

## 中 文 摘 要

翻译所进行的是两种语言之间的转换活动，翻译所直接面对和处理的是语言问题。

而语言和文化是不可分的。语言是文化的重要组成部分，不能脱离文化而存在，文化是语言存在和发展的基础和环境；而语言又是文化的载体，文化寓于语言之中，文化的传播和继承以及发展也都依赖语言。总之，语言和文化不可分离。

翻译与文化在实质上有着更为本质和深层的关系。那么文化对翻译有着什么样的影响呢？这是个很大的题目，本文仅试图就文化间巨大的差异对要达到翻译理想境界的影响，以及翻译所应采取的策略做一浅析。

翻译的理想境界是“等效”，即据英国文艺理论家泰特勒的论述：“在好的翻译中，原著的优点已经完全移注入另一种语言，从而使这另一种语言所属国家的人能够获得清楚的理解和强烈的感受，程度和使用原著语言的人相等。”

但是，两种语言所归属的两种文化之间的巨大差异为达到这个理想的翻译境界造成了巨大的困难，使得在实际的翻译实践活动中很难真正完全地达到这个标准，翻译者所能做的就是不断地向这个理想的标准和境界靠近。

另外要特别说明的是，源语读者之所以在读原文时会有这样或那样的反应，那是因为在其成长过程中其本族文化长期的积淀所致，是长期浸染和教育的结果。这一点对我们达到“等效”有启示作用。

翻译工作者通过辛勤的实践和努力的探索，发展出两种不同的翻译策略：异化和归化。这两种翻译策略表面上看相互对立，然而事实上这两种翻译策略都有其长处和适用的范围。

在处理富有浓厚源语文化色彩的文本，而且当其浓厚的文化因素与原作的风格和主旨密切相关时，就应采取异化的翻译策略，因为翻译还担负着文化交流的任务，同时对于文本中具有鲜明的源语文化特色而且目的语读者不理解的地方应该加以注释，以帮助目的语读者正确理解译文，和源语读者有同样的反应——虽然反应的程度可能不一样，但性质是一样的。这其实就是向等效的目标迈进。

其实，这就意味着翻译者不仅肩负着翻译的任务，而且还肩负着为目的语读者提供源语文化背景知识的任务。

同样，归化的翻译策略也有其长处和适用的范围。归化的优点是让目的语读者易懂，能迅捷地把文本主旨信息传达给目的语读者，所以在源语文化色彩不浓厚或

源语文化对理解文本主旨关系不大，而且当翻译的目的是要让目的语读者迅速顺畅地理解文本主旨时，如在翻译宣传材料、科技文章、新闻报道、广告等等，或者是文学作品，但翻译的目的是供读者消遣愉悦，目的语读者只关心故事情节，而并不把了解异国文化当作阅读的主要目的之一时（如霍克斯译的《红楼梦》），归化的翻译策略就是一个很好的选择。

关键词：翻译； 语言； 文化差异； 等效； 异化； 归化

## ABSTRACT

Translation is the act or process of translating, especially from one language into another. Translation directly faces and deals with language problems.

And language and culture are inseparable. Language is an extremely important part of culture, and can not exist without culture; culture is the basis of language, and especially culture is the environment in which language exists and develops; language is the carrier of culture, and culture depends on language for its spreading, inheriting, and developing.

Translation is constitutionally and deeply connected with culture. Then what are the influences that culture has upon translation? This is a very big subject, and this thesis only tries to analyze the influence that the huge cultural difference has on translator's achieving the ideal standard of translation, and it also tries to analyze the translation strategies to deal with or solve this problem.

The ideal standard of translation is "equivalent effect", according to what Alexander Fraser Tytler says: "I would therefore describe a good translation to be, That in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work."

But the huge difference between the two cultures to which the two languages belong often causes great difficulties when a translator tries to achieve the ideal standard of "equivalent effect", and the difficulties sometimes are so huge that in translation activity, it is almost impossible to completely achieve this ideal standard, and what the translator can do is trying his best to get nearer to this standard.

There is one important thing that we must keep in mind: the reasons why the source language reader has this or that kind of feelings or emotional

reactions when reading the original work are their native cultural knowledge reserves and experience reserves that he has got during the period in which he grows up in his native cultural environment. It is the result of long-time education and edification. This is revelatory and can help us in our effort to get nearer to the ideal standard of translation——“equivalent effect”.

Through hard work in translation practice and diligent exploration in translation theory, translators have developed two translation strategies to deal with the problems caused by cultural differences. They are foreignizing translation and domesticating translation. From appearance these two translation strategies are against each other, but in fact, both of them have their own advantages, and have their due ranges of usage.

When translating texts that are rich in source language cultural characteristics, and when the abundant cultural elements are essential to the characteristics and the main idea of the original work, the strategy of foreignizing translation should be used. Because translation also has the task of communicating culture, and at the same time, explanation notes should be added to help the target language reader have the necessary cultural knowledge in order to correctly understand the translation work, and thus produce the “equivalent effect” on the target language reader. Although perhaps the degree may not be the same as that on the source language reader, the nature should be the same. This is in fact making progress toward the ideal standard of translation.

In fact, this means that the translator not only has the task of translating, but also has the task of providing the target language reader with background knowledge of the source language culture.

Domesticating translation also has its advantages and its due range of usage. Its advantages are that the translation is easy for the target language reader to read, and this translation strategy can swiftly convey the main ideas and main information of the original work to the target language reader, so when an original work is not rich in its native cultural elements and when these elements are not important to the main ideas or main

features of the original work, and when the aim of the translation is to quickly and fluently tell the receptor the main contents and information of the original work, domesticating translation is suitable to use. The types of these texts are propaganda, popular science literature, news reports, advertisements, etc., or the original work is a literary work, but the aim of the translation is to entertain the target language reader, and the receptor only enjoys the plot of the story, and does not take knowing of foreign culture as one of his main purposes in reading (for example, *The Story of the Stone* translated by David Hawkes). In such cases, the strategy of domesticating translation is a good choice.

**Key words:** Translation; Language; Cultural Difference; Equivalent Effect; Foreignizing Translation; Domesticating Translation

# 承 诺 书

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## Chapter 1 Introduction

### 1.1 Translation and language

As we all know, translating is an activity that transforms meanings and other elements from a language into another language, which directly deals with and faces language. And language and culture are inseparable.

### 1.2 Definition of culture

Culture is so essential to translation, what is culture then?

Culture originates from the Latin word *cultura*, whose fundamental meaning is cultivation, farming, and crops, and with the development of human being's civilization, its connotation and expansion continuously expand, just as *The New Encyclopedia Britannica* cites, according to the study of U.S anthropologists A.L.Kroeber and Clyde Kluckhohn, there are 164 definitions of culture, ranging from "learned behaviour" to "ideas in the mind," "a logical construct," "a statistical fiction," "a psychic defense mechanism," and so on. ( *The New Encyclopedia Britannica*, 15th edition, volume 16, p874).

Now some authoritative definitions of culture by several well-known dictionaries are cited as follows:

Culture: 1. CULTIVATION, TILLAGE; 2. the act of developing the intellectual and moral faculties esp. by education; 3. expert care and training < beauty >; 4. enlightenment and excellence of taste acquired by intellectual and aesthetic training; 5. a. a particular stage of advancement in civilization; b. the characteristic features of such a stage or state; c. behavior typical of a group or class; 6. cultivation of living material in prepared nutrient media; also. a product of such cultivation.

--- *Webster's Seventh New Collegiate Dictionary* (1976 G.& C. Merriam. Co, p202)

Culture, the acquired ability of an individual or a people to recognize and appreciate generally accepted esthetic and intellectual excellence; the esthetic and intellectual achievement of civilization; a particular state or stage of civilization, as in the case of a certain nation or period; as Chinese culture. Anthropol., social., the total of human

behavior patterns and technology communicated from generation to generation.

---*New Webster's Dictionary of the English Language* (the Delair Publishing Company. Inc, p .245)

Culture: 1. a. the arts and other manifestations of human intellectual achievement regarded collectively; b. a refined understanding of this; intellectual development 2. the customs, civilization, and achievements of a particular time or people

---*The Concise Oxford Dictionary* (Eighth Edition Clarendon Press Oxford 1990, p282)

The total of the inherited ideas, beliefs, values, and knowledge, which constitute the shared bases of social action.

The total range of activities and ideas of a people with shared traditions, which are transmitted and reinforced by members of the group: the Mayan culture

A particular civilization at a particular period

The artistic and social pursuits, expression, and tastes valued by a society or class, as in the arts, manners, dress, etc.

---*Collins Dictionary of the English Language* (second edition 1986:379

And in authoritative Chinese dictionary 《辞海》: culture “从广义来说, 指人类社会历史实践过程中所创造的物质财富和精神财富的总和。从狭义来说, 指社会的意识形态, 以及与之相适应的制度和组织结构, 文化是一种历史现象, 每一社会都有与之相适应的文化。”(辞海编辑委员会, 2000: 1858)

Among the many definitions of culture, what has been regarded as the classic definition of culture was provided by the 19th century English anthropologist Edward Burnatt Tylor in the first paragraph of his *Primitive Culture* (1871):

Culture...is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.(*The New Encyclopedia Britannica*, 15th edition, Volume 16: 874)

### 1.3 The relationship between language and culture

Language is an important organic part of culture. Language records the history of



culture, manifests the fruits of civilization, and it is the carrier that culture relies on to pass down, to communicate, and to develop. Chinese linguist Luo Changpei(罗常培) says: "Language is the fruit of a nation's culture, the culture of this nation depends on language to circulate, and the future culture depends on language to develop and thrive." (《中国与中华文化》)(罗常培, 包惠南: V), and at the same time, it is impossible for language to be separated from culture, for language cannot exist without culture. Culture is the environment and soil from which language originates and develops, and all kinds of elements and characteristics of a culture are manifested in the language. On all accounts, culture sets itself in language, language carries culture, and language would become meaningless if it does not contain and carry culture.

### **1.4 The relationship between translation and culture**

Translation is the interpretation of the meaning of a text in one language in another language, of an equivalent text that communicate the same message, it is closely related to language, and because language is inseparable from culture, it can be said that translation is intimately and indeed more deeply connected with the two different cultures that the two languages respectively belong to.

Wang Zuoliang (王佐良) says in his article 《翻译中的文化比较》 ("A Cultural Comparison in Translation"): "语言学家、文体学家、文化史家、社会思想家、比较文学家、都不能忽视翻译。这不仅是因为翻译者的辛勤劳动才使得一国的文化遗产能为全世界的人所用, 还因为译者作的文化比较远比一般人的细致、深入。他处理的是个别的词, 他面对的则是两大片文化。" (quoted in 郭建中, 2000: 3)

It is exactly in this article that Wang Zuoliang says: "因为翻译者必须是一个真正意义的文化人。人们会说: 他必须掌握两种语言: 确实如此, 但是不了解语言文字中的社会文化, 谁也无法真正掌握语言。" (quoted in 郭建中, 2000: 2)

### **1.5 Structure of the thesis**

Chapter one—the relationship between translation and language is discussed and so is the relationship between language and culture, thus it can be seen that translation is constitutionally and deeply connected with culture. In this chapter, the definition of culture is studied.

Chapter two—a brief account of relevant literature

Chapter three—the ideal standard of translation—"equivalent effect" is discussed.

Chapter four—the huge difficulties that cultural differences cause when the translator tries to near the ideal standard of translation are analyzed, and also pointed out is that the reason why the source language reader has this kind or that kind of feelings or emotional reactions, is that they are directly concerned with his cultural background, in other words they are directly connected with his knowledge he has acquired when he grows up in his native cultural environment, and are also directly connected with his own experiences gained as he grows up in his native cultural environment.

Chapter five—In order to deal with the difficulties mentioned in the previous chapter, two translation strategies have been developed, and in this chapter these two translation strategies are studied, and it is stated that both of these two translation strategies have their advantages, and they have their own due range of usage.

Chapter six—Conclusion of the thesis.

## Chapter 2 A Brief Account of Relevant Literature

This thesis discusses and analyzes the influence of cultural differences on the achieving of “equivalent effect”, and the translation strategy to be used to achieve this standard.

In relevant literature, the influence of cultural differences on translation, especially on achieving the translation standard has not been solely picked out to be discussed, and this topic is always a subordinate and accessorial topic when people discuss which translation strategy should be used, the foreignizing translation or the domesticating translation. And considering that this issue is indeed only one based on which more important issues such as translation strategy are discussed, the main task and aim of this thesis is to discuss which translation strategy should be used, so we should mainly cite the literatures on translation strategy which always include this issue as a subordinate and accessorial part.

### 2.1 The origin and development of domesticating translation

Domesticating translation originated very early, much earlier than foreignizing translation, and it has been the major trend of translation in the western world for a long time.

#### 2.1.1 John Denham

According to Venuti, domesticating translation was first used by John Denham, in many of his translations such as *The Destruction of Troy, An Essay upon the Second Book of Virgils Aeneis. Written in the year, 1636*. And in these translations he used the domesticating translation strategy. In his translations of original Latin works he removed the character and place names of the Latin text, and made quite a few changes, substituted unknown or unfamiliar elements of the original text with things or names that English readers were familiar with. His opinion about translation strategy is made obvious in his words: “as speech is the apparel of our thoughts, so are the certain Garbs and Modes of speaking, which vary with the times...and therefore if Virgil must needs speak English, it were fit he should speak not only as a man of this Nation, but as a man of this age.” (Venuti, 2004:50)

### 2.1.2 Alexander Fraser Tytler

Later on one of the representatives who are for domesticating translation is Alexander Fraser Tytler, who wrote the famous article “Essay on the Principles of Translation” (1791). In this article he stated what a good translation should be, and he also came up with “three laws” of translation, but the strategy he suggested is solely domesticating translation, and this can be seen in his reviews of some translators: when he spoke of Authur Murphy’s Tacitus, he said: “We most admire the judgment of the translator in forbearing all attempt to rival the brevity of the original, since he knew it could not be attained but with the sacrifice both of ease and perspicuity” (Tytler, 1978:186-187); Tytler praised Henry Steuart, “the ingenious translator of Sallust,” for his “version of a most difficult author, into easy, pure, correct, and often most eloquent language” (Tytler, 1978:188-189), he also said: “To imitate the obscurity or ambiguity of the original, is a fault; and it is still a greater to give more than one meaning.” (Tytler, 1978: 28-29)

### 2.1.3 Eugene Nida

Eugene Nida is a representative of domesticating translation. In his *The Theory and Practice of Translation* and *Language, Culture and Translating*, he came up with the theory of “functional equivalence”, and in *The Theory and Practice of Translation* he said: “Translating consists reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.” (Nida, 2004:12)

And indeed it has been a tradition and the major trend in the western world to adopt domesticating translation. Most western translators use this translation strategy to do the work of translation, and most original works have been translated in this way. The translation of the famous Chinese novel 《红楼梦》 by David Hawkes is such an example, in which domesticating translation was adopted by the translator.

## 2.2 The origin and development of foreignizing translation

Foreignizing translation originated later than domesticating translation, and it has not been the major trend of translation in the western world, but now more and more translators and scholars have found its unique advantages in introducing and spreading

cultures in this ever increasingly globalized world where cross-cultural communication seems more and more necessary.

### **2.2.1 Friedrich Schleiermacher**

In 1813, Friedrich Schleiermacher, a German scholar gave a lecture entitled “On the Different Methods of Translating”, in which he said “the genuine translator” is a writer “who wants to bring those two completely separated persons, his author and his reader, truly together, and who would like to bring the latter to an understanding and enjoyment of the former as correct and complete as possible without inviting him to leave the sphere of his mother tongue.”(Lefevere 1977:74) Schleiermacher in fact finds two translation methods: “Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (ibid.: 74), and he himself is for the first method, that is to say, a translator should make the target language reader travel abroad and see for himself the foreignness of the foreign original work.

### **2.2.2 Lawrence Venuti**

In Venuti’s book *The Translator’s Invisibility*, he discusses this issue by commenting his translation of De Angelis’s poetry. The translation strategy he used is foreignizing translation, and he is against domesticating translation. He says: “My translations signify the foreignness of De Angelis’s poetry by resisting the dominant Anglo-American literary values that would domesticate the Italian texts, make them reassuringly familiar, easy to read.”(Venuti, 2004: 302)

And also in this book he clearly states his opinion about the translation strategy: “Translation is a process that involves looking for similarities between languages and cultures—particularly similar messages and formal techniques—but it does this only because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, and can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures.”(Venuti, 2004:306)

## 2.3 The study of domesticating translation and foreignizing translation in China

Since Nida's translation theory was introduced into China in 1980's, it has been a major trend in this country to approve domesticating translation, but recently his theory was doubted by many scholars.

Now quite a few of Chinese scholars, after careful studying, have now come to doubt this translation strategy and they more and more approve foreignizing translation.

Liu Yingkai (刘英凯) is among these Chinese scholars who are for foreignizing translation.

Liu Yingkai says in his article 《归化—翻译的歧路》: “在谈到翻译问题时, 鲁迅先生写道: ‘动笔之前, 就先得解决一个问题: ‘竭力使它归化, 还是尽量保存洋气呢?’ 鲁迅自己回答道: ‘它必须有异国情调, ……其实世界上也不会有完全归化的译文, 倘有, 就是貌合神离, 从严辨别起来, 也算不得翻译。凡是翻译, 它必须兼顾着两面, 一当然力求其易解, 一则保存着原作的丰姿’。鲁迅的观点异常鲜明: 它不同意译文的‘归化’。” (quoted in 杨自俭, 刘学云: 269-270). After citing what Lu Xun(鲁迅)said, Liu Yingkai(刘英凯)states his own opinion: “读一篇外国文学, 同旅行外国很相似: 该国的文化传统、风土人情、习俗时尚、宗教、地理、使用语言的习惯……随处都会看到。这样的文字翻译过来, 只要译文忠实, 也就会随处泄露该文字的‘客籍’——其独特的民族风格。而‘归化’的译文却要改造外国上述事实, 抹杀其民族特点, 迫使它们就范, 同化与归宿语言, 因此也就必然是对原文的歪曲。” (quoted in 杨自俭, 刘学云: 270)

In this article, Liu Yingkai says: “When it comes to problems of translating, Lu Xun writes: ‘You must solve a problem before you start translating, and the problem is: should I domesticate the work or try my best to keep its original cultural characteristics?’ Lu Xun himself answers: ‘The translation must have the foreign cultural characteristics, ... in fact, there is no completely-domesticated translation in the world, if there is one, the truth should be that the work's appearance has been completely domesticated, but its inside has not at all. Strictly speaking, such a translation cannot be said to be a translation. A translator must take two things into account: 1. trying his best to make the translation easy to understand. 2. trying his best to keep the characteristics of the original work.’ Lu Xun's

opinion is quite obvious: he does not agree to the domesticating translation.”(quoted in 杨自俭,刘学云:269-270). After citing what Lu Xun said, Liu Yingkai(刘英凯)states his own opinion: “Reading a piece of foreign literature is very much like traveling in a foreign country: the country’s cultural traditions, local conditions and customs, habits and fashions, religions, geographic features and habits of using language..., all of these things can be seen everywhere. When any work containing such elements is translated, the translation, so long as it is faithful to the original work, will undoubtedly and inevitably show the foreignness of the original work—its unique national style. But “the domesticating translation” will transform the foreign nature, wipe out the work’s national characteristics, and force it to fit and assimilate it to the target language culture, which will certainly distort the original work.”(杨自俭,刘学云:270)

It is obvious that Liu Yingkai is whole-heartedly for the foreignizing translation, and is strongly against domesticating translation. It must be noted that the types of texts he discusses are mainly literary ones, and his arguments are right in such cases. But if the texts are practical types of writing, such as notices or announcements, domesticating translation is a good choice, as these types of texts focus on quickly and fluently conveying the information to the reader.

And more and more scholars are now for the view that both domesticating translation and foreignizing translation have their advantages and both of them have their suitable usage ranges.

Wang Dongfeng (王东风) says in his article 《文化差异与读者反应——评 Nida 的读者同等反应论》: “当然, 翻译策略的选择最终还是要视原作的文体和翻译的目的而定。有些文体(如文学翻译)的翻译除了要追求内容之外, 还要追求‘异国情调’和表现形式的审美价值, 故原文表达方式中的文化因子不可轻易消解或置换, 功能对等的翻译策略则主要用于处理语言结构上的差异; 而有些文体的翻译(如科技翻译)只追求内容的准确和表达形式的流畅得体, 并不在乎什么‘异国情调’, 对于这样的文体自然要以功能对等的归化式翻译为主, 以求信息传递的有效和迅捷。”(quoted in 郭建中, 2000:212)

In this article, Wang Dongfeng says: “Of course, the choice of translation strategies should be made based on the types of the original work and the purpose of translation. What a translation of some types of writing (e.g. literature) pursues is not only correctly

conveying the content, but also displaying its foreign sentiments and showing the aesthetic value of the original work, so the cultural elements of the original work should not be erased or replaced. The translation strategy of functional equivalence should mainly be used for dealing with the linguistic differences. The translation of some types of writing only pursues the correct and fluent rendering of the original, and in such cases, "foreignness" is not important. When translating such types of works, domesticating translation should be used in order to effectively and swiftly convey the information." (郭建中, 2000:212)

It can be seen that Wang Dongfeng holds the opinion that the choice of the translation strategy should be made by considering the types of the original work and the purpose of the translator.

And Guo Jianzhong (郭建中) also holds this opinion: "我们认为, '归化' 和 '异化' 均有其存在和应用的价值。" (郭建中, 2000:275), when he comments on the two translations of 《红楼梦》—one version's translators are Yang Xianyi and Gladys Yang (杨宪益, 戴乃迭), and its title is *A Dream of Red Mansions*, the other translation version's translator is David Hawkes, its title is *The Story of the Stone*, the first version is translated by translators using the strategy of foreignizing translation, while the second version is translated by Hawkes using the strategy of domesticating translation. Guo Jianzhong (郭建中) said in his article 《翻译中的文化因素: 异化与归化》: "首先, 作为译者, 杨宪益先生的目的是想尽可能多地把中国文化介绍给英美读者, 是以想多了解中国文化的英美读者为对象的, 因而基本上遵循了以源语文化为归宿的原则, 即采用了 '异化' 的方法; 霍克斯的翻译……是为一般的英美读者翻译的, 因此他遵循了以目的语文化为归宿的原则, 即采用了 '归化' 的方法。对学习汉语的英美读者, 对想了解中国传统文化的英美读者, 他们阅读杨宪益先生的译本将大有裨益。一般英美读者阅读中国文学作品只是为了猎奇, 为了消遣, 他们阅读霍克斯的译本就能达到这一目的。可见, 由于翻译目的不同, 读者对象不同, 翻译就必须遵循不同的原则, 所产生的两种译本在目的语文化中所起的作用也不一样。" (郭建中, 2000:281). And then he suggests that: "此外, 文本的类型也往往要求译者遵循不同的翻译原则。比如说, 以介绍中国文化为目的的哲学著作、政治论文、历史乃至民间故事, 一般都必须以源语文化为归宿, 因为这类作品的目的就是要将源语文化介绍给译文的读者。另一方面, 一些实用性文体的文章, 如宣传资料、通知、公告、广告、新闻报道乃



至通俗文学和科普著作，一般可遵循以目的语文化为归宿的原则。因此，不论是‘归化’还是‘异化’，在目的语文化中起着不同的作用，都有其存在的价值。”(郭建中, 2000:81)

In this article, Guo Jianzhong says: “First, as a translator, Mr. Yang Xianyi wants to introduce as much Chinese culture as possible to English-speaking people, and the readers are mainly those who want to know more about Chinese culture, so he adheres to the principle which targets the source language culture as its destination, i.e. foreignizing translation. Hawkes’ translation mainly serves ordinary English-speaking people, so he adheres to the principle which targets the target language culture as its destination, i.e. domesticating translation. Mr. Yang Xianyi’s translation will be very beneficial to those English-speaking people who want to learn the Chinese language and want to know more about traditional Chinese culture. But Hawkes’ translation will serve those English-speaking readers well whose purpose is only to get leisure and entertainment when they read the translated Chinese literary works. So, we can see that the work of translating should be done under different principles according to different translation purposes and different kinds of readers, and the effect produced by the two different versions in the target language culture will be different, too.” (郭建中, 2000:281). And then he suggests that: “In addition, different types of texts also require that the translator adhere to different translation principles. For example, when translating philosophical works, political thesis, and historical or folk stories, the translator should take the source language culture as its destination, because the purpose of translating these kinds of works is to introduce the source language culture to the target reader. On the other hand, articles belonging to practical types of writing, such as propaganda, notices, announcements, advertisements, newspapers and even popular literature and popular science literature, should be translated by the translator by adhering to the principle of taking the source language culture as the destination. So, both foreignizing translation and domesticating translation have their different effects on the target language culture, and both of them have their own values of existence.”(郭建中, 2000:281)

From the above-mentioned, it can be seen that Guo Jianzhong holds the opinion that both of these translation strategies have their own advantages, and several factors determine which translation strategy should be used: the purpose of the translator; the type

of the target reader; and the type of the text.

## Chapter 3 “Equivalent Effect”—the Ideal Standard of Translation

As translation directly deals with language, language is inseparable from culture, and it can be said that translation is more deeply concerned with culture in nature, and the nature exerts more essential influence on translation, then what kind of influence does culture have upon translation?

This is a huge question, and it is beyond this thesis and is beyond the author's ability to answer it thoroughly and completely, and this thesis only tries to analyze the influence which the cultural difference has upon the practical activity of translation and the suitable translation strategies concerned.

### 3.1 Peter Newmark

It has long been pointed out that the standard a successful translation aims to reach is “equivalent effect”, just as Newmark says in his works *A Textbook of Translation*: “It has been said that the overriding purpose of any translation should be to achieve “equivalent effect”, i.e. to produce the same effect (or one as close as possible) on the readership of the translation as was obtained on the readership of the original.” (Newmark, 2001:48)

### 3.2 Alexander Fraser Tytler

Indeed, the theory of “equivalent effect” was first suggested by Tytler A (Lord Woodhouslee), in his famous and brilliant works *Essay on the Principles of Translation* published in 1791, he suggests the famous “three laws” of translation:

I. That the Translation should give a complete transcript of the ideas of the original work.

II. That the style and manner of writing should be of the same character with that of the original.

III. That the Translation should have all the ease of original composition.

(Tytler, 1791 quoted in Bell, 2001: 11)

These are the well-known and widely-accepted theory of three laws of translation.

But more important is the author's opinion of a good translation. He states it as

follows: “I would therefore describe a good translation to be, That in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.”(Tytler, 1978:15)

This is the earliest, and which this thesis regards as the best, statement of “equivalent effect” theory.

### **3.3 Ways to achieve the ideal standard of “equivalent effect”**

Here it must be made clear that, nowadays, Nida is the representative of “equivalent effect”, that is to say, the translator’s work—the translation should produce the same effect on the target language reader as the original work produces on the source language reader. Nida says the method to be used should be domesticating translation.

Here it also must be made clear that although this thesis agrees to the description of “equivalent effect” of Tytler, and thinks it to be the ideal standard of translation. This thesis does not completely agree to his opinion that domesticating translation is the best way to achieve this goal.

This thesis holds that the ideal standard of translation should be “equivalent effect”, and it is the goal that translators set when they start to do the work, and try to achieve as best as they can no matter whether it can be achieved completely. When some work is translated, especially the work rich in cultural characteristics, and when these characteristics are the features of the work and essential to the work’s whole being and its main ideas, and can not be omitted (if omitted, the work will not be itself, for example, the literary work), foreignizing translation is a proper translation strategy to use, and domesticating translation should not be used, because it conceals the unique cultural characteristics of the original works, thus, in fact, conceals something in meaning, but of course, domesticating translation has its usefulness and advantages, and quite a few kinds of works should be translated with domesticating translation, only in this way, can the purpose of these kinds of materials, such as news reports, propoganda and so on be fully and adequately achieved. That is to say both foreignizing translation and domesticating translation have their own advantages, and have their due fields where they exercise their usefulness. This issue will be thoroughly and completely discussed and analyzed in

## Chapter 5.

**3.4 Discussion and analysis about “equivalent effect”**

This thesis holds that ideal “equivalent effect” means the target language is the correct reproduction of the original work, and the effect the translation produced on the target reader should be the same as is produced by the original work on the source language reader.

Indeed, by the end of the 18th century, Tytler (i.e. Lord Woodhouselee) stated the earliest and regarded by this thesis the best definition of “equivalent effect”: “I would therefore describe a good translation to be, That in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.” (Tytler, 1978:15)

It is necessary to quote the Chinese translation of the above saying which is translated by Jin Di (金隄), one famous Chinese translator: “在好的翻译中，原著的优点已经完全移注入另一种语言，从而使这另一种语言所属国家的人能够获得清楚的理解和强烈的感受，程度和使用原著语言的人相等。” (金隄，杨自俭，刘学云,2003:345)

As is mentioned above, Tytler has come up with the famous “three laws” of translation, but he himself far more stresses the above mentioned principle, which makes clear the ideal and ultimate purpose of translation. The author’s understanding of his opinion is: In a good translation, the contents, meanings and heart-touching elements, that is to say, rational and emotional elements have been thoroughly and accurately transmitted into the target language, and the target language reader can obtain the same kind, and roughly the same level of understanding and feelings as does the source language reader. But it can be seen that what an ideal standard this is! And what an exacting standard this is! It is ideal, and can be reached as near as possible, but probably can never be completely and thoroughly achieved. Perhaps this is just why translating is so attracting to people—there is no perfect translation, and there is always room for the translator to improve his translation.

Now, the discussion continues as follows, even if all of the rational and emotional

elements contained in the source language work have been perfectly transfused into the target language work, it is still quite impossible for “equivalent effect” to be achieved, because here problems arise on the target language reader side—they lack the necessary cultural background knowledge.

Last but not least, it must be made clear that the “equivalent effect” suggested in this thesis is what Tytler says, and this thesis holds that it is the best and most accurate description and explanation of “equivalent effect”, and wherever “equivalent effect” is mentioned in this thesis, its definition is just Tytler’s definition of “equivalent effect”.

## **Chapter 4 Difficulties Caused by Cultural Differences in Achieving “Equivalent Effect”**

In this section, we will analyze in detail the huge difficulty that the vast cultural difference causes for the achieving of the ideal standard of translation.

### **4.1 Difficulties caused by cultural differences in nearing the ideal standard of translation**

As is mentioned above, to achieve “equivalent effect” on the target language reader, a translator should try his best to transfuse all, at least all of the essential rational and emotional elements into the target language text, and the feelings or emotions aroused by the original work in the source language reader should also be evoked by the translation work in the target language reader, and to some translation theorist, this kind of feelings or emotions should also be roughly the same degree. It is ideal, and exacting, and the translator can only try his best to near it as possible as he can. The issue of “degree” perhaps is nearly impossible in reality, and if added, it will be extremely exacting, and impossible to achieve in reality, but the issue of the same kind of feelings or emotions can and should be achieved in practice, and this should not be doubted, for example, if a very amusing piece of original work was translated and the target reader was not at all moved, and after hearing a translated joke, he still stared steadily at the translation, and did not laugh, the translation can not be said to be a successful one. So, we can see, the same kind of ideas and feelings or emotions to be aroused in the target readers, here let’s not include the same degree of such things, is the basic requirement and standard of translation. But in reality, in many specific cases, even this “basic requirement” is often difficult to fulfill.

In many cases, even the translator has successfully transfused all of the basic and main rational and emotional elements of the original work into the translation work, it is sometimes still hard to arouse the same kind of feelings or emotions in the target language reader. Why? It is because of the huge difference existing between the two cultures which the two languages involved respectively belong to.

In the following text, we will illustrate this in detail and try to analyze this phenomenon .

Wang Zuoliang has pointed out in his article "Translation and The Cultural Boom" (《翻译与文化繁荣》): "翻译里最大的困难是什么呢? 就是两种文化的不同。 在一种文化里头有一些不言而喻的东西, 在另外一种文化里头却要费很大力气加以解释。 对本族读者不必解释的事, 对外国读者得加以解释。 每个翻译者都有这类经验。" ("What is the biggest difficulty in translation? It is the cultural difference. Something that are widely known and understood in one culture must be laboriously explained in another culture. Things that do not need to be explained to source language reader must be clearly explained to foreign readers. Every translator has this kind of experience.")(quoted in 郭建中, 2000:20)

In the following text, several typical examples will be cited to illustrate this phenomenon, and they will be analyzed more deeply, in order to illustrate the huge difficulty that huge cultural difference causes to the achieving of the ideal standard of "equivalent effect", and it is suggested that at least in nowadays it is sometimes impossible to completely and thoroughly achieve this goal, which is the ideal standard of translation, and can almost for ever be neared, so perhaps this is where the attraction of translation exists. This part of discussion is the basis upon and from which the next chapter's analysis sets.

We know that in every culture there are things that have typical cultural characteristics, that is to say, rich cultural colors, and quite a few things have typical characteristics of their native culture, and often there are an abundance of cultural and historical background behind the words that represent them, and one or two explanation notes are often perhaps not enough to contain these deep and rich cultural background knowledge, not to say to arouse the same degree of emotions or feelings. Here it must be made clear that this thesis is for the translation method of adding explanation notes, and this issue will be analyzed in the next chapter. The reason why we say one or two explanation notes are not enough is to matter-of-factly state the huge difficulty the cultural difference causes in the process of translation in which the translator works hard to near the goal of "equivalent effect" as much as he can.

And there are words that represent scenes, and if these scenes have unique historical and cultural meanings and characteristics, it is even harder for one or two explanation notes to vividly illustrate, and much harder for the translation itself and the notes



combined to arouse the same degree of feelings in the target language reader as is produced by the original work on the source language reader. (But here it must be noted that even though in one specific piece of translation text, one or two explanation notes cannot completely achieve the ideal goal, it is still the best way to near the goal, because a little is better than none, and little by little, the target language reader's knowledge of the foreign culture will increase, and in this way, the translator advances a step nearer to the ideal goal.)

As to the source language reader, as he is soaked in his native culture, he has rich and natural experiences, feelings, and knowledge that are concerned with words which have rich and unique characteristics of his native culture. He not only hears the thing that the word represents, he also sees (even if only in pictures) the thing itself, and this kind of experiences are richer, more natural, and more vivid, more moving, and in fact this kind of feelings that a native person has got as he grows up in his native cultural environment are natural, amiable, and of course distinct, delicate, specific, and real, and what is more, it is more heart-moving to him.

Next several examples will be cited and fully analyzed to illustrate the above-mentioned ideas.

## 4.2 Cultural-specific items

Take “江南” for example.

Once “江南” is mentioned, what we Chinese think of?

Once we hear or see these two Chinese words “江南”, we often think of a little but delicate bridge made up of stone across a beautiful, slowing running river in a quiet town; we think of light rain, washing gently the hills, the trees, and the yards that are typical in “江南”; we think of the rich and beautiful rice paddies, many rivers, big or small, long or short, running across, many beautiful lakes, blue or green, vast or small, scattered, with fish swimming in, leisurely or vigorously, while little fishing boats floating on the surface of these waters, with fishers in them busy working; we think of the local tongue or accents, in Chinese: 吴依软语; we think of the seeds of water lily, a kind of delicious food, and also a traditional Chinese medicine; we also think of the west lake, we think of ... Although every Chinese person may has his or her own images and feelings of “江南”, his

or her images and feelings share a much more common basis in nature.

And when it comes to people who have a richer knowledge of traditional Chinese culture, the two Chinese words “江南” can arouse far more abundant and emotional reactions and feelings, they can be so abundant that it almost becomes impossible to thoroughly and completely state them all.

Chinese people have unusual cultural and historical feelings and emotions for the two Chinese words “江南”, especially to the real “江南” that these two words represent. We can get a certain understanding of this kind of deep feeling and emotion from the poems written in various dynasties that pay tributes to “江南”.

China's art of poetry reached its peak in the Tang Dynasty, and during this glorious dynasty, many scholars, artists, and poets wrote many extremely beautiful poems about “江南”. We shall only cite several, and from these few poems we can see what kind of emotions and feelings that Chinese people have for “江南”.

Bai Juyi (白居易), is one of the famous poets of the Tang Dynasty. His hometown is Taiyuan, Shanxi Province, but his poems which describe “江南” and which express his emotions for “江南” are widely recited and well-known through out the country, and even today, any person who has received the nine-year compulsory education can recite his poem “忆江南”:

忆江南

江南好，风景旧曾谙，

日出江花红胜火，

春来江水绿如蓝。

能不忆江南？

The poet expresses his deep missing of “江南”: the sunrise of “江南”, the color of spooondrift of the river. When spring comes, the water of the river put on so deep a color of green that it appears a kind of beautiful blue, how can I (the poet himself) not miss “江南”? In this poem, the poet describes the sunrise of “江南”, the spooondrift of the river, the spring of “江南”, and the beautiful and unforgettable deep-blue water of “江南”. What a beautiful scene has been painted by the poet's wonderful poem, and especially the rhythm and the tone impress us deeply, but the most impressive thing is the beauty of “江南” in people's hearts.

Now let's read another wonderful poem written by the poet which also describes one beautiful scene in "江南". Here a lake called "钱塘湖" is described, so the title of this poem is "钱塘湖春行"

钱塘湖春行

孤山寺北贾亭西，水面初平云脚低。  
几处早莺争暖树，谁家新燕啄春泥。  
乱花渐欲迷人眼，浅草才能没马蹄。  
最爱湖东行不足，绿杨荫里白沙堤。

(吕小薇 孙小昭, 1982: 45)

The lake stands north of 孤山寺, and west of 贾亭 (a pavilion called Jia), now it lies there calmly, and its surface is flat like a mirror, the clouds in the sky is floating low. Somewhere among the trees, several little and singing birds are busy scrabbling for the warm trees. It is spring now, and new swallows are holding little bits of mud in their beaks, busy building their new nestle, in whose house will their new nestle be built? Oh, the flowers can even slowly block people's eyes, perhaps it is because there are so many of them, and the grass on the ground, for it is spring, they are just growing out of the soil, and they are still short, and could just cover horseshoes. I (the poet himself) most enjoy walking on the east side of the lake, because I like walking there so much that it seems no matter how long I spend time walking there, it is still not enough, then how is this place? And what is its name? It is a dyke called 白沙堤, where there are so many trees, whose leaves are shadowing the dyke. It is a lovely and beautiful place, so I (the poet himself) enjoy walking there.

In this poem, the poet selected a particular place, 钱塘湖. He described its lovely scene in the season of Spring. He first tells the location of the lake, then the lake itself, the water, the clouds in the sky, all of these constitute the big environment where the poet, little by little, more and more specifically, shows us detailed beauties of this scene, remember it is just a place in "江南", the lovely little birds, their singing, and the trees that begin to thrive in the early Spring, and the swallows, the flowers, the grasses, and especially the dyke which is covered by the dense trees that grow on the dyke. All of these lovely things constitute a beautiful picture, showing us a particular place in "江南".

Now, we can see what a charming place "江南" is, and mainly it is its unusual

beauties that are so moving and so touching in Chinese peoples' hearts.

But it is also a vast land where there are mountains, rivers, lakes, forests, and plains ..., and there are people living in this beautiful place. All of these elements exist together and constitute the vast beautiful painting of "江南".

From the above cited poems, we can have a look at the beautiful heart-touching sceneries of "江南", which are all natural things, but "江南" is much more than natural beauties, it has its own and unique historical connotations.

In the long history of China, many memorable historical figures have lived or worked or even struggled in this place, and many historical events have taken place in this region. All kinds of emotions, including sorrow, worry, missing, and happiness, and many other kinds of emotions, or a mixture of these feelings, can be aroused in peoples' hearts once they think of "江南". It is impossible for us to relate so many historical figures and historical events especially the changing of dynasties that happened in this place during the long history of China, but we can have a look at what kind of complicated emotions can be aroused by "江南". Here is a famous poem written by the well-know poet Du Mu (杜牧) of the Tang Dynasty.

江南春绝句  
千里莺啼绿映红，  
水村山郭酒旗风，  
南朝四百八十寺，  
多少楼台烟雨中。

(中国社会科学院文学研究所, 1978: 221)

We can see from the title of this poem that it is also about the season of Spring, but when we read this poem, we can feel it is not only about Spring, it is much more than that. There is a deep feeling of sorrow and sadness, very deep, in the heart of the poet.

The place the poet describes is vast, thousands of li (里: equal to 0.5 kilometer). Quite a few birds sing merrily in the trees, grass and trees are green, and flowers are red, and these plants—red flowers and green leaves, thrive together and present very charming and beautiful scenery. Villages stand by the side of the lakes or rivers, and towns lie in higher lands, and there are wineshops scattered in these places, their flags hanging high in front of the wineshops and fluttering back and forth in the gentle winds.... These calm and

beautiful things do not arouse happy or merry feelings in the poet's heart, on the contrary, these lovely and interesting things made him think of saddening things: the historical events in this land. He thought of the Southern Dynasty, which existed before the Tang Dynasty. So many fanes had been built during that period, and now so many of them stand in the rain which is so light and so gentle that it is like slowly floating smoke. We can feel that the poet must be associating something; although probably we are not clear exactly what he refers to, we can feel that at this moment when he wrote this poem, his heart was heavy, so there can be no mood of happiness in this poem, instead a kind of sadness, sorrow, and a deep worry permeating throughout the poem. It is associated with past events—the Southern Dynasty is earlier than the Tang Dynasty, but we can feel that what the poet is really concerned with is most probably things of his time, so a deep sorrow and worry was aroused and can not be got rid of.

Now we can see, “江南” is first of all an extremely beautiful place, and Chinese people have long loved and cherished it, its mountains, its trees, its birds, its fish, and especially its water—the lakes and the rivers, all of these are very impressive. In all, “江南” is only two Chinese words, but the cultural and historical connotations are so abundant that even a book is not enough to describe fully and completely the feelings and emotions that Chinese people have for it, and not enough to tell all of the various sceneries and historical events and historical figures that are concerned with “江南” which so often evoke special feelings and emotions and associations in Chinese peoples' hearts.

Through the above mentioned four poems, we can get a little understanding of the image of “江南” in Chinese peoples' hearts, and we can also learn a little about the deep feelings and emotions that Chinese people have for this unusually beautiful land. Then, when translating these poems, we can add explanation notes to “江南”, we can make such explanations: “Jiangnan refers to the region on the southern side of Changjiang river, mainly the area of Jiangsu Province (江苏省) and Zhejiang Province (浙江省). There are extremely beautiful sceneries in that area, such as the West Lake.” And can this kind of note, together with the translation text arouse the same feeling in the target language reader as is aroused in the source language reader—the Chinese reader? No, not equally, but it at least helps. Then we come to the following questions and answers and conclusions: How can one or two explanation notes in translation state clearly and thoroughly these

cultural, historical, and emotional characteristics of this charming and heart-touching land? And how can one or two explanation notes, together with the translation text itself make the target language reader have the same degree of feelings and emotions as is aroused in Chinese people? They can not. The fact that explanation notes, together with the translation text concerned, can not completely arouse equal feelings and emotions in the target language reader shows what huge difficulties can be caused by the huge differences between the two different cultures that the two different languages respectively belong to.

But these explanation notes do help both the translator and the target language reader get closer and closer to the ideal goal of “equivalent effect”. This issue will be discussed and analyzed in the next chapter.

The Chinese words “江南” are unique, for it is full of Chinese cultural characteristics, and its roots run deep in the Chinese cultural soil. It is unique, because there is only one “江南” in the world, and it exists in Southeast China. Such words only exist in its native language, the thing exists only in its native culture, and there is no corresponding words in another language, and also there is no same thing in another culture. These culture-specific items are abundant in every language and every culture.

We have seen how difficult it is to translate this kind of texts, especially when a translator has the ideal standard of “equivalent effect” in mind when he translates the text.

The above discussions are about things that one culture has, while the other culture does not. That is to say, the target language reader basically has no idea of the thing mentioned in the source language text. Perhaps he has never heard of it before, and completely at a loss about what it is. Take the two Chinese words “江南” for example. People from the western world or other countries may have never heard of it before, and have no idea about what it is, so in such cases, to achieve the goal of “equivalent effect” in translation of this kind of things, the difficulty is obvious and huge.

### **4.3 Positive-emotion-loaded cultural items in one culture but not in the other**

Then what about things that readers both of the source language and of the target language know? Still they can cause difficulties in the process of translation while the translator struggles to achieve the ideal goal of “equivalent effect”.

We will illustrate this point in the following text.

Let's analyze several examples.

First :玉—jade

It is said that jade has had a history of 7,000 years in China, and it has long been cherished and adored by Chinese people. In ancient times, jade was sculpted into various kinds of things, used for religious activities, and also for daily lives, for example, it was sculpted into spoons, and of course only aristocrats can use such precious things, and jade was made into lovely little play toys such as little fish, and it was also sculpted into many other precious jewelries such as necklace and many other kinds of cherished things.

From very ancient times, Chinese people have associated noble moral characters with jade. There are sayings in ancient Chinese books: “古之君子，必佩玉。” (Ancient noble gentlemen always take jade with them wherever they go) “君子无故，玉不去身。” (Ancient noble gentlemen are always with jades; they cherish it very much and do not like to leave it for no reason)

In the long history of China, Chinese people have injected abundant cultural connotations into jade.

Commonly, when Chinese people see or hear jade, they often think of 冰清玉洁 (clear as ice and clean as jade); they think of purity, unbowed character; they think of 宁为玉碎，不为瓦全—a noble person who has a good moral character will rather die as a piece of jade than stay alive as a piece of tile. This saying is always used to praise and encourage people to go for noble aims, to have exalted ideals, to struggle hard, even to death in the pursuit of one's ideals, especially for patriotic reasons. And when Chinese people see or hear jade, they think of a shining wetness, just like pearls giving out bright but warm lights; they think of warmth, not testiness, not too hot-headed; and they also think of calmness, someone who is wise and can keep cool in serious and dangerous situations, and does not bend under pressures. Among many excellent characteristics that jade has, two of them are obvious to many people even if they probably do not know all of the symbolic meanings of jade: purity and hardness.

All of these have come from the long cultural history of China. In traditional Chinese culture, almost all of the noble excellent moral characteristics have been endowed to jade. From ancient times to today, Chinese people cherish and adore jade, and no other

jewels can be compared with jade in Chinese peoples' opinions and especially, in their hearts.

Next we will cite several examples, and from the discussion and analysis of these examples, we can have a little understanding of the feelings and emotions that Chinese people have for 玉—jade.

First of all, let us have a look at the definitions that ancient Chinese people gave for jade. In the Eastern Han Dynasty, a famous scholar named Xu Shen (许慎) compiled the first great Chinese dictionary,《说文解字》. It is great and authoritative, and it is still one of the most authoritative dictionaries for Chinese words. In this dictionary, Xu Shen defines jade as follows: 玉，石之美者，有五德。(许慎，段玉裁,1981:10). This means: jade, the most beautiful kind of stone in the world, has five noble moral characters. Then what are the five noble moral characters? Let us have a look at Xu Shen's explanation: 润泽以温，仁之方也；螭里自行可知中，义之方也；其声舒扬，专以远闻，智之方也；不挠而折，勇之方也；锐廉而不忤，絜之方也。(许慎，段玉裁,1981:10). The main idea of this text is: jade is wet, and glowing with bright and warm lights, symbolizing that it's humanitarian, and manifests its love and caring for all people. And from the jade's surface we can know its inside, which symbolizes its unique and pure character; and when it is gently knocked, a beautiful sound is produced, which lasts long, and people in the distance can hear the charming sound, which symbolizes jade's wisdom; and jade does not bend under pressure, so this manifests that jade is brave, and fearless of disasters and bad things. And jade is sharp but not atrocious, and this symbolizes jade's moderation. From these descriptions, we can see that in the hearts of Chinese people, jade is beautiful and pure, and has all of the major noble moral characters in the world.

In ancient Chinese classics, the noble moral characters and excellent qualities that jade has are so many that jade becomes the symbol of all virtues in the world, and it is in these classics that all of the virtues founded in the world are placed on jade, and jade becomes divine and holy.

In Book of Rites, one of the Chinese ancient classics, there is a record of the conversation between Confucious (孔子) and one of his pupils Zi Gong (子贡):

子贡问孔子曰：‘敢问君子贵玉而贱珉者何也？为玉之寡而珉之多与？’

孔子曰：‘非为珉之多也，故贱之也；玉之寡，故贵之也。夫昔者君子比德与



玉焉：温润而泽，仁也；缜密以采，知也；廉而不刿，义也；垂之如队，礼也；叩之，其声清越以长，其终诤然，乐也；瑕不掩瑜，瑜不掩瑕，忠也；孚尹旁达，信也；气如长虹，天也；精神见于山川，地也；圭璋特达，德也；天下莫不贵者，道也。《诗》云：‘言念君子，温其如玉。’故君子贵之也。（《周礼·仪礼·礼记》，1989：547）

The main idea of this text is:

Zi Gong (子贡) asked Confucius (孔子): "I want to know why ancient noble gentlemen consider jade to be precious, but consider Min (珉) (Min is a kind of stone, which looks like jade.) to be worthless? Is it because that the amount of jade is scarce and the amount of Min is abundant?" Confucius (孔子) answered: "No, the reason why ancient noble gentlemen do not consider Min to be precious is not that the amount of Min is abundant, and this is not the reason. The reason why ancient noble gentlemen do consider jade to be precious is neither that the amount of jade is scarce, and this is not the reason. In ancient times, noble gentlemen endowed jade with virtues: jade is wet, warm and shining with bright and gentle light, which is the character of being humanitarian—it is love and care for all of the things in the world; the texture of jade is complicated and beautiful, which is the character of being wise; it is honorable and right-minded, and it is not atrocious, which is the character of being pure-hearted; when pieces of jades are strung with a thread, and when one end of the thread is picked up, the pieces will droop trimly without messing up, which is the character of minding one's manners; when it is gently knocked, the sound given out is clear and beautiful, and lasts long, and it ends naturally, which is the musical quality; its defects do not cover its virtues, which is the character of being honest; jade also has the character of being reliable; its Qi (气) (air in Chinese), is like a great long rainbow, which is its character of symbolizing the sky; its soul can be seen in great mountains and rivers, which is its character of symbolizing the vast land; jade has its virtues; and all of the people consider jade to be the most precious, which is the character of 道 (law in Chinese). There is a line in Book of Songs (《诗经》): "When I think of the noble good person, I think he is warm-hearted, just like jade."

In the traditional Chinese culture, as jade has been endowed with so many virtues, fine qualities, and cultural connotations, it is often used to refer to a kind of fine character, as a praise.

Let us take the following poem as an example:

In the Tang Dynasty, a famous poet Wang Changling (王昌龄) wrote a well-known poem 《芙蓉楼送辛渐》

芙蓉楼送辛渐  
王昌龄  
寒雨连江夜入吴，  
平明送客楚山孤。  
洛阳亲友如相问，  
一片冰心在玉壶。

(金启华, 臧维熙, 1980:35)

It was cold and raining. It rained very heavily. During the night I (the poet) came into Wu (吴, Wu mainly refers to the area of Jiangsu Province). In the morning, my guest would leave, and both of us would be lonely. He would go back to Luoyang (洛阳). I told him that if my relatives asked about me, he could tell them that my heart was pure and crystal, just like the ice in a pot made of jade.

Here, jade symbolizes purity and nobleness, and in people's hearts, a person like jade is pure, and trustworthy, and can be relied on, especially can be totally trusted in anything, under any circumstances.

But in the eyes of westerners and in western cultures, jade does not have so many cultural connotations. In their eyes and minds, jade is just a kind of stone, and is not special from any other kinds of stones.

In the famous literary work *The Western Chamber* (《西厢记》), the heroine Cui Yingying(崔莺莺) asked her maid Hongniang (红娘) to send a message to her boyfriend Zhang Junrui (张生), and this message is a poem:

待月西厢下，迎风户半开；  
指墙花影动，疑是玉人来。

(王实甫, 1995:138)

The content of this poem is as follows: I will wait for you at night, just in the house that stands on the west side of the yard. The door is half-opened, the moonlight must be bright, and the shadows of the flowers must be cast clearly on the wall, and if the shadows of flowers moved, I may think that the young fellow of jade is coming.

When Chinese people read this poem, and when they see the two Chinese words “玉人”, they will easily understand it. It refers to the girl’s sweetheart. She calls him boy of jade, for this shows her affection, and admiration for him. From the Chinese words she used to call the young fellow—玉人, we can see that she cherishes him very much.

But when a westerner reads this, he will get very surprised—“the young fellow of jade? A man of stone? Why will the girl call the person that is her sweetheart a fellow of stone?” The westerner may even guess that the young fellow has a heart like stone, and cannot easily be moved. He may even suspect that the young fellow perhaps does not love the girl and the girl may have known this—what a misunderstanding this is.

Then what causes this misunderstanding? It is the cultural difference, huge differences between the two cultures concerned.

And we also can see the reason why the source language reader has this kind or that kind of feelings or emotional reactions is that they are directly concerned with his cultural background. In other words they are directly connected with his knowledge he has acquired when he grows up in his native cultural environment, and are also directly connected with his own experiences gained as he grows up in his native cultural environment.

And the causes that the target language reader can not have the same kind of feelings or emotional reactions when reading the translation are also mainly connected with the lack of the cultural knowledge background.

The two cultures which the source language and target language respectively belong to are often quite different in many ways. This kind of cultural difference can not be erased easily in one day or two, and it causes great difficulty in the translating process as the translator tries to achieve the ideal standard, or more specifically speaking, tries to get as near as possible to the ideal goal of “equivalent effect”, and it must be mentioned here that although this causes great difficulties for translation, it is translation itself that can little by little overcome this kind of difficulty, at least reduce it continuously, by using the method of foreignizing translation plus explanation notes. This will be discussed and analyzed in detail in the next chapter.

Just because of the cultural difference which has come into being in the long cultural history of every nation that different cultural connotations have been put into

things, and because of the different cultural connotations put into probably the same things by different people during their respective history of culture, different feelings and emotions can be aroused in people of different nation. These differences constitute the barriers for the translator on their way to get nearer to "equivalent effect".

The above mentioned example suggests this: people of a nation assign abundant cultural connotations to a particular thing in their cultural history, while people of another nation do not, so they just look it upon as an ordinary thing. Just because of this, great difficulties have been caused for achieving "equivalent effect". Things that belong to this category include 松、竹、梅 (pine tree, bamboo, and plum tree).

#### **4.4 Items known to both cultures but bearing opposite emotions**

And next we will look at things on which different people from different nations place different, even contrary cultural connotations, thus when the exactly same thing is heard or seen by different people, their feelings and emotions aroused can be contrary, probably with feelings of these people being positive, while those of the other people being negative.

East wind and west wind

Because of China's geographical locality, east wind means a lot to Chinese people.

China is at the east of Eurasia continent, its topographical features are that the land is higher in the northwest, and lower in the southeast, and the vast Pacific ocean exists on the east of China, and when Spring comes, the east wind blows from the Pacific ocean throughout the country, bringing with it the warm and wet air, and as the wind goes westward, it has to go higher and higher as the land is getting higher and higher along the way, as the warm and wet air coming from the ocean rises, it begins to get cold, and this brings rain in Spring. Thus, traditionally, in Chinese people's mind, east wind means warmth, rain, and it brings life, and drives away the coldness. In China, east wind is Spring wind.

In many Chinese poems, east wind is the synonymy of Spring. Lan Mao (蓝茂), a poet of the Ming Dynasty, once wrote: "东风破早梅, 向暖一枝开; 冰雪无人见, 春从天上来。" This poem's main idea is: the east wind blew the plum which blossoms early, the plum blossoms in a warm place and faces the direction from which the warmth comes

from; nobody can see the ice and snow which have been left by the winter, and it seems that Spring comes just from heaven. We can see that in Chinese people’s eyes, east wind brings with it the Spring, brings with it the warmth and life to the vast land, and drives away the cold snow. People are delighted and happy to see east wind coming.

Then what about the English people? What is their impression of east wind?

It is also because of England’s geographical location. The Atlantic ocean exists on the west side of the country, and to the country’s east is the vast Eurasia continent. So to English people, east wind is cold and dry, as it comes from the continent.

We can see it in quite a few English sayings: a keen east wind (James Joyce) ; biting east winds (Samuel Butler); a piecing east wind (Kirkup); How many winter days have I seen him, standing blue nosed in the snow and east wind! (Charles Dickens).(quoted in Wang Jiankai (王建开), 2000:108)

From the above, we can see that in English people’s mind, east wind is associated with such adjectives as cold, biting, and piercing, all of which are unpleasant, quite contrary to what Chinese people think of east wind. The reason lies in the two countries’ geographical locality.

When reading the translation of the above mentioned sayings, the target language reader will certainly get surprised and confused if no explanation notes are added to avoid possible misunderstanding.

For example, we translate one of the above sentences into Chinese:

“Biting east wind” can be translated into Chinese as: 那让人冷得生疼的东风。

When reading this translation, a Chinese reader may get confused: how can east wind make people feel cold? How can east wind hurt people and make them get so annoyed? Isn’t east wind warm and wet, especially gentle, and most of all pleasant?

If no explanation notes are made, almost surely this kind of misunderstanding and confusion will be caused.

In the famous literary work *The Western Chamber* 《西厢记》, there is one sentence: “闲愁万种, 无语怨东风”。(王实甫, 1995: 2) Henry Hart of California University, U.S. translated this sentence into English as: “I am saddened by a myriad petty woes / And though I speak not, / I am angry / At the breezes from the east.” In order not to cause misunderstanding in English readers, he made a note: the east wind is symbolic of spring,

with its urge to love and mating.

We can see, the translation should first be faithful to the original work, but because of the cultural difference, in order not to cause misunderstanding, and also for the sake of getting nearer to "equivalent effect", explanation notes are good and necessary.

Then what about west wind?

In English culture, west wind is warm and wet, which brings life and hope to the land, to the people. The English poet Alfred Tennyson wrote: Sweet and low, Sweet and low, / Winds of the western sea, / Low, low, breathe and blow. / Wind of the western sea! (quoted in Wang Jiankai, 2000:109)

Obviously, west wind in English people's eyes is sweet and gentle.

And especially in the poem written by the English poet John Masefield, English people's opinion and feeling of west wind are very well stated. The poem is "The West Wind", in which the poet wrote: It's warm wind, the west wind, full of birds' cries / I never hear the west wind but tears are in my eyes, / For it comes from the west lands, the old brown hills, And April's in the west wind, and daffodils. (quoted in Wang Jiankai, 2000:109)

The west wind, in the poet's heart, is warm, and makes him miss his dear homeland, and it is heart-touching.

Then how do Chinese people think of the west wind?

In English people's eyes, west wind is warm and sweet and as the poem says, "full of birds' cries", and gentle, but in Chinese people's eyes, west wind is quite different, and it is quite unthinkable to be connected with such adjectives as sweet, gentle, or warm.

In Chinese culture, west wind is cold, and often make people sad.

We all know the poem 《天净沙·秋思》 written by Ma Zhiyuan (马致远), a poet of the Yuan Dynasty:

天净沙·秋思  
枯藤老树昏鸦，  
小桥流水人家，  
古道西风瘦马，  
夕阳西下，断肠人在天涯。

What a saddening scene this is: it is fall, and it is evening. In this picture there are

the dead vines, the old tree, and crow. And little bridge is over a small rushing river. On the old road, a traveler rides on a thin horse. The west wind is blowing, and the sun is setting. The traveler is miserable, because he is traveling in a place that is very far from his hometown. It is dismal.

And we can see that in Chinese people’s eyes, west wind is associated with “cold, miserable, low in spirits, and helpless, and so on”

From the above discussion and analysis, we can see that the differences between different cultures are various, and quite often cause huge difficulties for translators as they struggle to achieve “equivalent effect”.

On the other hand, we can see that in the history of translation, many translators have worked hard and made great progress in the art of translation, and that their contributions to people are great. And they have also developed the translation strategies to deal with the difficulties caused by huge cultural differences.

This issue will be discussed in the next chapter.

## **Chapter 5 The Two Translation Strategies Adopted to Cope with the Difficulties—Foreignizing Translation and Domesticating Translation**

In order to deal with the difficulties, translators and scholars have developed two translation strategies: Domesticating translation and Foreignizing translation

### **5.1 Brief introduction**

As we discussed and analyzed in Chapter 3 and Chapter 4, the ideal standard of translation is “equivalent effect”, but there are difficulties in getting nearer to this ideal standard. More often than not, the difficulties are mainly caused by the various and huge differences between the two cultures. These difficulties have been thoroughly analyzed in the previous chapter. They are huge and hard to overcome, but translators of various eras and countries have developed translation strategies to solve these problems. There are mainly two kinds of them: foreignizing translation and domesticating translation. These two strategies will be discussed in this chapter.

Domesticating translation means that the translation should take the target language or the target language reader as its end-result. Foreignizing translation means that the translation should take the source language or the original work’s author as its end-result. And when it comes to the two cultures concerned in translation, domesticating translation can be said to be target-language-culture-oriented, and foreignizing translation can be said to be source-language-culture-oriented. Venuti is the representative of foreignizing translation. He emphasizes that the target language text should highlight the difference of the original work, including its style, and he asks the target language reader to accept the difference of the foreign culture.

Nida can be said to be the representative of domesticating translation. He places the target language reader at the first, and stresses that the expression of the translation should be completely natural and the translation should be the closest natural equivalent to the original work, that is to say, for example, “to grow like mushrooms” can be translated into Chinese: 雨后春笋.

These two principles and strategies seem to be against each other, and it seems that



only one of them can exist in the practical translation activity.

But from the following discussions, we can see that each of them has its due advantages and values, and each of them is suitable to be used in different cases. To speak more specifically, each of these two translation strategies is suitable to be used for certain type of text, and is suitable to be used for different kinds of readers. That is to say, when a translator translates, which of these two translation strategies should be used depends on what type of text the original work is, and also depends on what kinds of the target language reader by whom the translator intends his translation to be read. Indeed, the type of the text is one of the determining factors in the decision-making of which translation strategy should be used.

## **5.2 Foreignizing translation**

If the original work has rich characteristics of its native culture, especially literary works, foreignizing translation should be used. In translating this kind of works, not only the main ideas, the main information that the original work contains, should be transfused into the target language, but the cultural elements should also be faithfully expressed to the target language reader, because in such works, cultural elements are inseparable from the contents and main ideas of the original work. If they are omitted, the original work will inevitably suffer heavy loss in meaning or in its charm or its features and attractions. We know that the function of translation activity is to convey not only information or contents of the original work to the target language reader, but also the culture, to let readers of the target language get to know the foreign culture. And in literary works, especially in works that are rich in its native cultural color, the contents and ideas and thoughts of the works are mixed with its native cultural elements, just like water and milk mixed together, one can not be separated from the other, and they are inseparable from each other.

In such cases, if domesticating translation is used, the target language reader will often feel strange and unnatural, and he will get surprised. We can see this kind of phenomenon even in our daily life. In these cases, something that belongs to the target language culture is used to substitute the things that are typical of the source language's culture.

Let us suppose, we are now reading the Chinese version of an English novel. The story is set in the western cultural environment. How will we feel when we come across these words: 杰克说: “啊, 麦克, 你真的来了, 我和玛丽刚才还谈起你, 真是说曹操, 曹操到。” When we read these words, how strange we will feel to hear a westerner mention 曹操 in his daily conversation, just as a Chinese person does, and the person he was chatting with is a westerner too, not a Chinese, and they are in a western country! You may imagine how strange it is to see the name “曹操” amid the western peoples' names: 杰克, 麦克, and 玛丽.

And also because of the same reasons, when we are reading the Chinese version of a western novel, we will feel very unnatural, strange and even uncomfortable to see from the mouth of a blond westerner comes out such words: “蜀中无大将, 廖化作先锋。”

Another example: owl

In China, owl is called “夜猫子”, because this creature comes out to hunt at night. Its cry is frightening, so many Chinese people do not like it, and indeed, they often avoid it, because in their minds, owl is often connected with disasters.

But in western culture, owl is the symbol of wisdom, “...English-speaking people associate wisdom with this bird(owl). In children's books and cartoons, the owl is usually solemn and wise. In disputes among birds and beasts, it is the owl that acts as judge. In moments of crisis, it is the owl that they go for advice. Sometimes the bird is considered as impractical and foolish, but in the main the owl stands for wisdom.”(邓炎昌, 刘润清, 1989: 52)

Now let us look at this English saying: as wise as an owl.

If the Chinese translation is: 智如诸葛. There will be no doubt that Chinese readers will get surprised—Are westerners also very familiar with the stories of Romances of the Three Kingdoms (《三国演义》)?

And in fact, this translation unconsciously makes Chinese readers lose an opportunity of knowing something about western culture.

The following translation will be better: 像猫头鹰那样的智慧. Then an explanation note will be added, such as: 在西方文化中, 猫头鹰象征智慧. This will be much better.

This thesis holds that a translation should be faithful not only to the original work in

its meanings, contents and thoughts, but also to the original work in culture, and the method that substitutes the foreign cultural elements with the target language cultural elements should not be used in the translating of works which are rich in its native cultural elements and whose main ideas and styles are very intimately mixed with its native cultural elements. In translating such works, the translator should use the foreignizing translation strategy, for only by this strategy can the translator really keep faithful to the original work, and only by this strategy can the unique cultural characteristics contained in the original work be kept in the translation. And this kind of translation will be more natural and more real.

Now, here comes a question: if the target language reader does not know the cultural difference, and does not have the necessary background knowledge to understand the translation, what shall we do? Can we still reach the “equivalent effect”?

Here we must again pay attention to the conclusion which has been reached in the previous chapter, that is, the reason why source language reader has this kind or that kind of feelings or emotional reactions lies in his knowledge reserves and experience reserves of his native culture that he has acquired as he grows up in his native cultural environment. Keeping this in mind and having this as the basis, we can continue to make a detailed discussion.

First, translation is the communication between people who speak different languages, and the thing to be communicated should not only be information of the text, but also the cultural knowledge. This will help people coming from different cultures understand each other better. And if the text to be translated is a work full of its native cultural color and elements, the need to help the target language reader get to know the necessary cultural background is more urgent for the translator.

In such cases, if domesticating translation is used, the target language reader will lose the opportunity to learn this kind of knowledge, which indeed will block the cultural communication between the target language reader and the source language culture.

We know, in literary works, no matter what kind of the work it is, the characters live against a certain cultural background, and the plot is also carried out in cultural environment. If this cultural background or environment is substituted with the cultural background or environment of the target language, it will be misleading. Taking the

translation of an English novel for example, such things should not happen: when an English novel has been translated, and is read by the Chinese reader. After reading, the Chinese reader feels that this is a Chinese novel, and the characters in the novel are Chinese people only with English names, and the story seems to happen in a Chinese environment.

This kind of things should be avoided in translation.

Just as Venuti says: "Translation is a process that involves looking for similarities between languages and cultures—particularly similar messages and formal techniques—but it does this only because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistency, a translation strategy based on an aesthetic of discontinuity, can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures." (Venuti, 2004:306)

Indeed, when the type of the original text is full of its native cultural contents, for example, if it is a literary work, foreignizing translation should be used. And in order to produce the same effect on the target language reader, explanation notes should be made to help the reader understand. We know that one or two explanation notes can not match the huge culture knowledge reserve that source language reader has build up as they grow up in their own native cultural environment, but explanation notes do help target language reader to understand the confusing parts caused by cultural difference.

That is to say, a translator not only has the task of translating the original work but also has the task of providing the target language reader with the necessary background knowledge of the foreign culture.

It is known that a native person's knowledge of his own native culture is not gained in one day, instead, it has also been piled up little by little as he grows up in his native cultural environment, and it is the same for the target language reader to gain the necessary background knowledge. Here is a good example: years ago, if no explanation note was provided, many Chinese readers would get lost when they came across 橄榄枝, but nowadays, many Chinese readers can understand it even when no explanation notes are provided. Many of them know it means peace.

In all, when the type of the original text is rich in its native cultural color, when it has rich cultural characteristics, these cultural elements can not be separated from its main ideas and its style, or else the translation will suffer heavy losses, for example, if the original work is a literary work, foreignizing translation strategy should be adopted in such cases.

And as to the confusing parts caused by cultural difference, the translator should add explanation notes to provide the target language reader with the necessary cultural knowledge to help him have correct understanding of the work. This can help him have the same kind of understanding as does the source language reader. Even though this understanding may not be as deep as that of the source language reader, it is in the right way, and it is a step of progress in the right direction.

That is to say, translators have two tasks when they are translating such works: one task is to translate the original work, and the other task is to provide the target language readers with the necessary cultural knowledge to help them gain the correct understanding of the work.

### **5.3 Domesticating translation**

Domesticating translation also has its advantages and its due range of usage. The advantages of domesticating translation are: it can make the translation easy for the target language reader to read, and this translation strategy can swiftly convey the main ideas and main information of the original work to the target language reader, so when an original work is not rich in its native cultural elements and when these elements are not important to the main ideas or main features of the original work, and when the aim of the translation is to quickly and fluently tell the target language reader the main contents and information of the original work, domesticating translation is suitable to use. The types of these texts are: propaganda, popular science literature, news reports, advertisements, etc. or the original work is a literary work, but the aim of the translation is to entertain the target language reader, and the target language reader only enjoys the plot of the story, and does not take the knowing of foreign culture as one of his main purposes in reading (for example, *The Story of the Stone* translated by David Hawkes). In such cases, the strategy of domesticating translation is a good choice.

Let us have a look at typical examples. When the target reader only wants leisure and entertainment, and the source language culture is second to the enjoyment of reading, domesticating translation can provide natural, easy and interesting reading, and can quickly make the reader get acquainted with the plot and main ideas of the translation work.

We will cite some examples from 《红楼梦》，and see how David Hawkes, by using the domesticating translation strategy, makes the reading of this great work's English translation easy and fluent, thus satisfactorily meets the needs of English readers who read this novel only for leisure and entertainment.

情人眼里出西施 （曹雪芹，1982：145）

Hawkes' translation: beauty in the eye of the beholder (Hawkes: Vol.3:588)

We can see that in translating this sentence, Hawkes did not translate 西施, who lived in ancient times in China, and is one of the most beautiful women in Chinese history. Instead, Hawkes used the word "beauty" to convey the meaning to readers without laboring to explain Xishi (西施). This provides easy and fluent reading, and English readers who only want to enjoy the story and only want to have entertainment, and to whom getting to know about the foreign culture is not among their reading purposes, will find this translation fulfill their needs.

Another example: 真是‘天有不测风云，人有旦夕祸福’。

"I know 'the weather and human life are both unpredictable.'" (Hawkes, 1980:231)

Obviously, Hawkes did not literally translate this saying, instead he explained and conveyed the main idea of this saying to English readers which, of course, made the reading much easier, and more natural, and this kind of translation serves readers well who only want entertainment.

## Chapter 6 Conclusion

From the analysis in this thesis, we come to the following conclusions:

I. This ideal standard of translation is “equivalent effect”, and in our opinion, its definition is: a good translation to be, That in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.” And its Chinese translation is: “在好的翻译中, 原著的优点已经完全移注入另一种语言, 从而使这另一种语言所属国家的人能够获得清楚的理解和强烈的感受, 程度和使用原著语言的人相等。” (Translated by Jin Di(金隄))(quoted in 杨自俭, 刘学云, 2003:345)

II. The reason that the source language reader has this kind or that kind of feelings or emotional reactions is that they are directly concerned with his cultural background, in other words, they are directly connected with his knowledge he has acquired when he grows up in their native cultural environment, and are also directly connected with his own experiences gained as he grows up in his native cultural environment.

This finding can help us understand the nature of the source language reader's reaction, and furthermore can help us in our effort to produce the same effect on the target language reader as that produced by the original work on the source language reader.

III. The strategy of foreignizing translation should be used in the following cases: when the original work is rich in its native cultural characteristics; and these cultural elements are essential to the main ideas and features of the original work; and the target language reader is serious in the reading and to know about the source language culture is one of their reading purposes.

That is to say, when doing this kind of translation, the translator has two tasks to accomplish, the first is to translate the original work faithfully, and not to substitute the unique cultural elements of the original work with elements of the target language culture; the second is to provide the target language reader with the necessary cultural background knowledge to help them correctly understand the translation without misunderstanding and confusion.

IV. The strategy of domesticating translation also has its advantages and suitable

range of usage. This strategy can quickly and fluently convey the information and main ideas to the target language reader, and when the cultural elements in the original work is not essential to its main ideas or features, or when the reader only wants entertainment and to know about the culture is not among his reading purposes, or when the reader only wants to know the information contained, this strategy will be a good choice. The types of texts that are suitable to be translated by using this translation strategy are news reports, advertisements, popular science literature, and etc.

To sum up, which of these two translation strategies will be used depends on the type of the text, and also depends on the kind of target language reader. In all, both of these two translation strategies have their own advantages and their suitable ranges of usage.



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