翻译研究的文化转向：翻译文本的文化解读

摘要：

　　翻译是人类最悠久的文化交流活动。翻译离不开语言的转换，但它不仅只是单纯的语言转换，因为语言反映文化，而且受文化制约。因此，要成功地进行语言转换，不但要掌握语言，而且要熟悉两种语言所代表的文化。翻译研究实际就是文化互动研究。

　　自一九九零年由巴斯内特和安德烈·勒弗尔合编的《翻译·历史与文化》一书出版，他们第一次正式提出翻译研究"文化转向"的发展方向。从此开始了翻译研究的又一突破性进展。本文首先就文化与翻译的关系做了简要的探讨，然后较为全面地介绍了中外学者对翻译文化转向的研究。并指出了目前对此研究的广泛性与其深刻意义所在。之后，本文提出在文化转换研究背景下的翻译文本的文化解读研究，探讨了英汉两种语言中就语言层面出现的文化因素对翻译文本质量的影响。只有将这些文化因素做以具体的分类和比较研究，才能在文本的文化解读中成功地实现语言的转换，从而避免文化误读。最后，本文就文化解读的策略做了详尽的探讨，并根据纽马克的语义翻译和交际翻译两种翻译方法，提出了六点具体可行的文化解读方法，分别是：意译法、意译加说明法、冗余删除法、增加评论法、具体脚注法以及替代类比法。本文最后的结论是：在翻译的文化转向研究中，翻译过程与文化解读是密不可分的。文化解读策略只有运用于不同的译者，不同的社会文化，具体文本具体分析，文本的翻译才能达到最佳的文化传递效果。

关键词： 翻译研究　文化转向　文化解读

CULTURAL TURN IN TRANSLATION STUDY:
CULTURAL INTERPRETATION OF TRANSLATION TEXT

Abstract:

Translation is the centuries-old cultural and communicative activity. While it can never depart from transference of the language, translation is not only the simple transference, for the language reflects the culture and meanwhile is restricted by the culture. Therefore, to be successful in transferring, two things are necessary---mastering the language and being familiar with the culture represented both the two languages. Translation studies is as-a-matter-of-fact the cultural reciprocal study.

Since the publication of *Translation, History, and Culture* written by Sussan Bassnett and André Lefevere in 1990, they first formally put forward that translation studies take "cultural turn", which marked a shift of emphasis. The thesis firstly devotes to the study of the relationship between culture and translation. And then it makes a review of the cultural turn in translation studies both in the West and at home, stressing the universality and profound significance on this research. Next, the thesis put forward that, under the background of cultural turn, the cultural interpretation of the translation text, which probes that the cultural factors represented in the language can deeply affect the quality of the translation text. The implication of these discussions is that, only with the concrete analysis and comparison of these cultural factors, a successful language transference can be achieved in the cultural interpretation of translation text and the misinterpretation would be avoided. In the end, the thesis probes into different strategies of the cultural interpretation in detail. According to Newmark's two famous translation strategies---semantic translation and communicative translation, six strategies of the cultural interpretation are adopted here: conveying the connotation meaning merely; making addition within the text; leaving out the redundancy; making appropriate evaluation; making additional footnote; and substituting with a similar expression. To sum up, in the study of cultural turn, translation process is closely related to the cultural interpretation. And as long as those strategies are adopted by different translator within different social cultures and as long as a translator can apply them in definite concrete text, the textual interpretation can be achieved into a better version.

Key words: translation studies   cultural turn   cultural interpretation

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Chapter One: Introduction

1.1. Backdrop of the Study

There is a great deal of exciting, innovative thinking going on in Translation Studies at the present time. Over the last two decades, two tendencies have become noticeable in translation studies. One is that translation theories bear a marked brand of culture theories. The other is that more importance is attached to the culturally oriented approach than the linguistically oriented approach.

Since the early 1960s significant changes have taken place in the field of Translation Studies. There is a shift of focus occurring at this moment in Translation Studies. Bassnett and Lefevere argue that Translation Studies is taking a historic "Cultural Turn" as it propels itself into the nineties (Gentzler, 1993: 185). It is the time to move the study of translation from margins of critical investigations to center stage. Translation Studies has taken the cultural turn. Translation Studies disciplines to broaden their investigations (Bassnett, 2001: xxi).

Viewing from these arguments, Cultural Turn's main concern is to determine appropriate cultural analysis for the widest possible range of translation text or different cultural context. The culture, translation text and cultural interpretation will need to understand how culture in general operates and will be able to frame a particular interpretation within its context of culture. Just as Basil Hatim & lam describe the text:

"The less culture-bound a text is, the less need there will be for its structure to be modified. Conversely, the more culture-bound a text is, the more scope there may be for modification (2001:188)." Here "modification" is just equal to cultural interpretation throwing light on our research.

The cultural interpretation, as representatives of a culture, makes a good guide to understanding texts produced by other cultures. Hence, the heart of the translator's task is not to translate texts but to translate cultures, and help strangers give new texts welcome. On the whole, the cultural interpretations are filters which help individuals orient themselves in communication. They provide individuals with a way of interpreting the connotation and guide visible exchanges that is congruent with other members of different cultures. And any misperception, misinterpretation and mistranslation can easily result when these out-of-awareness orientations are not taken into consideration. This proposal will probe the Cultural Turn study at home and abroad in details. Meanwhile, the present essays still reflect the author's shared interests in many scholars' academic achievements on this issue.

1.2. Purpose and Significance of the Study

Translation study has been a major shaping force in the development of world culture, and taking cultural turn as the unit of translation has brought translation into a new stage. As Genzler (1993: 196) comments on this phenomenon in the following words:

> Research has already shown that translations have proven a major factor in the development of culture worldwide, and because Translation Studies as a discipline already has developed a methodology that can show the relationships between literary evolution and other developing cultural systems, Bassnett and Lefevere claim that our notions of Comparative Literature need to be rethought and that perhaps Comparative Literature should be redefined as a 'subcategory of Translation Studies'.

Looking back on the history of translation, we find that it almost overlapped with that of cultural development, which is true with both the East and the West. What we can also see is that already translation studies shared common ground with that other rapidly developing interdisciplinary field, cultural study. With the cultural turn in the translation studies and with the significance of culture recognized in the process of translation, translation is now perceived as something more related to cultures than to language in the sense that the goal of translation is to realize intercultural translation.

Therefore, we need to know more about the history of translation in different cultures. A great deal of work has been done, but the more we know, the more we should be able to relativise the practices of the present, and the more we should be able to see them as constructed and contingent, not as given, external, and transparent. Hence, the translation strategies are concerned from start to finish with cultural interpretation. We shall now highlight some of the main insights into the translation process which have emerged from the cultural translation text analysis that we will outline in this paper. Within this perspective, the translation takes on the role of mediator between different cultures. The proposal will go the selective strategies for the cultural interpretations into detail. This kind of attempt is most likely to bring us up against the limits of translation in different cultures, for without such a challenge, how else are we ever to overcome such limit and move forward?

Chapter Two: The Cultural Turn in Translation Studies

2.1.Culture and Translation

2.1.1. On Defining Culture

The word "culture" seems difficult for people to define. Quite a number of researchers have tried to explain it, including anthropologists, sociologists, psychiatrist and other such scholars.

It is Edgar Taylor, the English cultural-anthropologist, who first used "culture" as a primary concept in his book *Primitive Cultures* published in 1871, in which he defined culture as "that complex whole which includes knowledge, belief, art, law, morals, customs and any other capabilities and habits acquired by man as a member of society"(Philip Bock, 1979: 13-14).

According to Edward Sapir (1984: 6), "culture" is used in three main senses or groups of senses, namely,
a) Culture is technically used by the ethnologist and culture-historian to embody any socially inherited element in the life of man, material and spiritual;
b) Culture refers to a rather conventional ideal of individual refinement, built up on a certain modicum of assimilated knowledge and experience but made up chiefly of a set of typical reactions that have sanction of a class and of a tradition of long standing;
c) Culture refers to those general attitudes, views of life, and specific manifestation of civilization that give a particular people its distinctive place in the world;

E.A. Nida broke down cultural elements involved in translation into five types: ecology; material culture; social culture; religious culture; linguistic culture (1964: 91).

All the ingredients in culture may be responsible for some difficulties when translation or other forms of communication are conducted across two widely different cultures.

By 1952, American anthropologists Alfred Louis Kroeber and Clyde Kluckhohn (1961:181) had compiled a list of 164 definitions. Their contribution was as follows:

Culture consists of patterns, explicit and implicit of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e., historically

derived and selected) ideas and especially their attached values. Culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning elements of future action.

In *Culture and Society* (1957), Raymond Williams suggested that the world was now so complex that no individual could lay claim to total understanding and participation, and hence no single perspective could or should be prioritized:

> Any predictable civilization will depend on a wide variety of highly specialized skills, which will involve, over definite parts of a culture, a fragmentation of experience... A culture in common, in our own day, will not be the simple all-in-all society of old dream. It will be a very complex organization, requiring continual adjustment and redrawing... To any individual, however gifted, full participation will be impossible, for the culture will be too complex (Williams, 1957).

Williams posits here the notion of a complex culture that can never be grasped in its entirely and will always be fragmented, partly unknown and partly unrealized. Like Haggart (19-57), he saw culture as plurivocal and as process, a shifting mass of signs rather than a single entity.

To sum up, culture is a complicated concept, which has both the broad sense and narrow sense on a certain occasion, the culture of narrow sense lays stress on spirit, dealing with the social superstructure and customs and habits; and the culture of broad sense deals with different aspects of the society, including the material culture, the culture of the social system and convention and the spiritual culture. In addition, it must be pointed out that culture has such characteristics as the nature of society, of sign, of nationality, of region, of times, of open and convergence.

2.1.2. On Defining Translation

Previously, translation was defined with a special emphasis on its linguistic aspects because it was taken for granted that translation merely took place between languages. There was no lack of supporters among translators for the definitions from linguistic perspectives. For instance, Oettinger viewed translation as "the process of transforming signs or representations into another signs or representations" (Christiane Nord, 2001: 6). Catford declared "Translation may be defined as follows: the replacement of textual material in one languages (SL) by equivalent material in another language (TL)" (ibid). Nida maintains, "translating consists in reproducing in the receptor language the closest natural equivalence of

the source language message" (ibid). These definitions reflect that linguistic approaches basically consider translation as a code-switching operation, in which lexical or stylistic equivalence plays the most important role.

Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (Newmark, 2001: 7).

According to his definition, Peter Newmark also indicates that four basic losses are on a continuum between overtranslation and undertranslation.

In the first place, if the text describes a situation which has elements peculiar to the natural environment, institutions and culture of its language area, there is an inevitable loss of meaning, since the transference to, or rather the substitution or replacement by—the word 'translation', like so many others, is misleading, due to its etymology—the translator's language can only be approximate (Haas, 1962).

The second, and inevitable source of loss is the fact that the two languages, both in their basic character (*langue*) and their social varieties (*parole*) (bearing in mind Jakobson's (1973) gloss on Saussure), in context have different lexical, grammatical and sound systems, and segment many physical objects and virtually all intellectual concepts differently.

Thirdly, the individual uses of language of the text-writer and the translator do not coincide.

Lastly, the translator and the text-writer have different theories of meaning and different values.

Therefore, Goethe stated that translation is impossible, essential and important. The words of all languages overlap and leave gaps of meaning: there are unnamed, and perhaps unnamable, parts of a hand or a cloud (1813: 94). Benjamin stated that translation goes beyond enriching the language and culture of a country which it contributes to, beyond renewing and maturing the life of the original text, beyond expressing and analyzing the most intimate relationships of languages with each other and becomes a way of entry into a universal language (1923).

From the above words, we can know clearly that if we try to throw the light on certain cultural concerning in translation studies, we may perhaps fill in the gaps in general and universal exchanges.

2.1.3. A General Overview of the Relationship between Culture and Translation

Language is intrinsically related with culture, for it is the most important means that people avail to express beliefs. Language also constitutes the most distinctive

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feature of a culture, which may be described in a simplistic manner as the totality of the beliefs and practices of a society. And although a language may be regarded as a relatively small part of a culture, it is indispensable for both the functioning and the perpetuation of the culture. Accordingly, competent translators are always aware that ultimately words only have meaning in terms of the corresponding culture.

Language is not seen as an isolated phenomenon suspended in a vacuum but as an integral part of culture, and "No language can exist unless it is steeped in the context of culture, and no culture can exist which does not have at its center, the structure of natural language" (Bassnet 1988: 14). Bassnet describes, "Language is the heart within the body of culture"(ibid).

Throughout the centuries, translations have contributed to the processing and exchange of information both within and across cultural boundaries. In translation studies, culture cannot be separated with language. Many translators have become aware of this problem and attempted to put forward new definitions of culture from translation perspective. I agree with what Peter Newmark has said, "culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its main means of expression" (Newmark, 1988: 35).

All these above remarks have much significance for translation studies. Firstly, it establishes translation as a process of communication between two cultures by casting off the misconception that translation is a simple process of linguistic encoding and decoding. Secondly, it shifts our focus from the language details to the function of the text in a given culture; hence it broadens our view to approach translation studies.

It can be inferred from the foregoing statements that culture resides everywhere in translation; hereby it is very productive and profitable for translation practice and translation critique to define translation as interpretation between two cultures.

2.2. What is Cultural Turn?

Over the last two decades, two tendencies have become noticeable in translation studies. One is that translation theories bear a marked brand of culture theories. The other is that more importance is attached to the culturally oriented approach than the linguistically oriented approach.

Since the early 1960s significant changes have taken place in the field of Translation Studies, with the growing acceptance of the study of linguistics and stylistics within literary criticism that has led to developments in critical methodology. That translation involves far more than a working acquaintance with two languages is aptly summed up by levy (1969), when he declares that,

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A translation is not a monistic composition, but an interpenetration and conglomerate of two structures. On the one hand there are the semantic content and the formal contour of the original, on the other hand the entire system of aesthetic features bound up with the language of the translation (Bassnett 1980:6).

Clearly there is a shift of focus occurring at this moment in Translation Studies; one might describe it as a move away from looking at translation as linguistic phenomena to looking at translation as cultural phenomena. Sussan Bassnett and André Lefevere have been looking at macrostructural phenomena such as institutional power structures as well as at the microlevel shifts they induced. Bassnett and Lefevere argue that Translation Studies is taking a historic "Cultural Turn" as it propels itself into the nineties (Gentzler 1993:185).

Mary Snell-Hornby's book *Translation Studies: Toward an Integrated Approach* has pushed the text-typology approach to a point where the text is barely distinguishable in its network of cultural contextualizing information. In fact, she no longer defines translation as an activity that takes place between two languages, but views it as an interaction between two cultures. She understands culture as not just the "arts", but in a broader anthropological sense, as referring to all socially conditioned aspects of human life, a perspective that broadens the parameters normally considered by translation theorists, prescriptive or otherwise (Gentzler 1993:182).

In 1990, André Lefevere and Bassnett edited a collection of essays entitled *Translation, History and Culture*. They co-wrote the introductory essay to the volume, intending it as a kind of manifesto of what they saw as a major change of emphasis in translation studies. They were trying to argue that the study of the practice of translation had moved on from its formalist phase and was beginning to consider broader issues of context, history and convention.

Once upon a time, the questions that were always being asked were 'How can translation be taught?' and 'How can translation be studied?' Those who regarded themselves as translators were often contemptuous of any attempts to teach translation, whilst those who claimed to teach often did not translate, and so had to resort to the old evaluative method of setting one translation alongside another and examining both in a formalist vacuum. Now, the questions have changed. The object of study has been redefined; what is studied is the text embedded in its network of both source and target cultural signs and in this way Translation Studies has been able both to utilize the linguistic approach and to move out beyond it (Bassnett &

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Lefevere, 1990/1995).

They called this shift of emphasis 'the cultural turn' in translation studies (Bassnett & Lefevere, 2001:123).

2.3. Cultural Turn Study Abroad

Now the academic circles of translation studies have reached a consensus that translation studies takes a shift from the mere linguistic transcoding to cultural transfer. Christiane Nord (1991) replaces translation with "intercultural communication"; Holz-Manttari (1984) substitutes "intercultural cooperation" for translation; and André Lefevere(1992) regards it as "acculturation". R. Daniel Shaw (1988) even coins a new word "transculturation".

The term "Translation Studies" was adopted in 1970s by James Holmes, a reputed translation theorist in Netherlands. Standing between the two opposite modes—literary translation and linguistic translation—James Holmes, in his treatise *The Name and Nature of Translation Studies*, "coined the term "Translation Studies" for a non-allied and new approach" (Gentzler, 1993: 74). The birth of this term frees translation from the bondage of literary and linguistic approaches, and at the same time, indicates that the study of translation is turned to focus on a broad perspective—the cultural context of translation.

This proposal wins support from American translator André Lefevere, who, a few years later, "argues that the antagonism between the two opposing factions—which he calls the hermeneutic (referring to the literary translation approach) and the neopositivistic (the linguistic translation approach)—is based upon "mutual (willful) misunderstanding... The (translation) theory would gain by being developed along lines of argument which is neither neopositivistic nor hermeneutic in inspiration" (ibid). Therefore, the status of translation is upgraded by its separation from comparative literature and linguistics. According to Lefevere, Translation Studies absorb nutrients from both linguistics (scientific) and literary (non-scientific) translations. As a result, translation can be studied in a broad cultural context, which attaches great importance to such factors as authorities, patrons, ideology and poetics (Guo Jianzhong, 2000:159).

The idea of Lefevere is further developed by Susan Bassnett, who claims that translation is "indeed a discipline in its own right: not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field with many far-reaching ramifications" (Bassnett, 1988: 1). In establishing the status of translation, she highlights the significance of the relationship between language, culture and translation: "language is the heart of culture, and the surgeon,

operating the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril" (Bassnett, 1988: 14). The relationship between language, culture and translation serves as a foundation for translation studies because translation not only involves the rendering of the source language into the target language, but also the transferring of the source culture into the target culture. She approves Snell-Hornby's argument that translation experiences a "cultural turn" (Hornby, 2001: 8), which suggests translation is an activity between two cultures. Therefore, translation can neither be measured in the term of "equivalence" (Bassnett, 1988: 28) adopted by Nida, nor be considered in isolation, but "must be located in the specific cultural-temporal context within which they are utilized" (ibid).

In addition, inspired by German functionalists, she indicates that the aim of translation is to make the target text related to the target culture fulfill the function of the source text in the source culture, i.e. the target text should incarnate the function of the source text. This argument is of much significance in the development of translation studies. It not only serves as a guide for the translators but also solves the problem of untranslatability (Liao Qiyi, 2000: 153). A good case in point is the translation of the metaphor "skeleton in the cupboard", for which we cannot find the corresponding expression in Chinese. In this case, different solutions work in different text types: If this metaphor appears in the text which is intended to present the uniqueness of the English culture, a literal rendition plus a note is enough; and in other cases, it can be translated freely on the condition that it fulfills the function of communication.

Since translation is the communication between two cultures, the role of the translator is of great importance. As a communicator, the translator is at the crucial center of a long chain of communication from the original mediator to ultimate receiver of a message. In the process of translation, he should be responsible for the target text reader since he is the author of the target text. Thus it is insensible for the translator to impose the source culture on the readers of target text. On the contrary, he should make his own choice with regard to the culture of target text readers (Bassnett, 1988: 23).

In the same year of 1988, Mary Snell-Hornby published her influential book *Translation Studies: Toward an Integrated Approach*, which furthered the development of translation from cultural perspectives. After making an insightful survey of the traditional translation theories and the dichotomy phenomena in translation history, Hornby points out that translation is an independent discipline adhering to neither the linguistics nor comparative literature. She defines translation

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as an interaction between two cultures instead of an activity taking place just between two languages. Thus, she puts forward the integrated translation approach, in which, translation "begins with the text-in-situation as an integral part of the cultural background, and hereby text-analysis proceeds from the macro-structure of the text to the micro-unit of the word being seen, not as an isolatable item, but in its relevance and function within the text" (Hornby, 2001: 2). In this sense, translation draws on many disciplines (literature, linguistics, psychology and so on), but is not equal to the total sum of their overlapping areas and is not dependent on any one of them. As a discipline in its own right, translation studies concern essentially with texts against their situational and cultural background. Therefore, this approach calls for the competence of the translator in languages and cultures. In addition, Hornby "understands culture as not just the "arts", but in a broader anthropology sense, as referring to all socially conditioned aspects of human life, a perspective that broadens the parameters of normally considered by translation theories, prescriptive or otherwise" (Gentzler, 1993: 182).

Eugene Nida and Peter Newmark, the two translation theorists have been grouped into the scientific or linguistic school of translation. However, they never ignore the cultural factors in translation.

Early in 1964, Nida classified the cultural system involved in translation into five categories, i.e. the ecological culture, linguistic culture, religious culture, material culture and social culture (Nida, 1964b: 91). In his works and articles, he holds that translation is not a matter of language alone: "A language is always a part of culture and the meaning of any text refers directly or indirectly to the corresponding culture. Ultimately words only have meaning in terms of the corresponding culture" (Nida, 2001: 286). "It is always assumed that translators are at least bilingual, but this is really not enough. To be a fully competent translator, one needs to be bicultural in order to sense what is purposely left in the source text and what can and should be made implicit in the translated text" (Nida, 2001: 99).

As a supporter of Nida's theory, Peter Newmark also makes an exploration of the relationship between translation and culture. He defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 2001: 94). This definition of culture is profitable for translation studies, for it indicates that language is a major part of culture. But Newmark does not regard "operationally" (ibid) language as a component or feature of culture. He explains that, "If it were so, translation would be impossible. Language does however contain all kinds of cultural deposits, in the grammar, forms of address as well as the lexis which are not taken account of in

universals either in consciousness or translation" (ibid). So, he merely focuses on the translation of the cultural words that can cause translation problems. In doing so, he groups the cultural words into five categories: (1) ecological culture, (2) material culture (artifacts), (3) social culture—work and leisure, (4) culture of organizations, customs, activities, concepts, (5) gestures and habits (ibid). As to the translation of the cultural words, he describes two translation procedures: one is transference, "which...offers local color and atmosphere, ...emphasizes the culture and excludes the message" (Newmark, 2001: 96); the other is componential analysis, "which excludes the culture and highlights the message" (ibid). Hereby, in translating the cultural words, Newmark reminds the translators to "bear in mind the motivation and the cultural specialist (in relation to the text's topic) and linguistic level of the readership" (ibid).

2.4 Cultural Turn Study in China

In recent decades, cultural factors in translation have arrested the attention of many translators in China, such as Xu Yuanchong（许渊冲）, Wang Zuoliang（王佐良）, Wang Dongfeng（王东风）, Tan Zaixi（谭载喜）, Guo Jianzhong（郭建中）, Liu Miqing（刘宓庆）, and so on. The following is a chronological account of their explorations and contributions on this issue.

Well-known for poetry translating, Xu Yuanchong declares that translation is a re-creation. He also makes a bold statement that translation is the competition between two languages as well as two cultures (XuYuanchong, 1993: 23-28). This statement, albeit still in dispute, suggests that translation involves not only two languages but also two cultures. At the same time, the translation of a work introduces a foreign culture, whose survival is determined by the interaction between the source and the target cultures.

Earlier in 1980s, Wang Zuoliang had stated that the translator should be a real cultural man, who should have a good command of two languages and the correspondent cultures as well (Wang Zuoliag, 1994: 18). The translator cannot have a real mastery of a foreign language if he is lacking the knowledge of that culture. Therefore, he must get familiar with both the source culture and target culture including the history, customs, politics and institution of that country. In addition, it is essential for the translator to compare the two cultures so as to produce a good translation.

The research of Wang Dongfeng (Wang, 2000) sheds new light on the cultural position of the translated literature and the cultural attitude of the translator. Since translation is a means of cultural interaction, the cultural position of a nation and/or

of the translated literature in a given literary polysystem in relation to the source culture may exert strong influence on the translator's selection of strategies. According to the polysystem hypothesis proposed by Even-Zohar, the translators in a strong literary polysystem tend to apply domesticating strategy and thus produce translations characterized by superficial fluency, while in a weak culture, foreignizing strategy or resistant translation prevails.

Tan Zaixi (Tan, 2000: 15-21) makes a study of how the development of translation traditions in China and the West has been conditioned by the development of Chinese and Western socio-cultures. After a comparative overview of the major phases of translation development, he concludes that the differences between the Chinese and Western traditions of translation are, to a large extent, the result of differences in the broader framework if socio-culture, of which the tradition of translation is but a component part. He also points out, however, that the dominant feature of future development of translation theory will be convergence rather than divergence between different conditions.

With regard to the representation of the cultural factors in translation, Guo Jianzhong (Guo, 1998) has an eye for the two opposite approaches—the SL (source language) culture-oriented and the TL (target language) culture-oriented. By an analysis of the translation of the figurative languages in the two English versions of the Chinese classical novel *Dream of the Red Chamber* (《红楼梦》), he concludes that the two methods may be justified in their own right if we take into consideration the differences in the purpose of translation, the types of text, the intention of the author and the readership. Therefore, he suggests that scholars cease the endless and futile disputes over the two strategies.

Great development has been achieved in cultranslation in China through the endeavor of many translation theorists, but the theoretical system of cultranslation does not come into being until recent years, when Liu Miqing (1999) maintained the theoretical frame of cultranslation in his book *An Outlined Theory of Cultranslation*. Different from his predecessors and contemporaries, Liu Miqing formulates the theoretical system of cultranslation, which has shed new light on the development of translation studies.

According to him, language is the carrier of culture, and hereby, the components of language, i.e. morphemes, words, sentences, texts and grammars as well are the elements of culture. At the same time, culture is expressed and transmitted through language, which does not make any sense if it is devoid of meaning. Thus, the meaning of language is the true focus of translations. In addition, He also formulates the cultural matrix, which consists of five strata, i.e. the material stratum, the

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institution stratum, the behavioral and the customary stratum, the mental stratum and the language stratum. Among the five strata, the former four strata are built on the language stratum, for language is the medium through which human expresses themselves. Hence, the conclusion goes that cultranslation focuses on rendering the cultural meaning of language, which, dynamic and hierarchical, actually refers to the connotations and the denotations of the languages.

To render the cultural meaning of a text, first of all, the translator should make careful consideration on such elements in a text as the semantics of the text (including the words and phrases), the text structure and the cultural psychology (the author's inner world). The semantics of the text can be approached by consulting the cultural changes of a language, intertextuality and the author's life experience as well. He offers four procedures in the analysis of the structure of a text: decoding, deconstructure, parsing and integrating. For cultural interpretation, translators can adopt proper strategies such as illustration, imitation, substitution, explanation and decoloration. Accordingly, it is essential for translators to be bilingual and bicultural in cultranslation.

He also demonstrates his cultranslation pattern as illustrated in the following figure:

C1---- (through)   C2---- (produces)   C3.

In this figure, the source culture (C1), being translated into the target culture (C2), produces a new culture (C3) in the process of acculturation. This pattern indicates that translation is neither intended to force the source culture to adjust to the target culture, nor vice verse. The ideal result would be the generation of the third culture based on the amalgamation of the two cultures.

2.5. Reasons for Research on Cultural Turn in Translation Studies

Translation study has been a major shaping force in the development of world culture, and taking cultural turn as the unit of translation has brought translation into a new stage. As Genzler (1993: 196) comments on this phenomenon in the following words:

> Research has already shown that translations have proven a major factor in the development of culture worldwide; and because Translation Studies as a discipline already has developed

a methodology that can show the relationships between literary evolution and other developing cultural systems, Bassnett and Lefevere claim that our notions of Comparative Literature need to be rethought and that perhaps Comparative Literature should be redefined as a 'subcategory of Translation Studies'.

In Sussan Bassnett (2001:131)'s book *Constructing Cultures*, she indicates that "in translation studies, the culturalist phase would describe the work of Nida (1954) and probably also of Peter Newmark, as well as the work of scholars such as Catford (1965) or Georges Mounin (1963). The value of their problem of their attempts to think culturally, to explore the problem of how to define equivalence, to wrestle with notions of linguistic versus cultural untranslatability is undeniable. So Cultural studies in its new internationalist phase turned to sociology, to ethnography and to history. And likewise, translation studies turned to ethnography and history and sociology to deepen the methods of analyzing what happens to texts in the process of what we might call "intercultural transfer", or translation. The moment for the meeting of cultural studies and translation studies came at exactly the right time for both. In short, cultural studies has moved from its very English beginnings towards increased internationalization, and has discovered the comparative dimension necessary for what we might call "intercultural analysis". Translation studies has moved away from an anthropological notion of culture and towards a notion of cultures in the plural. According to these words, we know that both translation studies and cultural studies have come of age. Further, Sussan Bassnett has put forward her suggestions on this study. "There are now clearly several areas that would lend themselves fruitfully to greater cooperation between practitioners of both interdisciplines.

· There needs to be more investigation of the acculturation process that takes place between cultures and the way in which different cultures construct their image of writers and texts.

· There needs to be more comparative study of the ways in which texts become cultural capital across cultural boundaries.

· There need to be greater investigation of what Venuti has called "the ethnocentric violence of translation" and much more research into the politics of translating.

· There needs to be a pooling of resources to extend research into intercultural training and the implications of such training in today's world. '

Looking back on the history of translation, we find that it almost overlapped with that of cultural development, which is true with both the East and the West. What we can also see is that already translation studies shared common ground with

that other rapidly developing interdisciplinary field, cultural study. With the cultural turn in the translation studies and with the significance of culture recognized in the process of translation, translation is now perceived as something more related to cultures than to language in the sense that the goal of translation is to realize intercultural translation. Viewing from the above statements, that comes the development of this paper.

Chapter Three: Translation Text and Cultural Interpretation

3.1. Translation Text

Some concepts on translation, however, give the impression that translating means translating languages, rather than text, but the focus of attention of translator is texts because there are the basic and ultimate units that carry meaning. The more readily a translator senses the organizational as well as cultural elements of a text, the more relevantly these features can be evaluated and incorporated into a translation. And Nida ever said "In addition to organizational features of time, space, class, etc., texts also have important features of content: completeness, unity, novelty, appropriateness, and relevance, which in various ways and in different proportions make texts effective (2001: 210)."

Nida's remarks only indicate certain features of the text. Moreover, on the whole thought, translation studies world has keen paralleled with cultural studies and vise versa. Therefore, "Both cultural studies and translation studies practitioners recognize the importance of understanding the manipulatory processes that are involved in textual production (Bassnett, 2001: 135)." The idea that texts might exist outside a network of power relations is becoming increasingly difficult to accept, as we learn more about those forces that controlled the world in which we live and about those forces that controlled the world in which our predecessors lived. In Lefevere's schema, a kind of grid system can be mapped out that shows the role and place of texts within a culture and the role they might occupy in another culture. Such a system would show clearly that texts undergo all kinds of variations in status both intertemporally and interculturally, and would help us to explain some of the vagaries of those changes in terms other than those of greater or lesser aesthetic value. The translations that are heralded as definitive at one moment in time can vanish without trace a few years later. Exactly the same happens with translations of the same text (ibid). Hence, we are fully aware of the importance of the text in doing translation.

In terms of the function of the text, or the specific purpose of the text endowed by the author or the translator, refers to the function of both source text in the source culture and the target text in the target culture.

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3.2. Cultural Interpretation

The translator has to acquire the technique of transferring smoothly the two basic languages in which may involve interpretation. And undoubtedly, without accurate cultural interpretation of the text, we can never come to a precise translation.

When a part of a text is important to the writer's intention, but insufficiently determined semantically, the translator has to interpret. In fact the cultural history of translation is full of examples of such interpretation, misinterpretation and distortion, which may be due to the translator's incompetence as much as to the contemporary cultural climate. Translation is normally written in modern language, which is in itself a form of interpretation, and lexically at least a reflection of the TL culture. Interpretative translation, if one can use the term, requires a semantic method of translation combined with a high explanatory power, mainly in terms of the SL culture, with only a side glance at the TL reader. In fact the greater the explanatory power, the more the reader is likely to understand, but the translation must not "compromise" in his direction. I refer to interpretative translation of texts about the SL culture. But other texts which have important semantically undetermined passages or words, e.g. mathematical texts or newspaper reports, may require interpretation and be communicatively translated (Newmark, 2001: 35).

Chinese scholar Liu Miqing offers his own point of view about the relation between text and cultural interpretation. He said: " The presupposition of textual interpretation is the semantic cultural annotation. To a large extent, textual interpretation is determined by the conformity of lexical annotation, that is, textual interpretation is consequently to develop, to diffract, to promote and to illustrate the unitary connotation of lexical annotation. Simply, without knowing the cultural connotation of the expressions, it is impossible to interpret a text clearly (Liu Miqing, 1999: 153).

To apply text interpretation to translation studies, it is important to make contrast at the text level, especially from a functional point of view. In other words, does the target language text (TLT) have the same function in a given situation as the source language text (SLT)? But the function of a text is not a vague idea as it is often appears. It should be taken as the accumulation of effect or meaning of the concrete cultures. Therefore, in order for the TLT to arrive at the same function as the SLT in the process of translation, contrastive analyses should be made on the various levels of cultures.

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3.3. Cultural Interpretation Influences the Quality of Translation Text

Cultural interpretation, as a question which the translator must first take into consideration, plays an active part in translation text, and it has dependence on and a close connection with the language. As regards this, this paper attempts to advance the viewpoint: undue emphasis on one cultural interpretation influences of the quality of the translation text, which refers to emphasizing excessively the imitation of the strange culture different from the translated text(target language) in bilingual translation.

There is no denying that the positive effect and influence of culture on translation is put in the first place, which is universally accepted. And it is true that translation doesn't mean simply using the lansign of one language to take the place of that of another one, nor is it a mechanical duplication or recording.

Findings show that it has a very deep domain worthy of attention in which there exists contrastive linguistics, aesthetics, literary aesthetics, rhetorics, contrastive culturology, cognitive science, social semeiology (socisemiotics) etc, (Lei Yi, 1993). As the idea that culture can bring positive roles and influence to translation activity has taken strong root in people's minds, there exists an understanding of thinking that translation means imitating the culture of the source language among the beginners of translation or the careless translators, which is not advisable, for the information contained in the source language is not quite the same as that in the target language, and there exist such contradictions as art and science, form and content, creation and imitation, the author of the original work and the translator, and so on (Li Yanlin, 2003: 46). On the whole, what a foreign language represents is the nation using this language and what it reflects are the cultural characteristics and thinking model of the nation, and greater differences in social function, emotional colouring exist between the two cultures. And it must be pointed out that, with the uninterrupted increase of international cultural exchanges, suitable cultural interpretation has become a trend. This paper respectively discusses the handing of culture in E/C translation and in C/E translation.

It is known to all that culture itself has relatively strong regionalism, objectivity and it changes with the region and object, only by employing certain auxiliary ways and means can any of the national cultures be known, understood and accepted, or else it will contradict another culture. Although the English culture is influenced by the world cultures, it is after all a typical western culture, and its geographic position

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(location), human race, mode of thinking, values and so on makes itself different from the Chinese culture, and the cultural difference will inevitably influence the interpretation of the translation text. And therefore the translator should pay attention to the following aspects when they work on some texts.

3.3.1. Special Cultural Meanings Expressed by English Letters or Chinese Characters

According to a research and investigation, the English twenty-six letters can be directly transplanted when they stand for the shapes of some objects (e.g. "A" can be translated into "A 形物", "B" into "B 形物"). In other cases when they don't express literal meaning, if directly copied into Chinese, there is every chance that the Chinese readers don't understand what they mean. For example, "mind your P's and Q's", if this idiom isn't aimed at the persons who write or print P and Q, it should be translated into "谨小慎微，行为要检点，要循规蹈矩" instead of "留心你的 P 和 Q"。 It is said that this idiom has two different origins: the first origin tells us that in the past when the wine-shops kept accounts, they used P to stand for pint and Q for quart, and therefore, the customers had to mind which of them had been written down; the second origin says that, during Louis XIV's reign in France, big queues were very popular with people, so dance teachers often warned the actors or actresses to be careful of their pieds and queues for fear that the queues might fall down when they bowed to the audience.

Another example: how to translate "I felt A1 yesterday", first the translator must have an idea of "A1", which is the key to translating the sentence. A1 refers to A No. 1: A number one in American English, meaning "of the best quality; very good; in good health, excellent, A1 condition". A1 originates from the Annals of British Lloyd, referring to "a first-class vessel in Lloyd's Register of Shipping". This annual registered the total tonnage, classes, etc, of all kinds of ships all over the world. The best ships are all labeled A1. From what has been stated above, we can see A1 can be easily translated into "第一流的，头等的，呱呱叫的，天字第一号的，极好的，一级的", so the sentence "I felt A1 yesterday" can be translated into "昨天我身体极好"。

In Chinese language, some culture-loaded Chinese characters with unique spellings are frequently used to describe a kind of shape or position. In these cases, since it is possible to find a correspondent metaphor to render the original, the function of the metaphor should have priority over its form. For example:

"三个人品字式坐了，随便谈了几句。"（茅盾：《子夜》）

This sentence can be translated like this:

The three men <u>sat down facing each other</u> and began casually chatting.

(Tr. Xu Mengxiong)

Another example:

"他听说您要盖房，心里边有的活动了，<u>八字还没有一撇</u>。"

（浩然 《金光大道》） In English:

When he's told that you were to build a house, he started to get ideas, <u>but nothing's definite yet</u>. (Tr. Li Yanlin)

3.3.2. The Profound Cultural Connotations Expressed by Fables, Legends, Myths and Different Religious Beliefs

When "dog in the manger" is translated into "牛（马）槽里的狗", it is certain that the Chinese readers cannot imagine its implied meaning, ten to one they just imagine that the dog jumps into the manger out of curiosity. And therefore the translator has to express its connotation it carries through the background. This idiom originates from *Aesop's Fables*: A dog occupied the manger and he prevented the cow from approaching the hay, but he himself never ate it. From here we can see this idiom means "prevent people from using (sharing) things that are useless to oneself", the Chinese translation is "占着茅坑不拉屎的人", which can undoubtedly be accepted by the Chinese readers without losing its original meaning. For example: Fred was a dog in the manger over that roll of wire; it was not use whatever to him, but he wouldn't let me have it.

When "the black sheep of the family" is translate into "家中的黑羊", it only refers to a kind of animal, and the Chinese readers may not be able to understand its implied culture and meaning. While the connotation of the English culture refers to "家中的不肖之子；败家子；集体中的败类，害群之马". The Westerners think the black sheep are more humble than the white one. According to the tradition of the ancient superstition, the black sheep are the phantoms of the devils. And therefore it is hardly surprising for people to translate the sentence into Chinese like this: Like his father, he was the religious black sheep of the family. "从宗教的观点来看，他同其父亲一样，是家庭中的不肖之子."

The reason why "in the arms of Morpheus" is difficult to translate is that the key word "Morpheus" is not familiar to many people. In fact, "Morpheus" originates from a Greek fairy tale (myth): Morpheus is the son of the god of sleep and the god of dream Hypnos (but in the classical formative arts, Morpheus was an old man with wings). And therefore the idiom can be translated into "在睡神摩尔甫斯的怀抱中；入梦乡，在酣睡中". Examples:

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I'd be in the arms of Morpheus about as soon as I turned out the light.
我一熄灯就会入梦乡。

Religion is an important part in culture. People cannot understand some idioms and expressions in English and Chinese unless they have a thorough understanding of its religion. For example: At the eleventh hour: 危急关头，最后时刻。It comes from the Bible means the time for the last group of people to work in the vineyard. It is the time that no one can be late. The eleventh hour actually refers to the moment when working is going to stop.
In addition, the influence of religion on Chinese cannot be compared to that in the West. To Chinese, the most powerful God is Heaven, such as:

(1) Good God! (Exclamation of surprise, shock, etc.) 老天啊！
（2）God knows! Godess knows! 天知道！
（3）For God's Sake! 看在老天的份上！
（4）God bless you! 老天保佑！

Accordingly, when the Chinese translate God in English, they often use Chinese characters which mean Heaven instead. When the English translate "天" in English, they use God. For example, "谋事在人，成事在天" can be translated into English as "Man proposes, God disposes." Actually, Heaven and God are two different things. In Christianity, God is the representative of the true, the good and the beautiful. But in China, people are not so respectful to Heaven as the Westerners to God. Chinese people cannot only interrogate Heaven, but even blame Heaven.

3.3.3. Persons or Things Originating from the English and the Chinese Literary Works

As is known to all, Uncle Tom is a form of address, the Chinese translation is "汤姆叔叔", but when you read *"Uncle Tom's Cabin"* by the American woman writer Harriet Beecher Stowe in 1852, you'll find the hero Uncle Tom in her novel is a black serf who takes insults and hardships lying down, so we can say Uncle Tom is a black person who is all obedience, especially docile and obedient to the white people. If Uncle Tom is used to describe another person, this one certainly has the same character as Uncle Tom, and Chinese version is "逆来顺受的黑人；对白人贴耳的黑人", etc. For example:

Some of them are regular Uncle Toms.

他们中有些人是十足的对白人卑躬屈膝的黑人。

Do you know the Chinese translation of "separate the sheep from the goats"? If it is literally translated, its version is "把绵羊与山羊分开". But according to its origin, the idiom expresses a figurative sense. *The Bible, Matt* says (25: 31-33) "When the Son of man shall come in his glory, and all the holy angels with him, then shall he sit upon the throne of his glory: and before him shall be gathered all nations; and he shall separate them one from another, as a shepherd divideth his sheep from the goats; and he shall set the sheep on his right hand, but the goats on the left". And therefore "separate the sheep from the goats" can be translated into "区分好人与坏人；分清良莠".

In Chinese literary works *Romance of Three Kingdoms* (《三国志》), "司马昭之心，路人皆知" can be translated into: "This Sima Zhao's trick is obvious to every man in the street". It seems that this version is beyond reproach, but the English readers do not know who Sima Zhao is , so it is necessary to add a suitable note to the version, only by this means can the doubts and suspicions in the minds of the English readers be solved. Please see the note: Sima Zhao was a prime minister of Wei (220-265AD) who nursed a secret ambition to usurp the throne. The emperor once remarked, "Sima Zhao's intention is obvious to every man in the street." It is unnecessary for us to have a discussion about all the details about his tricks or intention, otherwise the version appears like putting the cart before the horse and beside the mark and the subject/the theme in the minds of the English readers gets changed. The author thinks that if the translator only takes into account the figurative sense: one's ill intent (ion) or trick which is obvious to everyone. He or she need not add a note to the version, and therefore Sima Zhao is left out.

3.3.4. Cultural Meanings Originating from Words of Plants, Animals and Colors

Plants are the symbol of the natural world and the representative of the beautiful natural surroundings and they are closely related to human existence. And therefore people's daily life and communication are almost closely linked with them. In Chinese there are many idioms containing the names of plants, e. g.

(1) 二爷财大业大心胸大，<u>树大可就招风</u>啊。（老舍：《茶馆》）

Master Qin, you had great wealth and ambitions. But, as they say, it's the tall tree that bears the brunt of the storm.　(Tr. Foreign Language Press)

(2) 众丫头媳妇无不言三语四，<u>指桑骂槐</u>，暗相讥讽。（曹雪芹，《红楼梦》）

All the maids and servants kept gossiping, making sarcastic remarks, and causing aspersions at Second Sister.　　(Tr. Yang Xianyi & Gladys Yang)

（3）先拿董贼，便是斩草除根。　　　　（罗贯中，《三国演义》）

Seize the chief rebel and so pluck up the evil by the roots.

（4）今年才二十岁，也有几分人才，又兼生性轻薄，最喜惹花沾草。

（曹雪芹，《红楼梦》）

She was now just about twenty, and her good looks were the admiration of all. But she was a flighty creature who loved nothing better than to have affairs.

(Tr. Yang Xianyi & Gladys Yang)

In English, there are also many idioms originating from the names of plants, for example, when you meet with such a sentence "He has fund the bean in the cake", maybe you will first take its origin into account and then think about its Chinese translation. In the sentence, "the bean in the cake" originates from this custom which people hide a bean in the cake on the eve of a specified holiday, when the cake is cut and given, the one who gets the bean is the king bean of, so "the bean in the cake" can be translated into "中彩，走好运", and the whole sentence can be easily translated.

Another example, "He knows how many beans make five" is a sentence which originates from an ancient teaser: Everyone knows five beans make five, the next question is "But how many white beans do five blue beans make?" The correct answer is "Five, if the blue skins are stripped". But when this sentence "He knows how many beans make five" is used in some other occasions, it has different meanings and can be translated into "他精明；一点不笨，不易受骗." Other examples are as the following:

(1) There is no rose without a thorn.

世上无十全十美的幸福；有乐必有苦。

（2）You cannot judge t tree by its bark. (谚语)

不要根据树皮判断树木；人不可貌相。

（3）An old bird is not to be caught with chaff.

有经验者不易上圈套。

（4）When he encounters difficulty, he is as cool as a cucumber.

当他遇到困难时，他非常冷静或不慌不忙或泰然自若。

（5）The two brothers are as like as two peas.

兄弟两个长得一模一样。

（6）Come off the grass! (Come off it!) (口语)

别吹牛！别胡扯！别撒谎！

（7）While the grass grows, the horse starves. (谚语)

远水救不了近火。

Some names of animals, in Chinese or in English, can express special cultural meanings as well as the plants, for example:

"It is donkey's years since she lived in China." Can be translated into "她多年不在中国住了". Here "donkey's years" does not express the meaning "驴年" (one of the twelve animals, representing the twelve Earthly Branches, used to symbolize the year in which a person is born) but the meaning "很久，多年", for donkeys live longer than other common animals, besides, no one has happened to see the death of a donkey.

Another example, "the fly on the coach-wheel", if translated into Chinese word for word, means "马车轮上的苍蝇", but, in fact, it should be translated into "狂妄自大的人". This idiom originates from *Aesop's Fables*, and this book says: a fly stayed on one of the wheels and said, "Look, how high the dust I have kicked up (or raised)!"

The third example, "neither fish, flesh, nor fowl; neither fish, flesh nor good red herring" can be translated into "不伦不类；非驴非马". Here the two idioms express the same meaning. People say fish is the food which the friars eat, flesh is what common people eat and the smoked black carp is what the poor people eat. If all this is not the food all the people mentioned here eat, then we say "neither fish, flesh, nor fowl; neither fish, flesh nor good red herring".

It is known to all that, in Chinese, idioms originating from words of colours are frequently seen and used, perhaps you can illustrate some of them without difficulty, such as:

(1) "红得发紫": of a person extremely popular; enjoy great popularity; be at the height of one's power.

e.g. 朱延年三个字，在西药屈从红得发紫变得臭得难闻了。（周而复，《上海的早晨》）

It was a name that had sunk from fame to notoriety in the Western-drug business.

(2) 红颜薄命: A beautiful girl has (often) an unfortunate life; A beautiful woman suffers a harsh life.

e.g.自古红颜薄命，亦未必如我之甚。（冯梦龙《警世恒言》）

It is said beauties all have tragic end, double true to me. (Tr. Yang Xianyi & Gladys Yang)

(3) 青出于蓝: The pupil excels his teacher (the master). The original meaning: Blue comes from the indigo plant but is bluer than the plant itself. 青出于蓝而胜于

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蓝。

（4）颠倒黑白：confound black white; call white black and black white; give a false account of the true facts; stand facts on the heads; turn black into white.

e.g. 请问您来给我念这种颠倒黑白的训令是什么意思？（杨沫《青春之歌》）

Then why are you reading this order which tries to turn black into white? Etc. In English, there are a lot of idioms originating from words of colours, too, and they have their own origins. (Tr. Nan Ying)

In English, how to translate "The day Poland was invaded was a black letter day for the world", maybe you'll find it a little difficult to translate it, the difficult point is "a black-letter day", which originates from the ancient calendar, especially from the calendar the church used. In Saints' days, holidays, days of wet, red chromatography was used while the other days were printed in black to show the difference between them. And therefore "red-letter day" is used to refer to the Saints' days and the days of celebration and jubilation, that is, all propitious days while "black-letter day" refers to the unfortunate, miserable and bad day. And therefore we have known the origin and the meaning of "a black-letter day", it is not difficult to translate the sentence, the Chinese version of it is "波兰遭入侵的那一天对全世界是不幸的日子".

Another example "blue blood", this idiom originates from Spanish. The ancient Spanish aristocrats of full (pure) blood didn't mix themselves with the blood relationship of the Moor (people), so their veins were bluer than those people mixed with consanguinity (or blood relationship). From here we can easily see that "blue blood" can be translated into "贵族血统". e.g.

"One (officer) from Spain, of high rank and birth, of the sangre azule, the blue blood." (M. Edgeworth, *Helen*)

有一位军官来西班牙，出身名门望族，贵族血统。（M. 埃吉华恩：《海伦》）

Additional examples such as:
(1) True blue will never stain. (谚语)
　　正直的人决不会做坏事。真金不怕火。
(2) The pot calling the kettle black.(谚语)
　　锅嫌壶黑；五十步笑百步；半斤八两。
(3) We started in the gray of the morning.
　　拂晓时分（或天蒙蒙亮）我们就出发了。
(4) Though in the green, he may not be equal to the task.

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尽管他年轻有为，他也许还不能胜任这项任务。

(5) We cannot afford to have anyone in this enterprise who is likely to turn yellow when the testing-time comes.

考验关头可能畏缩不前的人，我们的企业雇用不起。

3.3.5. Cultural Senses Brought by Characteristics of the Names of the Places, Countries, Languages and Common People

In English, if "to carry coals to Newcastle" is translated into "把煤运到卡斯", the connotation hasn't been expressed, and the Chinese readers may think that Newcastle needs coals and it is reasonable to carry coals there. But this idiom can only be translated into "多此一举", because Newcastle is a production place of coal and does not need coals from other places. Another example, "fiddle while Rome is burning" can be translated into "大难临头依然寻欢作乐；对大事漠不关心". This idiom originates from a story: It is said that Nero (37-68), the Roman tyrant, was proud of his outrages. In 64 AD when Rome was in big fire, he was sitting on the high tower playing the musical instrument singing songs and enjoying the sight of fire. Other examples such as:

(1) I am from Missouri; you have got to show me. (美语、口语)
我是不轻易相信的，你得拿出证据给我看。

(2) He will never set the Thames on fire.
他永远成不了杰出人物或他永远做不出惊人之举。

(3) Do in Rome as the Romans do.
入国问禁，入乡随俗。

(4) These hats are being worn from China to Peru.
这种款式的帽子到处都有人戴。

(5) China oranges have come in, but Japan medlars are out of season.
橙子已上市了，但枇杷却过了旺季。

(6) What's the difference between China rose and American Beauty?
月季花与美国月月红有什么区别？

In Chinese, there exist some idioms and idiomatic usages with names of places like "邯郸学步，得陇望蜀，泾渭分明", etc. and "邯郸学步" can be translated into "to imitate others and lose one's own individuality" or "in attempting to walk like a swan, the crow loses its own gait." "得陇望蜀" can be literally translated into "having got Gansu, one aspires after Sichuan", but the cultural connotation is "the more one gets, the more he wants" or "one who has much wants more", and people like to use the cultural connotation in their translation; and "泾渭分明" can be translated into "to make a clear distinction between purity and impurity" and its

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negative form "make no distinction between purity and impurity" means "泾渭不分".

Sometimes, the implied meanings can be expressed by names of languages, for example:

(1) It is double Dutch to me.

这个我完全听不懂；这个令我一窍不通。

(2) It is all Greek to me.

这个我一窍不通。

(3) His feelings are excited; in plain English, he is mad.

他的情绪很激动；说得明白一点，他气得要命。

(4) The police even do not understand the pedlar's French.

警察甚至不懂窃贼的行话。

(5) He likes eating the snake gourd, the Spanish gourd, the sponge gourd and the white gourd.

他喜欢蛇瓜、南瓜、丝瓜和冬瓜。

(6) The school girl said to the teacher "excuse my French".

那个女学生说"对不起，我讲了粗话。"

(7) Smith was an expert at walking'em Spanish.

史密斯擅长于把那伙人撵走。

Moreover, some names of common people can express the special meanings of category, which bear many cultural connotations. For example, what's the translation of "A good Jack makes a good Jill/Gill"? Generally speaking, without knowledge of what "Jack" and "Jill/Gill" refer to, one may feel it rather difficult to translate. Here "Jack" refers to man, "Gill/Jill" refers to woman, so the meaning of the original sentence can be clearly expressed in Chinese: "夫善则妻贤，主贤则仆忠". Maybe this sentence "It is John's Q Public duty to vote at each election" is a little difficult to translate, because "John" is the name of a common person, and the collocation "John's Q Public/Citizen" (=John Q) refers to "民众，普通公民". And therefore the whole sentence can be translated into "选举时参加投票是公民的责任". Another example: How to translate "Tom, Dick and Harry"? As we know "Tom, Dick and Harry" are names of common people, which originate from the Victorian Age and then people used them to address the common people, especially the rank and file of no mark, so the idiom can be translated into "普通人，张三李四，阿猫阿狗". For example:

...he rode from public house to public house, and shouted his sorrows into the

mug of Tom, Dick and Harry.   (R. Stevenson, *Kidnapped*)

他从一家酒馆闯到另一家酒馆，不管碰到谁，都大声诉说自己的悲痛。

（R.史蒂文森：《绑架》）

On the other hand, what deserves to be mentioned is that "Brown, Jones and Robinson" are used to address people of middle bourgeoisie who are relatively wealthy, vulgar, arrogant and snobbish.

And W. Shakespeare once wrote in *Hamlet Scene V*: There is no ancient gentleman but gardeners, ditchers, and grave-makers; they hold up Adam's profession. (这里没有古代绅士，只有花匠、挖沟者和修墓人；他们干的是园艺)。

Before the sentence is translated, maybe you have a question in your mind: what is "Adam's profession"? Here "Adam's profession" refers to "gardens or park, horticulture, farming (or farm work), agriculture", originating from The Bible, Gen (《圣经·创世纪》): And the Lord God planted a garden eastward in Eden;... And the Lord God took the man, and put him into the garden of Eden to dress it and to keep it... the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken.

In Chinese culture, besides the one mentioned at the beginning of this section "说曹操，曹操就到", we can see some others with famous personal names like "毛遂自荐；韩信点兵，多多益善；项庄舞剑，意在沛公；三个臭皮匠合成个诸葛亮；东施效颦", etc.

(1) "毛遂自荐" can be translated into "recommend oneself" or "offer oneself for a position".

(2) "韩信点兵，多多益善" can be translated into "the more, the better".

(3) "项庄舞剑，意在沛公" can be translated into "the literal meaning + the cultural connotation " or just into "the cultural connotation", so the versions can be ① Xiang Zhuang performed the sword dance as a cover for his attempt on Liu Bang's life---to act with a hidden motive ② to kiss the baby for the nurse's sake ③ to have an ulterior motive in view;

(4) "三个臭皮匠合成个诸葛亮" can be translated into "Two heads are better than one" or "Three cobblers with their wits combined equal Zhuge Liang the master mind".

(5) "东施效颦" can be translated into "the literal meaning +cultural connotation" or just "the cultural meaning": ① Dong Shi imitating Xi Shi* ② To copy blindly and make a fool of oneself.

*Xi Shi was a famous beauty in the ancient kingdom of Yue.

*Dong Shi was an ugly girl who tried to imitate her ways.

3.3.6. Cultural Condensed Meanings of Historical Stories or Events

In history there were numerous famous historical stories or events, the later generation often said them in a brief way to express their content and after a long time they became cultural condensed meaning words, that is, the idioms. For example:

Damon and Pythias originates from a foreign historical story. In the 4^{tb} century before Christ, Pythias was sentenced to death for having offended the tyrant of Syracuse Diomysirs. Before he was executed, Pythias asked to go back to his home for his personal affairs and then returned for the execution. His friend Damon agreed to be in prison instead of him and promised to be executed if Pythias couldn't come back in time. In order to save Damon, Pythias arrived in time. Moved by their noble friendship, Diongsius set both of them free. From here the idiom "Damon and Pythias" came into being, and it is used to describe the pure and true friendship and can be translated into "一对生死之交的朋友；莫逆之交". e.g.

It was known to all that the Damon and Pythias of the establishment were Damon and Pythias no longer, that war waged between them, and that if all accounts were true, they were ready to fly each at the other' throat. (A Trollope, *The Three Clerks*)

这公司的两位莫逆之交不莫逆了，这已是众所周知的事。他们之间的第一场斗争，假如人们传说不错的话，他们俩己经成了不共戴天的仇人。（A. 特罗洛普：《三个公务员》）

Another example: "burn one's boats (bridges)", the word "bridges" in this idiom is used by Americans. The whole idiom originates from a historical event: The Roman Emperor Julius Caesar and his army crossed the River Rubicon in their boats, then Caesar burned them, telling the soldiers they had no way back and they had to fight forwards. The idioms can be translated into "破釜沉舟". e. g.

Now the thing was done. He had burned his boats and he could not stop to commiserate with himself. Now was the time for coolness and courage. Well, he told himself he had them both. (F. W. Crofts, *The 12:30 from Croydan*)

事已至此，他已自断后路，停下来自我哀怜已是毫无用处。现在需要的是冷静和勇气。嗯，他对自己说冷静和勇气他都有。（F. W. 克罗夫茨：《十二点三十分从克罗伊登开出的列车》）

The third example: If "a Burgundian blow" is literally translated, it can't be

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understood by those who don't know it. It is recorded that a certain Frenchman was reminded by a fortune-teller to "be aware of a Burgundian blow" when he was young. Later on, and sure enough he was put to death for rebellion by the French king Henry IV. Before he was beheaded, he happened to know the executioner (headsman) was a Burgundian coming from Southeast France. The later generation used "a Burgundian blow" to jokingly say "cut off one's head, behead". And therefore it can be translated into "勃艮弟之灾；杀头，斩首".

The fourth example: "meet one's Waterloo" can be translated into "遭到惨败；受到毁灭性打击，一败涂地", if translated like this: "碰见了滑铁卢", it is not correct, generally speaking, a Chinese reader may not understand it if he /she doesn't know the historical event. It is really unnecessary to use the method of foreignization. Napoleon (1769-1821) was heavily beaten by Anglo-Prussian Alliances and failed at Waterloo in Belgium on June 18, 1815, and so the War with other European countries lasting for 23 years ended. Since then he was unable to recover from the failure. On June 22, 1815, he was exiled. Here if the translator translate the name of the place, an explanatory note should be added, if not, it is not a sufficient translation.

Overall, a translator should fully aware that culture rooted in language has its various scope of connotation. Without correct awareness of the cultures, misunderstandings or mistranslation would turn out simultaneously. In any case, various strategies are needed to be probed under different textual conditions. Hence, we'd move on the next chapter.

Chapter Four: Strategies of Cultural Interpretation in the Translation Text

We are, therefore, finally beginning to see different methods of translating as well as different approaches to translational practice as contingent, not eternal, as changeable, not fixed, because we are beginning to recognize that they have, indeed, changed over the centuries. Different cultures have tended to take translation for granted, or rather, different cultures have taken the technique of translating that was current at a given time in their evolution for granted and equated it with the phenomenon of translation as such (Bassnet, 2001: 12). Therefore, in the process of translating text, it is important and necessary for a translator to the expressions of cultural associations and connotations.

In his *Approaches to Translation*, Newmark (2001) proposes two methods of translation that can be applied to a wide range of text: semantic translation and communicative translation.

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original (Newmark, 2001:39). When he himself evaluated the two methods, Newmark said that whilst a semantic translation is always inferior to its original, since it involves loss of meaning, a communicative translation may be better, since it may gain in force and clarity what it loses in semantic content. In communicative translation the translator is trying in his own language to write a little better than the original, unless he is reproducing the well-established formulate of notices or correspondence. I assume that in communicative translation one has the right to correct or improve the logic; to replace clumsy with elegant, or at least functional, syntactic structures; to remove obscurities; to eliminate repetition and tautology; to exclude the less likely interpretations of an ambiguity; to modify and clarify jargon and to normalize bizarreries of idiolect, i.e. wayward uses of language. Further, one has the right to correct mistakes of fact and slips, normally stating what one has done in a footnote.(All such corrections and improvements are usually inadmissible in semantic translation). Communicative translation, however, is concerned mainly with the receptors, usually as an individual, and often in contradistinction both to his

culture and to the norms of his language (Newmark, 2001: 42).

As regards the fitfulness of the two methods, Newmark renders his own point of views. Since the overriding factor in deciding how to translate is the intrinsic importance of every semantic unit in the text, it follows that the vast majority of texts require communicative rather than semantic translation. Most non-literary writing, journalism, informative articles and books, textbooks, reports, scientific and technological writing, non-personal correspondence, propaganda, publicity, public notices, standardized writing, popular fiction---the run-of-the-mill texts which have to be translated today but were not translated and in most cases did not exist a hundred years ago---comprise typical material suitable for communicative translation. On the other hand, original expression, where the specific language of the speaker or writer is as important as the content, whether it is philosophical, religious, political, scientific, technical or literary, needs to be translated semantically (ibid).

According to his remarks we know a translator will select different translation strategies when he is coping with different types of the cultural-bounded texts. The following paper will discuss the translation strategies respectively according to Newmark's theory.

4.1. Semantic Translation Strategies

Semantic translation remains within the original culture and assists the reader only in its connotations if they constitute the essential human message of the text. A semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter. It tends to overtranslate, to be more specific than the original, to include more meanings in its search for one nuance of meaning (Newmark, 2001: 39). And in the case of minor literature that is closely bound to its period and its culture, semantic translation will attempt to preserve its local flavour---dialect, slang and cultural terms will present their own problems. In the case of works with universal themes and a background that is similar for SL and TL, there is no reason why a basically semantic translation should not also be strongly communicative (ibid).

In his opinion, a semantic translation attempts to recreate the precise flavour and tone of the original: the words are "sacred", not because they are more important than the content, but because form and content are one. The thought-processes in the words are as significant as the intention behind the words in a communicative translation. Thus a semantic translation is out of time and local space. It attempts to preserve its author's idiolect, his peculiar form of expression, in preference to the "spirit" of the source or the target language(ibid: 47). Moreover, Newmark indicated

that semantic translation is subtler, more comprehensive, more penetrating than communicative translation, and does not require cultural adaptation (ibid: 52).

No matter how Newmark himself stated his methods in practical translation, this paper still considers it as one typical strategy in the course of translating culture-bounded texts.

First, parallels in culture often provide a common understanding in the translation, such as:

A	B
strike while the iron is hot	趁热打铁
to kill two birds with one stone	一箭双雕
love me, love my dog	爱屋及乌
the moon is not seen when the sun shines	小巫见大巫
fine feathers make fine birds	佛要金装人要衣装

Idioms in Column A can find their corresponding Chinese versions in Column B. The literal translation of these idioms is simple yet effective. They succeed in retaining the original's characteristic qualities and preserving the original cultural features. Consequently, they are more often retained in Chinese vocabulary. Further, let's look at another two examples:

Hitler was <u>armed to the teeth</u> when he launched the Second World War, but in a few years, he was completely defeated.
希特勒在发动第二次世界大战时是<u>武装到牙齿</u>的，可是不到几年，就被彻底击败了。

He walked at the head of the funeral procession, and every now and then wiped away his <u>crocodile tears</u> with a big handkerchief.
他走在送葬队伍的前头，还不时用一条大手绢抹去他那<u>鳄鱼的眼泪</u>。
（quoted from Chinese Translators Journal, 2001: 3）

In the above two sentences, "armed to the teeth" and "crocodile's tears" are translated semantically. The aim of semantic translation is to retain the national or local colour, the original images as well as the foreign expressions so as to enrich the target language. "Armed to the teeth(武装到牙齿)" sounds a bit exaggerating but very impressive. The image of a person armed to the teeth is so picturesque that it is hard for the target readers to forget. This literal translation has been widely accepted by Chinese. And the "crocodile's tears(鳄鱼的眼泪)" is vivid and easy for the Chinese readers to understand. By and by, such terms enter Chinese culture environment and are picked up by Chinese vocabulary.

In semantic translation, the translated images or wordings must be in accordance with original text, otherwise, the original cultural coloring will be distorted.

In addition, concerning the translation of the metaphorical saying "Talking of the devil, and he will appear", some people believe that it is acceptable to convert it into "说曹操，曹操就到", because this figurative expression is known to all Chinese. As a matter of fact, Caocao is a national figure typical of the Chinese history who represents certain features of the Chinese culture. Since the original text is about western culture and western people, it would be inappropriate to bring Caocao into the scene. It is suggestive that we just put it to "说鬼鬼到".

The same goes for the English sentence:

> Unless you have <u>an ace up your sleeve</u>, we are dished.
> 除非你有<u>锦囊妙计</u>，否则我们输定了。

There is problem in its Chinese translation. The original image "ace" is typically English, while "锦囊" is an unique item in Chinese culture. Because of the cultural discrepancy of the two images, it is advisable to render the sentence to "除非你手中有<u>王牌</u>，否则我们是输定了". As a result, the new version faithfully maintains the original cultural traits.

Second, the relationship between language and culture is dynamic rather than static. Translation functions as an important means in China's international cultural exchange. As Chinese culture and occidental culture usually influence each other, the influence is mutual. In the contemporary era, Western scholars have come to more and more realize the value and profound connotation of Chinese culture. With the deeper understanding of the orient by western people, the semantic translation which retains the original cultural traits became a currently prevailing practice.

Chinese idioms reflect its culture from different aspects and in varying degrees. Many have been rendered literally into English. By semantic translation, the translated versions have not distorted or spoilt the original meanings and have succeeded in reflecting the original cultural coloring. In this way, it is possible to enable western readers to enjoy the charm of our culture and to acquire knowledge of local customs and habits. Let's examine the following idioms:

涸泽而渔：to drain the pond in order to get all the fish
动如脱兔：as fast as a hare
调虎离山：to lure the tiger from the mountain
虎背熊腰：tiger-backed and bear-waisted

"涸泽而渔" and "动如脱兔" are literally rendered as to "to drain the pond in

order to get all the fish" and "as fast as a hare", which are not hard for the English readers to understand, and at the same time, the Chinese cultural flavor is retained to the fullest extent. Also the two idioms "调虎离山" and "虎背熊腰" are literally turned into respectively as "to lure the tiger from the mountain" and "tiger-backed and bear-waisted". The two versions transmit the original meanings and meanwhile represent the Chinese cultural coloring which seem not difficult to be accepted by the English readers. It may be a significant contribution that the translator can make to the construction of Chinese culture.

Chinese classic literary works involve enormous idioms about traditional culture. Their profound connotations touch upon various phenomena in both spiritual and material culture. Then we examine the following examples:

急不如快，得赶紧抓住祥子，别鸡也飞蛋也打了。（老舍《骆驼祥子》）
She must act fast to keep hold of Xiangzi, otherwise she'd <u>lose the hen and the</u>
<u>egg would be broken</u>, too.   (Tr. Shi Xiaoqing)

"鸡也飞蛋也打" is literally translated into "lose the hen and the egg would be broken", which is similar in meaning to the English "all is lost". If it is rendered freely as the English sentence, the original meaning is undoubtedly brought out to the uttermost extent, but the Chinese cultural flavor is totally lost. Yet, this can be avoided by semantic translation as done in the above English version. The current translation not only succeeds in producing the similar effects but also enables the translated version smoother, lighter, more idiomatic and easier to read. It is the responsibility for the translator to highlight the spirit and identity of Chinese culture, making it carry on dialogue with Western culture.

"不要失了你的时了！你自己只觉得中了一个相公，就'癞蛤蟆想吃起天鹅肉'
来！"   （吴敬梓《儒林外史》）
"Don't be a fool!" he roared. "Just passing one examination has turned your head completely---you're like <u>a toad trying to swallow a swan!</u>"
                                        (Tr. Yang Xianyi & Gladys Yang)

This is an allegorical saying with its second part omitted. Not presenting the actual information "异想天开" in English, the translator preserves the figurative image and cultural flavour as well, for after all in this certain context the absence of the second part in the translation would not impair the transference of cultural connotation; contrarily, it can help the English readers cultivate a sensitivity to our

linguistic art. Therefore, such method is sometimes more effective in arousing target readers' sympathetic response than direct information, which not only reproduces the original meaning but also preserves the culture coloring.

With the constant increase of cultural exchanges and development of translation needs, the conveyance of cultural connotations in translating seem increasingly important. It can not only further promote cultural exchanges, but also enhance aesthetic appeals of translated works, and simultaneously achieve more fidelity to the original. These values and functions justify the necessity of retaining original cultural connotations in the interpretation of literary texts.

4.2. Communicative Translation Strategies

The cultural connotation for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. Not infrequently, the connotative meanings are more important than the denotative meanings in translation. How to transfer the cultural information embedded in language depends on a number of factors such as the type of source text; the significance of cultural favour in the source text; the aim of translation; and the type of readers of the target text. Hence flexible strategies should be adopted to convey the cultural connotation present in ST.

Communicative translation addresses itself solely to the second reader, who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary. But even here the translator still has to respect and work on the form of the source language text as the only material basis for his work (Newmark, 2001: 39). In semantic translation, every word translated represents some loss of meaning, where in communicative translation the same words similarly translated lose no meaning at all. And in communicative translation, however, the "message" is all important, and the essential thing is to make the reader think, feel and/or act. There should be no loss of meaning, and the aim, which is often realized, is to communicative translation works on a narrow basis. It is "tailor-made" for one category of readership, does one job, fulfils a particular function (ibid).

Accordingly, communicative translation is rather a comprehensive concept of this translation principle, under which heading, there are a couple of specific translation strategies.

4.2.1. Conveying the Connotative Meaning Merely

The cultural connotations of the translation text are implied yet not specifically

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described, thus it is unfeasible to make an entirely semantic translation. In Newmark's way, communicative translation, or in the usual Chinese term "free translation", has the right to convert the cultural connotation to sense. Let's look at an example first:

The project, which seemed so promising, turned out to be <u>a Pandora's box</u>.
那个项目看起来好像很有希望，结果<u>招来许多灾祸</u>。

In this example, a Pandora's box, if translated literally into Chinese, is "潘多拉之盒"，which probably makes no sense to the Chinese readers. Actually, this English idiom means "a present or something which may seem valuable, but which brings trouble and misfortune". It originated from the Greek mythology, in which Pandora was the first woman, sent to the earth by the Gods as a form of punishment. Zeus (or Jupiter, in Roman mythology) gave her a box which she was to give to the man who married her. When the box was finally opened, all the evils that were in it flew out, and since then have caused trouble to mankind. Hence this idiom is a product of Western culture, carrying striking cultural coloring. If one does not know the story, catch the implied meaning, and would quite possibly translate it at the surface meaning. Then the original meaning might be distorted and the reader would misunderstand it. Therefore, in this case the translator directly brings forth the connotative meaning in the translation which is readily understood by the Chinese readers. More examples to make the point explicit such as:

under the rose
meet one's Waterloo
skeleton in the cupboard
a wet blanket
be born with a silver spoon in her mouth

All the above expressions are inherently full of cultural significance and hence it is difficult to translate. Transferring these terms by means of semantic translation may have little cultural effect on the Chinese readers and be of no value. To the Chinese readers, the image of "under the rose" may mean "在玫瑰花下"; "Wateloo" is only a place name; "skeleton in cupboard" may mean ugly, horrible and frightening; "a wet blanket" is merely a blanket soaked with water; and "a silver spoon" is just a spoon different from a China spoon. However, in the process of translating a text, these images carried the cultural connotations must all be converted to sense, therefore we may render the following expressions in Chinese:

under the rose   私下里

meet one's Waterloo	一败涂地
skeleton in the cupboard	家丑
a wet blanket	令人扫兴的事
be born with a silver spoon in her mouth	生于富贵之家

As evidences of Chinese ancient history and glorious culture, a typical Chinese language, originated from masterpieces or allegories, containing allusions or carrying ancient famous people's names or place names. If we translate such heavily culture-bounded expressions down to every character, it will be an awkward combination of words and will tend to confuse the readers, which is hardly acceptable; if we add explanatory notes to the translated versions, the conciseness of the original Chinese language are lost or may bring forth a few redundancy. Therefore, we may simplify the task by breaking through from linguistic constraints and straightforwardly conveying the core cultural connotations such as:

"三顾茅庐" can be turned into "repeatedly request someone to take up a responsible post"; "四面楚歌" can be put to "be besieged on all sides/be utterly isolated/be in desperate straits"; "拔苗助长" is rendered to "spoil things by excessive enthusiasm"; "临时抱佛脚" just as "seek help at the last moment/make a frantic last-minute effort"; "八仙过海，何显神通" simply means to "people doing the same job, but each in his own special way, and each doing it well'.

In this way, the cultural connotations in the source language text can be communicatively transmitted. Let's examine another translation case of a Chinese poem:

静夜思 （李白）
床前明月光，
疑是地上霜。
举头望明月，
低头思故乡。

In literary translation version, it can be turned into like this:

In the Still of the Night
I descry bright moonlight in front of my bed.
I suspect it to be hoary frost on the floor.
I watch the bright moon, as I tilt back my head.
I yearn, while stooping, for my homeland more.

In a communicative translation version such as:

Nostalgia
A splash of white on my bedroom floor, Hoarfrost?
I raise my eyes to the moon, the same moon.

As scenes long past come to mind, my eyes fall again on the

Splash of white, and my heart aches for home.

<div align="center">(Tr.   Weng Xianliang)</div>

The former version is a too rigid translation by a literary way. While in the later version, viewing that the mere semantic translation is not appropriate, the translator conveyed the connotative meaning to the target readers so that the original cultural information can be clearly understood.

All the above examples are liable to illustrate the communicative translation can be adopted to deal with the text unique to the source language culture when semantic translation may be stiff or unnatural.

4.2.2. Making Addition within the Text

Newmark's definition of compensation, being "when loss of meaning in one part of a sentence is compensated in another part" (Newmark, 1988: 90), may seem relevant here.

Normally in communicative translation it is assumed that the readers of the translation identify with those of the original. However, this is unlikely when elements of the source language culture or of the source language itself are discussed in the text. Nevertheless, "communication" is as important here as in a text where the subject-matter is of general interest. Where, say, an institution of the SL community is being described, a special meaning of a SL word is used or the double meaning of a homophone or homonym is being exploited, the translator, if he thinks the point sufficiently important, has to render the author's message communicatively and also address himself independently to the TL reader; in short, he has to "make" the pun as well as explain it. He has to assess (a) the extent of his reader's knowledge of and interest in the relevant aspect of the source language or culture, (b) the text's level of specialism. If he is writing for the general reader, he may be able to achieve his purpose by transcribing the appropriate new SL terms unlikely to be familiar to his reader and adding their approximate cultural equivalents. If the terms are not likely to recur, he may decide not to transcribe them. If the text is specialized, the translator may wish to give his reader all possible information, including the transcription, the cultural equivalent, the encyclopaedic definition within the source culture and the literal translation of any new term on the first occasion of its use (Newmark, 2001: 46).

Therefore, what can remain unstated in the source-language text must often be made explicit in the target language. In order to preserve specific cultural references certain additions need to be brought to the target text. Let's take the translation of a

<div align="center">39</div>

sentence as an example:

At home and abroad there is a strong dissenting view that sees the treaty as a
new <u>Munich</u>.   (New York Times)
　　国内外一致提出强烈异议，认为该条约是一项新的<u>慕尼黑阴谋协定</u>。
                        (quoted from Chinese Translators Journal, 2001)

If we consult *Webster's New World^{TM} College Dictionary*, it explains the item
"Munich" as "a city in SE Germany; capital of the state of Bavaria; pop 1,256,000".
Obviously explanation in this sense does not fit in the specific context of this
sentence. As a matter of fact, here Munich refers to Munich Agreement, which *A
Concise Dictionary of British and American Culture* provides the background
information as: "the agreement made at Munich in Sept. 1938 between Britain,
France, Germany and Italy, signed by Chamberlain, Daladier, Hitler and Mussolini,
giving up the Sudetenland area of Czechoslovakia to Germany. The Munich
Agreement encouraged Hitler to invade Czechoslovakia in March. 1939". This
reference has strongly attached associations due to the cultural historical factors and
the meaning of the original sentence is only understandable of these connotations are
revealed. In spite of the fact that in translation there will be a type of 'loss' of
semantic content, the process should be so designed to keep this to a minimum. A
communicative approach implies an interpretation of this cultural reference and may
be obtained by the addition of explanatory words in the target text, thus translating
like this: "<u>慕尼黑阴谋协定</u>".

A man cannot tell, whether <u>Apelles,</u> or <u>Albert Durer,</u> were the more trifler:
whereof the one would make a person age by geometrical proportions: the other, by
taking the best parts out of divers faces, to make one excellent...
                            (Francis Bacon: *Of Beauty*)
　　<u>阿贝尔与杜勒皆为画家也，其画人像也</u>，一则按照几何学之比例，一则集众
脸型之长于一身，二者谁更不智，实难断言……
                        （王佐良：《英国诗文选译集》）

"Apelles" is 4th century B.C. German painter; "Albert Durer" (1471-1528)
German painter and wood engraver (*Webster's New World^{TM} College Dictionary* 4th
edition). The Chinese readers, having different cultural knowledge from
English-speaking readers would not necessarily know the names of "Apelles", or
"Albert Durer" and even less their associations.

The possible lack of TL's cultural knowledge severely impedes the understanding of the ST. By using strictly formal equivalence, all meanings would be exempt which would imply unnecessary translation loss. This implies that the translator should adopt a way so as to clearly convey notions which may otherwise go unnoticed. It would be appropriate, therefore, to elaborate the original term "Apelles", or "Albert Durer" by adding "皆为画家也，其画人像也" to supplement the necessary cultural background knowledge. In this way, because the cultural information is clarified by the added message, the implications are strongly projected and passed.

As for the translator, it seems that comprehensive and profound cultural knowledge both of the source and of the target language is a significant quality. As in the C-to-E translation text, a further case may illustrate it such as:

面对着他的作品，我无法谈论某一方面的见解，谈出都失水准，行话全沦为小技，露出我一副村相了。我只想到项羽，力举千鼎，气盖山河。

I am not qualified to comment on any particular aspect of his works, for whatever I say would be short of its professionalism, turning technical terms into frivolities, thus laying bare a layman's follies. At this point I think of <u>Xiang Yu, the ancient heroic general</u>, who had unusual physical strength and overwhelming will power.

(quoted from Chinese Translators Journal, 2003: 4: 89)

In such a case, a translator should keep the original meaning by adding enough background information to indicate to the target language reader what the original cultural information is. Theoretically, preservation of the original meaning is the highest priority for a translator. The translated version makes up for the cultural gap by supplementing an explanation about "Xiang Yu", and thus can effectively transmit the cultural information.

The making addition strategy is recommended provided it can be supplied briefly and unobtrusively without holding up the flow of the narrative: as an alternative term, in brackets, an one-word definition, a paraphrase, a participle phrase, a defining adjectival clause, etc.

4.2.3. Leaving Out Redundancy

When considering the cultural implications for translation, the extent to which it is necessary for the translator to explain or complete such an information gap should be taken into account. The translator should decide how much may be left for the

reader to simply infer. We may turn to Newmark for support. In his opinion, "Theoretically, the translator has to account for every portion and aspect of cognitive and pragmatic sense in the SL text. In fact, he is justified in pruning or eliminating redundancy in poorly written informational texts (Newmark, 1988: 149)." As we decide to what extent to simplify the original text, we are, actually, at the same time deciding to what extent to emphasize the basic message.

The translator has weighted up what he thinks more important and what less important in the text in relation to its intention. Decision has also to be made on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the target language.

The translator requires a degree of creative tension between fantasy and common sense. He has the fantasy for making hypotheses about apparently unintelligible passages, and the common sense for dismissing any unrealistic hypotheses—it is pointless to pursue an idea that cannot be real or realized. More practically, he needs the common sense for eliminating interference and spotting strange acronyms.

In discussing acceptability, metaphor and translation, Newmark gives his opinion that the translator "has to account for every item of his text by some form of translation procedure which may include transcription or 'deletion' of redundant subheadings more characteristic of the SL than the TL culture". He has to find everything 'acceptable' (Newmark, 1988: 155). Let's take the following examples to illustrate this point:

刘备章武三年病死于白帝城永安宫，五月运回成都，八月葬于惠陵。

Liu Bei died of illness in 223 at present-day Fengjie County, Sichuan Province, and was buried here in the same year.

A description of scenic spot and historical relic is characterized by compact language and strongly emotional conveyance. It is very vivid and full of artistic appeal. This kind of description is for the tourist to do sightseeing. If we want to translate the words into an English version, the foreigners may confuse some meanings in it with all the cultural interpretations. For example, "章武三年", "白帝城永安宫" and "惠陵", are the time and place in Chinese history which are not familiar to the foreigners. Moreover, "五月" and "八月" are the traditional Chinese calendar days of which a clarification may be added into the English versions. Actually, we'd better make some notes or provide further exposition if these special expressions are quoted in some academic works or papers. While as a kind of tourist

words it is unnecessary to make additional notes avoiding the redundancy. Hence we can omit some minor information and translate as the above sentence.

Chinese language is full of descriptive words. It is quite common that many descriptive words are used together to modify a noun. But if they are literally translated, the version may appear tediously long. And it may make no sense that during the translation we focus on the production of phonological pleasure and flowery language rather than the linguistic features of the original. Therefore, in our translation, we try to make our interpretation plain, clear and easy to be accepted without any ill effect in their modifying role.

Let's look at another example:

满树金花，芳香四溢的<u>金桂</u>，花如白雪，香气扑鼻的<u>银桂</u>；红里透黄多味浓的<u>紫砂桂</u>；花色似银，季季有花的<u>四季桂</u>；竞相开放，睁眼媲美。进入桂林公园，阵阵花香扑鼻而来。

The Park of Sweet Osmanthus is noted for its profusion of osmanthus trees. Flowers from those trees in different colours are in full bloom which pervade the whole garden with the fragrance of their blossoms. (闵大勇 译)

(quoted from Chinese Translators Journal, 2000: 5)

The original displays four kinds of osmanthus, whose corresponding names are hard to find in English. Furthermore, there are too many descriptive adjectives in the original. The translator may decide to which degree it is legitimate to convey the sense of newness and/or cultural distance that is always experienced in the act of reaching the foreign text. The version will be lengthy and complicated if all the osmanthus names and descriptive adjectives are rendered completely. Flexibility should be fully reflected in the translation of descriptive words. To be specific, the length of the rendered sentence does not have to be in strict conformity with the original, as long as the message in the original is brought out completely. "金桂", "银桂", "紫砂桂" and "四季桂" are not translated, for the versions have included their meaning. The whole sentence structure is reconstructed and some long and complicated phrases are simplified or omitted in the version, so the version is not tedious or redundant. Communicative translation gives the translator more license in his treatment of the original text, as long as its meaning is satisfactorily interpreted.

Classical Chinese poetry in particular is characterized in symbolism, frequent use of artistic images, anecdotes and allusions, which are subtle and ambiguous. Even to Chinese readers without the prerequisite knowledge of history and poetic cultivation. The English-speaking readers are reluctant to have full understanding of

such notions. When considering the cultural implications for translation text, the translator should determine how much may be left for the reader to infer simply. For example:

与君歌一曲，	Let me sing a song for you,
请君为我倾耳听。	Listen carefully please.
钟鼓馔玉不足贵，	But music and delicacies are nothing:
但愿长醉不复醒。	I long to dwell in drunkenness, and
古来圣贤皆寂寞，	Never wake up to a sober world.
惟有饮者留其名。	In oblivion all those sages have died.
陈王昔时宴平乐，	History knows only great drinkers.
斗酒十千恣欢谑。	Remembering how foavour and humour flew
主人何为言少钱？	At the wronged prince's drinking spree.
径须沽酒对君酌。	And why should I now, the host, care about money?
五花马，千金裘，	I've got everything, to pay for you and me---
呼儿将出换美酒，	Here's my precious horse, here's my priceless fur.
与尔同消万古愁。	Tell the boy to give them for the wine.
(李白《将进酒》节选)	Let's drink on, to end the endless worry!

(quoted from "Chinese Translator's Journal" 2003: 4: 95)

In the translated version, "古来圣贤皆寂寞", is put to "In oblivion all those sages have died" in which it omitted the translation of "寂寞". Such cases as "留其名", "陈王" and "平乐". "陈王" in Chinese history, is the son of Caocao, and "平乐" is a place name. Here we can only see the version just as "At the prince's drinking spree". In the line "斗酒十千恣欢谑", "十千" as an ambiguous number, is not clearly interpreted. Although we omitted literary meaning of some expressions, a communicative translation may still fulfill literal connotation by leaving out some redundancy.

4.2.4. Making Appropriate Evaluation

As Newmark said that the various degrees of cultural equivalence have to be borne in mind and have to be related to the expectations of the readership(2001: 78). And when transcription is initially required because the foreign term is not transparent, it is useful to put the English equivalent first adding the transcription in brackets (ibid 201: 80). Therefore, we can make some appropriate evaluation in order to produce a satisfactory interpretation of the source text. For example:

It was unlucky---in more ways than one. Carl had once been a favorite of D'urberville's, which meant that she didn't like the new favorite. As soon as the dark

girl heard Tess's low rich laugh, she jumped to her feet.

"How dare you laugh at me, cow!" She cried.

(Thomas Hardy: *Tess Of D'Urvervilles*)

真是不凑巧-----还不止这一点不凑巧呢。以前卡尔曾是德伯维尔宠爱过的人，这便意味着，她是不喜欢这个新来的得宠于他的人。当这黑姑娘一听到苔丝那低沉圆润的笑声，霍地一蹦站了起来。

"你竟敢来讥笑我，你这母猪！"她叫道。 （Tr. Cai Qingjia）

According to Hu Wenzhong (1995), in English the "cow" may refer to women who have lots of children, who are fat and untidy, who get pregnant frequently and, who are prostitutes. Therefore, calling a woman a cow is highly insulting. In Chinese, however, the cow carries no such a bad image. Here it requires cultural adaptation.

In transferring the original cultural features, we must conform to the convention of the target language. In this case, the translator has adjusted the cultural symbol to "母猪" (pig), which carries the similar connotation in Chinese culture as cow in the Western culture. In this way, the adjusted version enables the cultural content of the original more accessible to the target readers.

In terms of Chinese historical persons, we may consider making appropriate evaluations, such as:

中国还有一句成语"三个臭皮匠，合成一个诸葛亮。"单独一个诸葛亮总是不完全的，总是有缺陷的。 （《毛泽东选集》第五卷）

Still another Chinese proverb says "Three cobblers with their wits combined would equal Zhuge Liang the master mind." Zhuge Liang by himself can never be perfect, he has his limitations. (Tr. Foreign Language Press)

这对年轻夫妻并不般配，一个是西施，一个是张飞。

This young couple is not well matched, one is a Xi Shi---a famous Chinese beauty, while the other is a Zhang Fei---a well-known ill-tempered brute.

In these two versions, "Zhuge Liang", "Xi Shi" and "Zhang Fei" are all Chinese historical persons which are unknown to the target language readers. Semantic translation will definitely puzzle them, therefore, when confronted with the task to reproduce alien elements in the foreign culture, we can not keep the unintelligible, but rather manipulate the alien elements to the extent that they are accepted, understood and appreciated by the target readers.

Another example:

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原来近日水月庵的智能私逃入城来找秦钟，不意被秦邦业知觉，将智能逐出，将秦钟打了一顿，自己气的老病发了，三五日，便呜呼哀哉了。

（曹雪芹《红楼梦》）

Now a few days previously, Zhineng had stolen away from Water Moon Convent and come to town to look for Qin Zhong in his home. She had been caught by his father, who drove her away and gave his son a beating. The old man's rage had brought on an attack of his chronic disorder, and within a few days he was dead.

(Tr. Yang Xianyi & Gladys Yang)

"呜呼哀哉" are function words with a high frequency in ancient Chinese language indicating "death" and "sighing". In English, we can hardly find a proper expression to present its classical style as well as the implied humorous mood. English-speaking readers would not necessarily know the meaning of this cultural specific term and even its implications. If using strictly formal equivalence, all implications would be lost. It would, therefore, be possible to neutralize the original term "呜呼哀哉" by translating it as "he was dead" since it has the similar connotative meaning. In this way, although the cultural implications are not strong as for the Chinese readers, the translated version retain the original's cultural code beyond the mere structural and linguistic level.

4.2.5. Making Additional Footnote

In his *Approaches to Translation*, Newmark proposes that "Lastly, I suggest that alternative or supplementary information can be supplied by the translator in three ways: (a) within the text, (b) as a footnote to the page, the chapter or the book, or (c) as a glossary(Newmark, 1988. 77)." It may well be that totally effective transference of cultural specific elements is impossible but it is possible to narrow the gap and to translate the original cultural meaning as much as possible. The missing background information may be provided in footnotes to enhance intercultural interpretation. As footnotes are provided outside the text, it is possible to supply the relevant cultural elements as detailed as necessary.

First, let's take Mr. Zhang Guro's practice in translating *Tess of D'urverville* as an example:

The May-day dance for instance, was to be discerned on the afternoon under notice, in the disguise of the club revel or "club-walking" as it was there called. (Thomas Hardy: *Tess of D'Urvervilles*)

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譬如现在所讲的那个下午里，就可以看出<u>五朔节舞</u> 的旧风以联欢会（或者像本地的叫法， 游行会）的形式出现。(Tr. Zhang Guruo)

*<u>五朔节舞：英国风俗，五月一日奏乐吹号，采取树枝，野花装饰门面，在草地上竖立五朔柱，围柱跳舞，并选举五朔后。此风古时极盛，现在穷乡僻壤仍还举行</u>。

Differences of culture may be a reason for having marginal notes in a translated text. The "May-day dance", by *Webster's New World College Dictionary* （4th edition）'s definition, "May-day" as "a traditional spring festival, often celebrated by dancing around a maypole, crowning a May queen, etc." and "May queen" as "a girl chosen to be queen of the merrymakers on May-day and crowned with flowers".

Another examples as the followings:

"难道这也是个痴丫头，又像颦儿来葬花不成?" 因又笑道："若真也葬花，可谓<u>东施效颦</u>了，不但不为新奇，而是更是可厌。"

（曹雪芹《红楼梦》）

"Can this be another absurd maid come to bury flowers like Daiyu?" he wondered in some amusement. "If so, she's <u>'Dong Shi imitating Xi Shi,</u>'* which isn't original but rather tiresome." (Tr. Yang Xianyi & Gladys Yang)

In general, the English-speaking readers will confuse the meaning of "Dong Shi" and "Xi Shi", for they don't know these idioms. In this case, there comes the footnotes just as: "*Xi Shi was a famous beauty in the ancient Kingdom of Yue. Dong Shi was an ugly girl who tried to imitate her ways." Thus, such interpretation renders the English-speaking readers a full implication in detail. Another example:

要放开，需要有充分的说服，而且要有一种相当的压力，就是公开号召，开许多会，将起军来，"<u>逼上梁山</u>"。 （《毛泽东选集》第五卷）

To make them let people air views freely calls for plenty of persuasion and, what is more, considerable pressure, that is, issuing an open call and holding many meetings, so that they find themselves checkmated and "<u>driven to join the Liangshan Mountain rebels</u>". (Tr. Foreign Language Press)

The expression "逼上梁山" is out of a classical Chinese novel *"Outlaws of the Marsh"*. It seems to be impossible for the English-speaking readers to understand its connotative meaning in the context. Hence, the translator give a further footnotes

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after the version.

Note: Liangshan Mountain in Shandong Province was a rebel peasant base in the Song Dynasty. Most of the rebel leaders in the classical novel *"Outlaws of the Marsh"* were forced to take refuge on Liangshan Mountain as a result of oppression by the authorities or despotic landlords. The expression "driven to join the Linagshan rebels" has since come to mean that one is forced to do something under pressure.

The helpful footnote conveys a profound sense of the alien quality of the other culture concerned. Attention to cultural details enhances the readers' understanding and appreciation of the other culture. Such background information supplemented will add depth and breath to the translated text. The potential advantage of this note to help nonnative speakers widen their scope of knowledge and to enable reading the original text an entertaining experience is obvious. Such translation not only fulfils the linguistic transmission but also its cultural conveyance.

4.2.6. Substituting with a Similar Expression

In discussing the procedures for translating metaphor, Newmark proposes that "the translator may replace the image in the SL with a standard TL image which does not clash with the TL culture (Newmark,2001: 89)." This method can be quite appropriately extended to the handling of cultural-bounded words and expressions. When word-for-word translation fails to convey the intended meaning of the soured text, translator may transform the images in the original passage and employ a similar expression in accordance with the English nation's ideology so as to effect a faithful and powerful rendering. Let's have an example to illustrate this point:

竹斋，现在我们两件事——益中收买的八个厂，本月三日抛出的一百万公债，都成了骑虎难下之势，我们只有硬着头皮干到那里是那里了！

<div align="right">（茅盾 《子夜》）</div>

Now, look, Chu-chai, there are two things we've got to consider: the financing of the eight factories that the company's bought, and the one million bonds we sold out on the third. It's a case of "in for a penny, in for a pound," and the best thing we can do is to put a bold face on it and do what we can.   (Tr. Xu Mengxiong)

The Chinese idiom "骑虎难下" means "he who rides a tiger is afraid to dismount---irrevocably but unwillingly committed." If by semantic translation, the English version would sound awkward and makes it difficult for English-speaking readers to catch the original meaning and even sometimes makes the translated version redundantly. In such cases, we may accomplish the translation according to

the English-speaking country's practice. In English, "in for a penny, in for a pound" has the similar meaning. The original cultural image is changed, but the translated version can conform to the English-speaking countries' practice and fulfill its function properly.

In both English and Chinese languages, enormous cultural specific expressions can be turned into each other by means of substitution of the similar expressions. The translator must be aware of the cultural characteristics respectively. For example: "wall have ears" has its equivalent term "隔墙有耳"; and "burn the boat" can be put to "破釜沉舟"; "castle in the air" may be delivered as "空中楼阁"; "kill the goose that lays the golden eggs" is satisfactorily matched by "杀鸡取卵"; "after one's own heart" can be equally turned into "正中下怀".

All these renderings are conforming to the Chinese culture, for the adapted expressions already exists side by side with the target language and are easier to be accepted. Moreover, all these translated terms can achieve the same effects as their original by substituting with another established expressions. They are liable to be the appropriate choice for interpretation.

Whilst, for some sorts of Chinese and English idioms, we may aim quite consciously to seek for similar to substitute the original ones, and the equivalences are never absolutely identical. Look at the following examples, and we may offer translation equivalents from Column A to Column B:

A	B
to be as poor as Job	家徒四壁
wake a sleeping dog	打草惊蛇
as easy as falling off a log	易如反掌
the apple of one's eye	掌上明珠
cast pearls before swine	对牛弹琴
keep a still tongue in one's head	守口如瓶
help a lame dog over a stile	雪中送炭
paint the lily	画蛇添足
birds of one feather	一丘之貉

The substitution with a similar expression can transmit the cultural connotations mutually from the source-language to the target-language. The comparative translation versions are so close in meanings and in expressions of use that they are exchangeable in the sense of communicative equivalence.

Chapter Five: Conclusion

Over the last two decades, two tendencies have become noticeable in translation studies. One is that translation theories bear a marked brand of culture theories. The other is that more importance is attached to the culturally oriented approach than the linguistically oriented approach.

This paper firstly attempts to give some insight into the relation between culture and translation, the understanding of cultures, and the interpretation of text that may be clarified and even supplemented by way of translation.

Secondly, since the early 1960s, significant changes have taken place in the field of Translation Studies. It is the time to move the study of translation from margins of critical investigations to center stage. Translation Studies has taken the cultural turn. Translation Studies disciplines to broaden their investigations (Sussan Bassnett, 2001: xxi).

Cultural turn's main concern is to determine appropriate cultural analysis for the widest possible range of translation text or different cultural context. The culture, translation text and cultural interpretation will need to understand how culture in general operates and will be able to frame a particular interpretation within its context of culture. Just as Basil Hatim & Iam describe the text:

"The less culture-bound a text is, the less need there will be for its structure to be modified. Conversely, the more culture-bound a text is, the more scope there may be for modification (Bassnett, 2001:188)." Here "modification" is just equal to cultural interpretation throwing light on our research.

The cultural interpretation, as representatives of a culture, makes a good guide to understanding texts produced by other cultures. Hence, the heart of the translator's task is not to translate texts but to translate cultures, and help strangers give new texts welcome. On the whole, the cultural interpretations are filters which help individuals orient themselves in communication. They provide individuals with a way of interpreting the connotation and guide visible exchanges that is congruent with other members of different cultures. And any misperception, misinterpretation and mistranslation can easily result when these out-of-awareness orientations are not taken into consideration.

Thirdly, the translation strategies are concerned from start to finish with cultural interpretation. They are, however, not concerned with the linguistics, logic and even philosophy, but only with their applications in as far as they can help the translator

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solve some problems attaching to cultures. Further, the cultural turn provides a framework of principles, restricted methods and hints for translating text within cultural interpretation. Thus many culture-bound terms in collocation of both English language and Chinese language may each be translated in many selective ways. To conclude, we shall now highlight some of the main insights into the translation process which have emerged from the cultural translation text analysis that we have outlined in this paper. Within this perspective, the translator takes on the role of mediator between different cultures. The following selective strategies are for the cultural interpretation which may be restrained in some aspects:

1. To analyze the connotations between SL and TL that require to present its literary meaning only
2. To translate an SL word into two or more TL words by extending its cultural implications
3. To reduce redundancy, which always has some more ambiguous meanings and to sense its quintessence
4. To explain or evaluate cultural connotations or associations between one typical cultural meaning, but different indication, in SL and TL
5. To add more exposition by footnotes, which illustrate the cultural implications fully and sufficiently
6. To analogue the similar expressions, both in SL and TL, with appropriate substituting structures

   All in all, the world is changing, it is noteworthy that, whereas textual patterns and cultural interpretation are constantly modified when texts in different translators are translated into various aims of context. This is a fact of life, but under the condition of cultural turn in translation studies, cultural interpretation of translation text is indeed an interesting area of research and a necessary one if translation assessment is to be carried out in a more significant fashion.

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