsistency can be found in terms of the basic orientation in treating puns on the one hand and culture-specific items on the other. This may be explained by Chang's words that:

> I was working under the constraint of double tension, which is created by two conflicting requirements: (a) producing a text that may be accepted as literary by the target system and function as a political satire within that system and (d) presenting a work that can be accepted as a translation. The treatment of puns is in general guided by the first requirement. I systematically employed substitutive strategies that have seldom been found operative in translations into Chinese, turning a large number of puns into different puns and non-puns into puns. The

treatment of culture-specific items, on the other hand, is influenced by both requirements, perhaps leaning towards the second one (Chang, 1998:264).

But why did Chang feel obliged to respect the culture-specificity of the text while defying the dominant translation poetics with regard to the treatment of puns? First, changing the cultural context of the text and turning it into a direct satire on Chinese politics would have been too offensive to the dominant ideology, even in times of relative openness. Second, it seems that the dominant translation poetics is more binding on the cultural plane. Readers expect a certain relationship to exist between a translation and its source text, and this usually includes a certain degree of faithfulness, which may be higher in some cultures than others (Nord, 1991:28-29). Since most readers of translations are not in a position to compare the originals anyway, translators may feel that they have more latitude on the linguistic and literary planes. But if the cultural context of a literary work is naturalized, readers might easily realize that their expectations have not been met.

3.5 Applying Chang's Macro-polysystem to His Translation

The skopos of and constraints on Chang's translation of *Yes Prime Minister* have been discussed in the previous section, from which one can see that his translation is totally a reflection of his "macro-polysystem" hypothesis. And now, in the framework of his "Macro-polysystem" hypothesis, the author will attempt to make a more systemic explanation of how Chang's translational norms were arrived at as the equilibrium of different types of norms.

According to Chang, the norms that governed his translation of *Yes Prime Minister* mainly originated from the following polysystems:

1. Political Norms: The dominant political norms in the PRC have sanctioned a Chinese version of Marxism-Leninism with little political and ideological tolerance. As the translator

was not an influential person in the political polysystem of the PRC, he could not openly challenge the power of the ideology of the authorities. But his capacity as a Hong Kong scholar in Translation Studies has given him a certain degree of freedom from close observance of the political and ideological norms dominant in the PRC. This capacity has also empowered him to a certain degree to ignore the dominant translational norms and to participate in norm-setting activities in the field of translation, mainly in Hong Kong, but also in mainland China, as proved by the fact that his translation was accepted by a prestigious publisher, that his translational poetics was respected by the editor, and that he had some opportunities to express his views on translation and translation studies.

2. Ideological Norms: The ideology of the translator Chang was a peripheral one, which would be labeled "bourgeois liberalization" by the central ideology. As he could not afford to let his act of translation entirely guided by bourgeois liberalization without paying any attention to the central ideology, the ideological norms adopted in the translation were a compromise that leaned towards the former. This is first and foremost reflected in his preliminary translational norms. For the basis for the production of his target text he chose a British work of political humor, which, satirizing the bureaucracy and false democracy of a foreign, non-communist government, is in harmony with the translator's own ideological norms and yet tolerable by the dominant ones.

The ideological norms adopted also determined that the target text was to function as a political satire in the Chinese context by way of allegory in a covert manner. Hence the skewing of the political messages in certain passages and the toning down of open attacks at communism and the PRC government.

In order to enhance the effectiveness of the satire, the translated work should preferably be entertaining. Thus the ideological norms indirectly determined the adoption of basically acceptability-oriented translation strategies.

3. Economic Norms: Since the translation was largely ideologically-motivated, financial gain was no concern for the translator himself, but still he had to have the interests of the publisher in mind so that his work could be accepted for publication. This means that the translation must be acceptability-oriented at a time when the economy was more or less market-oriented while translated literature was peripheral in the literary polysystem, which was in turn peripheral in the cultural macro-polysystem.

4. Linguistic and Literary Norms: The translator did not feel unhappy with the dominant linguistic and literary norms except for the comparative rarity of humor in canonized literature, especially humor through puns. He therefore chose to translate a work of humor and tried his best to re-create its humorous elements while conforming to these norms in general as far as possible, at the expense of certain source text features, so that his product may be acceptable as literary to the target culture.

5. Translational Norms: The translator was unhappy with the quality of most works translated into Chinese, and he believed in creative freedom on the part of the translator for the production of works with a high artistic value and for other purposes. His translation poetics was at odds with the dominant translational norms of his time, which upheld faithfulness as the overriding criterion, and he intended his translation to be a challenge to the dominant norms. But again he could not afford to ignore such norms totally as his work had to be presented and accepted as a translation for it to function in the intended way.

On the whole, the political norms have given the translator a certain degree of freedom to choose the ideological and the other types of norms for his translation. The adopted ideological and literary norms have determined a preliminary translational norm that favored a work of political humour; and these two types of norms, joining force with those originating from the economic and linguistic polysystems and with the translator's poetics, demanded an initial norm of acceptability, outweighing the dominant translational norms that attached

much value to adequacy. The equilibrium was an initial norm that leaned heavily towards acceptability as reflected in the rendering of puns into puns, the use of parallel structure and rhyme, and the improvement on the text, but the influence of the dominant translational norms is discernible in the conservative strategies used in handling a high proportion of culture-specific items. The final result is a product that may be highly acceptable to the dominant linguistic and literary norms but just tolerable to the dominant ideological and translational norms.

The case of Chang's translation of *Yes Prime Minister* shows that, even in a repressive society under stable conditions, the translator can play an important role in determining the features of the translation product and its potential social function by his choice of the source text, and by conscious manipulation during the translation process on the linguistic, literary and the ideological levels, in possible conflict with the norms dominant in various domains in the target culture, provided he enjoys a certain status and is willing to take some risks.

It seems that Chang's "Macro-polysystem" hypothesis may facilitate the provision of more systemic explanations about the over determination of his translation of *Yes Prime Minister*. Therefore, it is believed that Chang's "Macro-polysystem" hypothesis can better accommodate for investigations into the role of the translator, which is somewhat neglected in Even-Zohar and Toury's line of research, together with other socio-cultural factors involved in translation, especially power relations.

Chapter Four Conclusion

Through the initial and comprehensive analysis of Chang's view on translation in the previous chapters, the author of the present thesis will draw a conclusion, elucidate the significance and point out the limitations of the study in this chapter.

4.1 Major Findings of the Study

By the analysis of Even-Zohar's Polysystem hypothesis and Chang's augmented version of this theory as well as the test of Chang's translation theory by the study of his own translation, the author finds that Polysystem hypothesis has Gestalt quality and can form a holistic and self-autonomous system; Chang's Macro-polysystem hypothesis is based on Even-Zohar's theory and his augmented version also has Gestalt quality; therefore, his view on translation can also form a holistic and self-autonomous system which is more effective and forcible for the descriptive study of a translated work and can better accommodate for investigations into the role of the translator, together with other socio-cultural factors involved in translation, especially power relations. And finally the author also points out that Chang's theory neglects translators' subjective creativity to some extent.

4.2 Significance of the Study

Firstly, Polysystem theorists presume that the social norms and literary conventions in the receiving culture which is the target system govern the aesthetic presuppositions of the translator and thus influence ensuing translation decisions; therefore, Polysystem theorists change the perspective that has governed traditional theory with the incorporation of the historical horizon. Not only "the translations and inter-literary connections between cultures"

are more adequately described, but also "intra-literary relations within the structure of a given cultural system and actual literary and linguistic evolution" are made clear in the light of the study of translated texts (Gentzler, 2004:108); hence, Chang's introduction and modification of Even-Zohar's Polysystem theory is of great significance to translation studies.

Secondly, the theoretical framework of the thesis is Gestalt psychology which studies the perception and behavior of human beings and mainly focuses on the configuration and holistic view. The holistic view conforms to Chang's translation theory which regards a variety of outside factors affecting translation process as a whole to have a great effect on translators. Though some scholars have been aware that it is a new perspective for the study of many subjects and there are also some theorists who have applied Gestalt psychology to the process of literary translation, few people apply this theory to the study of one's translation theory. Therefore, the present study is an initial one.

Finally, the application of Gestalt psychology to the study of Chang's view on translation can certify that his augmented version of Polysystem theory has Gestalt quality, his view on translation can form a holistic and self-autonomous system, and thereby his "Macro-polysystem" hypothesis can become a theoretical framework for the descriptive study of a translated work. Besides, the augmented and refined version of Polysystem theory can accommodate for investigations into the role of the translator, together with other socio-cultural factors involved in translation, especially the power relations, and this is somewhat neglected in Even-Zohar's and Toury's line of research.

4.3 Limitations and Further Study

The study is far from perfect owing to various objective and subjective causes. Due to the limited time and the length of the paper, this thesis cannot do more and deeper studies on Chang's translation theory and there are still questions unsolved. Besides, since this study of

Chang's view on translation mainly draws on the results of one case study of his own translation, it is useful if his hypothesis can be further refined by any other theorists into a much more effective and forcible theory and can be put into test in some other case studies.

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