

摘要

一般地说,人们将翻译看成两种语言之间的转换,认为翻译过程是按照一定的翻译标准将源语文本译成目标语文本的过程。这对于翻译研究的发展当然有一定的作用,但随着时代的发展,翻译研究需要更新以适应形势发展的需要。

近些年来,翻译研究呈现多角度,跨学科的趋势。许多国内外学者在语用学的研究启示下开创了翻译研究的新局面。其代表性成果有比利时的维什尔伦的顺应理论。该理论将翻译活动看成是一种语言交际活动。在交际中许多因素的影响下译者不得不做出许多选择使其译本顺应特定的环境。这种翻译研究拓宽了研究的领域,丰富了研究的内涵;其意义极其重大。

中国有许多优秀的文学作品,但在世界文学领域中却没有获得应有的地位,部分原因是译作没有得到广泛认可。而好的文学译作怎样才能获得广泛认可呢?我们可以从研究文学的翻译过程,从成功的文学译作中获得一些可行性启示,以此指导文学翻译实践来推动中国文学在世界范围的传播。

维什尔伦(Jef Verschueren)的顺应理论对此做出了巨大贡献,该理论认为语言的使用是在不同意识程度下为顺应交际的需要而不断做出选择的过程。以该理论的观点来审视文学翻译过程,我们就可以发现文学作品的翻译过程是一种类似的、复杂的、不断选择的顺应过程。因此,本文试图以顺应理论为基础,来证实文学翻译是一个不断选择和顺应的过程。

本研究将以老舍先生的杰作《骆驼祥子》的伊文·金的译本《洋车夫》为蓝本,旨在探讨翻译过程前期译者如何选择译哪个作者的作品以及译作者的哪个作品和翻译过程后期怎么译等问题。以具体实例说明译者是怎样顺应政治文化环境因素等做出具体语言选择的。

对《骆驼祥子》英译本的研究表明文学翻译过程也是一个对此过程中所涉及的各种因素的顺应过程。由此得出启示:文学和文化的传播是一个由部分到全部的循序渐进的过程。用这样的理念指导翻译实践对翻译文本的成功很有帮助。

关键词：《骆驼祥子》；《洋车夫》；顺应理论；翻译过程

Abstract

Generally speaking, translation is viewed as a language transfer. And translation process is just a process of translating the source text into the target text according to some translation criteria. This kind of study used to be useful of course. However, translation studies ought to be brought up to date to meet the needs of its development with time going on.

In recent years, interdisciplinary studies of translation have been popular. Scholars tend to study translation from different angles in different related disciplines. Inspired by pragmatics, lots of scholars at home and abroad have created a new situation in studying translation with Verschueren's adaptation theory as their representative achievement. This theory studies translation as a communicative activity. Under the influence of lots of factors, translators have to make plenty of choices to adapt their versions to a certain environment. It contributes a lot to the great expansion in this field and enriches the connotation of translation studies as well. Therefore, this kind of translation studies is of great significance.

There are lots of well-written literary works in China, but they do not play a proper part in the field of world literature partly because their translated works have not been widely accepted. Then how can translated works be widely accepted? We may analyze the translation process, and get some practical advice from some successful translated literary works to guide the practice of literary translation. In this way we can promote the spreading of the well-written literary works in China all over the world.

Jef Verschueren's adaptation theory has made great contribution to it. Verschueren assumes that the language use is a continuous making of linguistic

choices with different degrees of salience for the purpose of communication. If we apply his theory to translation process, we can find that literary translation process is a similar, complex and continuous process of making choices. Therefore, this thesis attempts to prove that literary translation process is a process of making choices from the angle of adaptation theory.

The text chosen to be studied is the English version of Lao She's masterpiece *Luotuo Xiangzi*, namely, Evan King's *Rickshaw Boy*. The thesis mainly focuses on the two phases of the process of making choices. Translators first have to choose whose works to translate and then decide which works to translate. Then translators have to choose how to translate the chosen works into a certain target language. With specific examples the thesis tries to illustrate how translators make choices to adapt to the social politics, history, culture as well as social minds etc.

The study of the English version of *Luotuo Xiangzi* well displays that the translation process of literary works is also a process of making choices and adapting to all kinds of factors which have close relationship with the translation process. In addition, it shows that to make our literature and culture known is a gradual process and an attention to the above mentioned viewpoint can contribute a lot to a successful translation.

Key Words: *Luotuo Xiangzi*; *Rickshaw Boy*; adaptation theory; translation process

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作者签名: 李莉辉

日期: 2009 年 12 月 6 日

导师签名: 黄慧敏

日期: 09 年 12 月 7 日

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Introduction

In this thesis, the author attempts to make a study of Evan King's English translation of *Luotuo Xiangzi* from the perspective of adaptation theory suggested by Jef Verschueren. Using his theory to analyze the translation process of *Luotuo Xiangzi*, we find that the whole translation process is a process of making choices at different phases in order to adapt to the factors which have close relationship with the translation process.

0.1 Significance of the Research

As a powerful and instrumental force in human society, translation has always been a heated topic all the time. And it is still a heated topic at present. Literary translation is one of the most demanding and challenging tasks in the field of translation studies. As one important part of translation, literary translation will be influenced and enriched by the development of translation studies at any stage inevitably. At the same time, implications from literary translation can be of great value. They can provide some practical hints for us when we try to put some literary works into another language. However, the study on the process of literary translation has always been neglected for a long time in China as well as in the west.

With the development of translation studies, nowadays, scholars have studied it from various perspectives. As a result, great changes have taken place in this field. Especially in the 1980s there was a famous culture turn. Since then the focus of translation studies has been shifted greatly. At the same time, scholars tend to find implications in other related disciplines.

Pragmatics is a relatively new discipline focusing on language use. Some

theorists attempt to study translation with theories of pragmatics, such as speech act, presupposition, etc. However, most of the pragmatic approaches to translation only pay attention to pragmatic implications for translation in certain aspects. No systematic and pragmatic perspective is offered to study translation process.

The present research attempts to explore of translation process from a new pragmatic perspective, namely adaptation theory. It enables people to attain a deeper understanding of translation process.

0.2 Background of the Research

As we all know, there are lots of famous writers in China. And there are also lots of admirable literary works in Chinese literature. But with only few of them known to people in other countries, it does not play an appropriate role in the world literature. Only through translating can we achieve this goal. Then a serious question has been put forward. How should we translate our literary works into other languages? We might study some cases carefully where some famous works have been translated successfully into other languages to try to find the answer.

Rickshaw Boy is just such a successful piece of translation. Evan King translated Lao She's *Luotuo Xiangzi* into English in 1945. Instead of translating the name of the book word by word, King named his translation *Rickshaw Boy*. Though there are several different versions, King's version stood out from the angle of adaptation theory. When translating, King made lots of changes according to the specific political and cultural environment at that time. The author of this thesis chooses this English version of *Luotuo Xiangzi* for some reasons. Firstly, as we know, the author of *Luotuo Xiangzi* is Lao She, who is a well-known contemporary writer both at home and abroad. He attracted many western scholars' attention, such as Vohra Ranbir and so on. Lao She's masterpiece *Luotuo Xiangzi* has been translated into dozens of languages and turns out to be a must in modern Chinese fiction study in America. Secondly, the English version *Rickshaw Boy* given by Evan King was once a bestseller in America. It was so popular in America that even today lots of Americans are rather familiar

with *Rickshaw Boy*. What's more, it was since then that Chinese writers and Chinese literature have drawn people's attention in the world.

But it is so disappointing that the study on the translations of such a world-famous book is much limited, especially the English version *Rickshaw Boy* given by Evan King in 1945. Thus in order to find some reasons why it was so well received and so popular, the author of this thesis decides to choose this English version of *Luotuo Xiangzi* to do a case study, which can further prove or correct previous conclusions, but also bring new findings to us. As a result, we may get some practical advice when we tend to introduce Chinese literary works to people in the world.

0.3 Outline of the Thesis

The present thesis is composed of four chapters besides an introduction and a conclusion.

The introduction part is to introduce the significance, background and outline of the paper, aiming at sketching a general picture of the paper for its readers.

Chapter One will review the studies of adaptation theory and the process of translation in the west as well as in China.

Chapter Two introduces the theoretical framework in the present research. The key notions are explained and their implications for the studies of the process of translation are explored.

Chapter Three, the author is to introduce *Luotuo Xiangzi* and some English versions of it briefly. This chapter will start with an introduction to the Chinese original of *Luotuo Xiangzi* and its author. Then it will investigate three different English versions, especially the English version translated by Evan King in 1945.

Following Chapter Three, Chapter Four will conduct a case study of the English version of *Luotuo Xiangzi*, focusing on translation process from the perspective of adaptation theory. It will analyze two different stages of the process of translation.

Finally, a conclusion will be drawn in the following part. Besides, other major

findings in the paper and the limitations of the paper will be addressed in this part.

Chapter One

Literature Review

It is expected that a brief introduction to studies on adaptation theory and translation process will help analyze King's translation of *Luotuo Xiangzi*. Though translation studies has been developing all the time, still this kind of studies needs to broaden its investigation areas to meet the demands of its own development. While other disciplines that are of great importance can help offer a lot of insights into some specific research in the field of translation studies. Pragmatics is just such a discipline. Originating from pragmatics, adaptation theory does not have a long history for it got its formal name in the 1980s. But the theory has a great effect on translation studies. On the other hand, with the development of translation studies, scholars tend to study translation from different angles. As a specific area of translation studies, studies on translation process have attracted lots of scholars' attention. Before we take a close look at the translation process of *Luotuo Xiangzi* using Verschueren's adaptation theory, we are to give a description of studies on adaptation theory and translation process at first.

1.1 Studies on Adaptation Theory

Though adaptation theory is such a newly-developed theory compared with other mature theories, it still has attracted lots of scholars' attention both at home and abroad. Combining the theory with translation practice, scholars in the field of translation studies have tried solving some problems with the help of this theory. With years of hard work, they have contributed a lot to the development of translation practice and theory. And the following paragraphs will introduce the previous studies

on adaptation theory in China as well as in the west briefly.

1.1.1 Studies on Adaptation Theory in China

With adaptation theory introduced in China, more and more Chinese scholars in this field have been attempting to develop a pragmatic-oriented translation theory in recent years. Theoretically or practically, they have been using the theory from different aspects. Among them are Qian Guanlian, He Ziran, etc.

Qian Guanlian first introduced adaptation theory in one of the most famous magazines in China in 1990. He took chapter three of the translated versions of *A Dream of Red Mansions* as a case study, and put forward his pragmatic approach to translation. Generally, it mainly covered these three aspects: how to convey the conversational implicature; how to sign clusters attached to people and cognitive elements and how to deal with creation in translation.

Another famous scholar, who also contributes a lot in this field, is He Ziran. He brought forward a notion: pragmatic translation. According to his notion, the pragmatic approach served as a varied standpoint. And translation theorists and translators may benefit from it. At the same time, it was a starting point for further studies in the area of Chinese-English and English-Chinese translation. It could be used to help translators convey all the possible meanings of a message to their readers by trying to achieve the pragmatic equivalence between the source and target messages. So his research results mainly lie in the following aspects: (1) how to deal with implicature and convey the intention of the source text; (2) how to use all kinds of pragmatic strategies to deal with the cultural differences between the source text and the target text.

While some other scholars focus on certain pragmatic concepts to explore their implications for translation.

Zhang Xinhong and He Ziran studied the theoretical output of pragmatics for translation studies and the actual operation of pragmatic translation. Xue Yan and Dai Weihua thought that pragmatics provides deeper and more reasonable explanations for

translation by testifying the theoretical and practical usefulness of pragmatics. Chen Hongwei discussed the application of cooperative and polite principles in some literary texts. As far as context is concerned, lv Ping said that context included such aspects as cognition, culture, translator and mood, etc. So some attention should be paid to them all so that literary works will be translated adequately. Ye Miao paid attention to pragmatic equivalence in translation, relevance in translation as well as some corresponding translating strategies. Ge Lingling put emphasis on presupposition in translation as well as the corresponding translating strategies.

In a word, many scholars have been attempting to apply pragmatic theories to translation studies. Most of them take the literary text as a case study, thus it turns out that these pragmatic theories are applicable to literary translation study and will benefit it to some degree. The pragmatic approach to translation provides new perspective for translation study .And it can be used to account for the complicated phenomena and solve many difficult problems. At the same time, from the above paragraphs, we can find that most of the research conducted mainly focuses on the influences of certain pragmatic theory on translation, or the pragmatic explanation of certain aspects of translation. They do not study the whole translation process from this pragmatic viewpoint.

1.1.2 Studies on Adaptation Theory in the West

During the past two or three decades, development in the fields of semantics, information theory, anthropology, semiotics, psychology, and discourse analysis etc. has a great effect on translation theory and criticism. As a result, the discipline has broadened the areas of investigation. At the same time, researchers have got fresh insights into correspondence between linguistic and cultural systems. The translation theorists have adopted linguistic, pragmatic and cultural approaches to study translation and try to solve problems from it. Among all the disciplines which are of relevance to translation, pragmatics is one of the disciplines that offer lots of insights into translation studies. Leo Hickey (2001:1), a world famous researcher in University

of Salford, pointed out in the introduction to his book *The Pragmatics of Translation* that translation “seems to involve semiotic, linguistic, textual, lexical, social, sociological, cultural and psychological aspects or elements, all of which are being studied nowadays as determining factors in whatever the translator does.”

In his book thirteen contributions form a rounded vision of how pragmatics relate to translation and how pragmatic equivalence may be achieved in the process and product of the translator's art. The studies address some questions, such as what original texts and their translations intended to achieve and how to achieve it, how writers set about cooperating with their readers, or how inter-cultural difference may be treated and so on. Hickey (2001:4) proposes as follows:

In general, pragmatic approaches attempt to explain translation-procedure, process and product from the point of view of what is (potentially) done by the original author in or by the text, what is (potentially) done in the translation as a response to the original, how and why it is done in that way in that context.

Another well known scholar in this field is Ernst August Gutt. Gutt tried to describe translation using a general theory of human communication-relevance theory. It was built on the basic premise that our ability to infer what is meant may be accounted for in terms of observing the principle of relevance. It was defined as achieving maximum benefit at minimum processing cost. Gutt suggested that translation was an instance of interpretive use. And translations seek to resemble their originals interpretively.

With years going on, these kinds of studies develop gradually. In the 1980s, Jef Verschueren, a professor in Belgium, put forward his theory—adaptation theory. We will discuss his theory in the following chapter in details.

1.2 Studies on Translation Process

For a long time, translation studies by and large focused on productive-oriented

study. Researchers did a lot to compare linguistic structures and the like. Scholars at home and abroad placed more emphasis on the evaluation of translated texts, aiming at finding the ideal versions. Consequently, though studies on translation have been conducted for so many years, studies on a translation process have not attracted enough attention. However, in recent years researchers have tended to realize the importance of translation process gradually.

1.2.1 Studies on Translation Process in China

It is universally believed that studies on translation are of great importance. Bassnett(1980) indicated in her book: “the systematic study of translation is still in swaddling bands”. In this case, a systematic study of translation should be made to further the development of translation discipline. In order to achieve that goal, we cannot neglect a deeper probe into the translating process for it surely is one of the most important and complex issues in the field of translation studies.

However, the importance of studies on translation process has been neglected for a long time, though it is closely related with the development of studies on translation. Because as we all know, at the beginning, scholars viewed translation largely as a bilingual transfer. Naturally, translation process should just be a process of a language transfer between two different languages. Essentially, it was an attempt to make the target language and the source language alike. As a result, scholars mainly focused on the specific methods and techniques in translation. As a result, there was a famous quarrel about wen (elegant) and zhi (simple) in China. It was mainly on the fidelity to the original. And there were also three famous criteria: xin (fidelity), da (expressiveness), and ya (elegance) in China. Later this fact leads to another two severe arguments among translation scholars. The first one was between literal translation and free translation; while the second one was between domestication and foreignization. At the same time, scholars in the West put forward the theory of dynamic and functional equivalence and some other theories. However, the above-mentioned were just summary of some translating practice. This

source-oriented approach was essentially in checking the translation with the touchstone of the original, finally leading to a deadlock in translation studies. So theories on translation studies could not be formed systematically and scientifically, neither could theories on translation process.

Paying enough attention to the social environment and inspired by the emerging cultural studies, some scholars turned to some new approaches. At the same time, with the development of translation studies, scholars found translation process is a dynamic process. In fact people actually cannot find some invariable rules to guide translation process. So scholars has been trying to understand translation process better, using some scientific methods, hoping to study it from some theoretical perspectives. Wang Huaizhen studies translation process from the perspective of cognitive theory. He posits that the translation process is a most complicated cognitive activity. Using functional linguistics and Roger Bell's information process model of translation as the basic theory frame, he describes the process of translation psychologically. Moreover some other scholars also study translation process from other aspects of cognitive linguistics, such as the experience philosophy sparked by Lakoff and Johnson, metaphors cognitive science and so on. At the same time, some studies have been made from the points of view of philosophy, aesthetics, culture and ideology, relevance theory, etc. Their studies certainly have contributed a lot to the development of this discipline from some aspects. But some of them still rest at a static contrast of the source text with the target text in terms of linguistic, literary and cultural aspects to a degree. Therefore, this complicated translation process has not been thoroughly investigated so far.

1.2.2 Studies on Translation Process in the West

Generally speaking, studies on translation process in the west started much earlier. With great effort, some scholars seemed to have their own understanding of translation process. Among these scholars are Eugene A. Nida, Stein D. and Roger Bell, etc.

Nida(1969: 484) based his hypothesis on the assumption that:

a careful analysis of what goes on in the process of translating... has shown that, instead of going directly from one set of surface structures to another, the competent translator actually goes through a seemingly roundabout process of analysis, transfer, and restructuring.

So Nida divided the translation process into three stages: analysis, transfer, restructuring. In the first phase, translators analyze the message of the source language at the structure level. And the second phase operates on the level of the kernels. While in the third phase, restructuring phase, the kernels transferred into the target language are transformed into surface structures.

Nida distinguishes the translation process into three-phase activity of analysis, transfer, and synthesis. But such a general process cannot fully capture the translation process. As we know in reality there is no clear cut between these three phases. Therefore, the translation process described by Nida is probably not strictly practiced generally.

Another scholar that is well worth mentioning is Stein.

Stein's translation process model is based on the theory of the text. According to his theory, the text can be regarded as a set of instructions. In most cases only in communication can partners realize the meaning of a text. This model attempts to represent the translation process by instructional-linguistic categories. It also tries to visualize the ideal course of communicative between the source-language text producer and the receiver, the target-language text producer and the receiver.

On the whole, Stein's theory regarded the translation process as a series of processes. These processes occurred in strict temporal succession. So it did not tell us about how translators relate the different components to each other when they receive the source language text and produce the target language text.

With the development of cognitive science, psychology and other related science, Roger Bell has provided a general theory of translator performance, which described

the interrelated stages of translation information processing such as attention, perception, etc. In his theory, Bell divided the translation process into analysis and synthesis. What's more, there were three areas of operation within them: syntactic, semantic and pragmatic.

Bell regarded translation activities as human communication and viewed translation process from the perspective of psychology and cognitive science. In this way, he has studied translation process from a new angle. Therefore compared with the preceding translation process theory, it is an great advance.

The above review presents us a close relationship between pragmatics and translation studies. It also shows that translation studies from pragmatic perspective are still limited. Pragmatic approaches are still inadequate. Interdisciplinary studies of translation are to be further explored.

On the other hand, the study of translation process is to be developed and perfected. Based on the adaptation theory, the present research intends to explore various factors in translation process. The domain of this research is various possible factors at different stages that may lead to the success of a certain translation. At the same time it offers an overall description of the factors of the process of translation, aiming to deepen our understanding of the particular linguistic phenomenon and get some useful and practical advice to make Chinese literary works popular in the world.

Chapter Two

Theoretical Framework

2.1 Definition of Adaptation

As an unfamiliar term, adaptation may not seem to be well known to all of us. Then what does adaptation actually mean? In Thompson(2003:23)'s Oxford English-Chinese Dictionary, we can find the following three meanings:

- (1) the act or process of adapting or being adapted;
- (2) a thing that has been adapted;
- (3) (Biol.) the process by which an organism or species becomes suited to its environment.

As we can see that the last meaning is associated with Darwin's theory of natural selection, which is in biological sense. It means the adjustment to environmental conditions. While the first and the second meaning relate adaptation to translation. In this case, adaptation is defined in a technical and object way. As for the definition given from the angle of translation studies, the best-known definition is that of Vinay and Darbelnet. They regard adaptation as their seventh translating procedure. "Adaptation is a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation."(Baker 1998:5) Since the definition has been put forward, it is widely accepted. According to the definition, adaptation is viewed as a procedure which is employed to achieve an equivalence of situations wherever cultural mismatches are encountered.

However, adaptation and adaptability in this thesis are all notions within the pragmatic theory proposed by Verschueren. And Verschueren's adaptation is to study

the synchronic use of language in some specific situations. It means users adjust their linguistic choices according to their purposes and the circumstances in order to approach the satisfaction of their communicative needs. Bearing this in mind, the present research is to further discuss Verschueren's adaptation in the following part of the thesis.

2.2 Verschueren's Pragmatic Perspective

Adaptation Theory is a new pragmatic theory initiated, developed, and finally put forward by Verschueren in 1999. Verschueren (2000:2) notes that "pragmatics cannot possibly be identified with a specific unit of analysis, and it cannot partake in the division of labor associated with the traditional components of a linguistic theory." In other words, it cannot be parallel with phonetics, phonology, morphology, syntax and semantics as what some other scholars think. Verschueren(2000:7) points out that pragmatics is "a general cognitive, social, and cultural perspective on linguistic phenomena in relation to their usage in forms of behavior". Pragmatics studies language use by considering the cognitive, social and cultural factors and so on. We adopt Verschueren's theory as the theoretical basis of the thesis for pragmatics is a perspective rather than a component of a linguistic theory. And we agree to his viewpoint that all linguistic phenomena can be investigated pragmatically. Then it is just natural that we take a pragmatic perspective on translational phenomena for they are nothing but concrete cases of language use. Specifically, for the purpose of the present research, we are going to focus on translation process.

2.2.1 Making Choices

While other pragmatists considered pragmatics as a branch of linguistics just like phonology, morphology, syntax and semantics and so on, Verschueren has different thought. He does not regard it as one of those interdisciplinary fields, such as sociolinguistics, psycholinguistics, neurolinguistics either. Instead, he regards pragmatics as a general functional perspective on all aspects of language. According

to Verschueren, pragmatics is an approach to study language and language use, which takes into account the full complexity of their cognitive, social and cultural functioning. He first proposes this idea in *Pragmatics as a Theory of Linguistic Adaptation*, the working document of the IprA in 1987(He Ziran 2004: 5), and then continues to develop his conception of pragmatics. It was not until *Understanding Pragmatics* went to press in 1999 did the theory of linguistic adaptation start to possess a comparatively mature essence. In his work Verschueren proposes a pragmatic perspective on language use. He considers language use to be a continuous process of making of linguistic choices with different degrees of salience because of adaptation.

According to Verschueren(2000:55-56)'s theory,

Using language must consist of the continuous making of linguistic choices, consciously or unconsciously, for language-internal (i.e. structural) and/or language-external reasons. These choices can be situated at any level of linguistic form: phonetic, phonological, morphological, syntactic, lexical, and semantic. They may range over variety-internal options, or they may involve regionally, socially or functionally distributed types of variation.

We can understand the process of making choices better from the following points here. First, people make choices at every possible level of structure. And often these choices are made simultaneously. At the same time the choices may be from phonetic options to language forms. Secondly, speakers choose forms as well as strategies. And choosing a strategy may require specific choices to be made on a wide range of structural levels. Thirdly, the process of making choices actually shows some degree of consciousness. Though the term itself sometimes is misunderstood for it may suggest a conscious act. In fact, some choices are made very consciously, while some completely unconsciously. Fourthly, choices are made in producing as well as

interpreting an utterance. Both types of choice-making are equally important for the communication process. Fifthly, language users must make choices when they use a language. They are not free to use it. In other words, once a language is used, users have to make choices, no matter whether the range of possibilities can fully satisfy the communicative needs of the moment. Sixthly, choices are not equivalent because there are correlations with patterns of social dominance because of the influence of social changes. Finally, choices carry along their alternatives. That is to say, any choice of a form designates that specific placement.

With these ideas in mind, we can now take further steps to understand making choices by understanding some related key concepts of the theory.

2.2.2 The Three Properties of Language

Verschueren holds that using a language is a continuous making of linguistic choices. This is because language is characterized by these three properties: variability, negotiability as well as adaptability. These three properties of language show that language use is a process of choice making. In order to further introduce the notion of making linguistic choices, let us firstly introduce these three key concepts one by one.

Variability is the first important property of language. According to Verschueren(2000:59), "Variability is the property of language which defines the range of possibilities from which choices can be made."

Variability means the capacity of expression of a language. And it can be understood from the fact that people carry out intralingual communication in a flexible manner within any particular language. On one hand, an utterance may have different interpretations; while on the other hand, users of any language have different ways to express the same idea. Obviously variability is most prominent at the word level. A single word usually has more than one meaning. Besides, when used in collocation with other words, a word is usually used in its derived meaning. Variability of language can explain the uncertainty. It is also because of this property that language users have rather rich resources to express themselves.

Variability permits language users to make choices at different levels of structure. But the choices cannot be considered to be static or stable because of the variability of language. It is not fixed but changing all the time. And the change does not happen only diachronically. At any moment in the course of interaction, a choice may create new alternatives for the purposes of the exchange, but these effects can always be renegotiated, thus bringing the second key notion: negotiability.

“Negotiability is the property of language responsible for the fact that choices are not made mechanically or according to strict rules or fixed form-function relationships, but rather on the basis of highly flexible principles and strategies.”(Verschueren 2000: 60) In other words, to express themselves well, language users choose different strategies according to different purposes. When linguistic choices are made, there should be some reasons behind them.

Verschueren thinks that there is a strong negotiability in language use. In this sense it is of no use to search for the limits of what is possible and what is impossible. What's more, negotiability implies various kinds of indeterminacy. First, there is indeterminacy in the language producer's choice-making. As is mentioned above, language users must make choices when a language is used. And when the choices are not appropriate to the current purposes, the meaning of the chosen forms can be expanded. Second, there is indeterminacy in the interpreter's choice-making. That is to say, interpreters may interpret in many different ways. Therefore choices do not necessarily exclude their alternatives from the world of interpretation. Third, there is another kind of indeterminacy because of the fact that once made, choices can be renegotiated permanently on the production side or on the interpretation side.

So we can see that language use consists of the continuous making of linguistic choices from a wide range of variable possibilities. And these choices are controlled by flexible principles and strategies. And they are permanently negotiable. Then why is it still possible for language to be used successfully for the purpose of communication? To answer that question, we need the third notion brought by Verschueren: adaptability.

Adaptability, in Verschueren's term, is “the property of language which enables

human beings to make negotiable linguistic choices from a variable range of possibilities in such a way as to approach points of satisfaction for communicative needs.” (Verschueren 2000:61-62)

The above explanation shows that variability describes what kind of linguistic choices are available, while negotiability describes how linguistic choices are made. Then adaptability explains why linguistic choices are made. Linguistic choices are made to “approach points of satisfaction for communicative needs”. So any linguistic choices serve specific purposes in communication.

To explain the definition of adaptability clearly, Verschueren gives out some caveats. First, “communicative needs” does not mean that all needs have to be communicative in the strict sense of the word. Ways to use language that come close to being expressive without any communicative intent are also allowed. Second, the “communicative needs” mostly arise in specific context. Third, satisfaction approaching may happen to varying degree. Serious communication failure may happen sometimes. And there are such circumstances under which there is a need for non-communication or even miscommunication. The last one is that though language choices are made according to pre-existent circumstances, circumstances also adapted to choices that are made.

These three key notions mentioned above are fundamentally inseparable. They don't represent topics of investigation, but interrelated properties of the overall object of investigation for linguistic pragmatic. As a matter of fact, adaptability has no content if there is no variability and negotiability. It is the core of what is interesting about language use.

2.2.3 Four Angles of Pragmatic Investigation

According to Verschueren language use can be described and explained mainly from the following four angles: contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability, and salience of the adaptation process.

The first angle is called contextual correlates of adaptability. By this term

Verschueren means all the facts in the communicative context, including aspects of the physical surroundings (e.g. distance as an influence on loudness of voice), social relationship between speakers and hearers and even aspects of the interlocutors' state of mind.

The second angle is structural objects of adaptability. It refers to structures, including structures of any layer or level, from sound feature and phoneme to discourse and beyond, or to any type of interleave relationship but also to principles of structuring.

The third is dynamics of adaptability, which means "the development of the adaptation processes over time", that is to say "the way in which communication principles and strategies are used in the making and negotiating of choices of production and interpretation". (Verschueren 2000: 66)

And the last one is salience of the adaptation process. It denotes the varying extent of consciousness to which choices are made. "Not all choices, whether in production or interpretation, are made equally consciously or purposefully." So "salience is basically a function of the operation of reflexive (or, as we call it, 'metapragmatic') awareness involved in language use." (Verschueren 2000: 67)

These four angles, in fact are closely related to each other. Together, they "can be seen as necessary ingredients of an adequate pragmatic perspective on any given linguistic phenomenon." (Verschueren 2000: 67) However, they play quite different roles in the overall framework of pragmatic perspective. Adaptation theory is primarily about how language users make continuous linguistic choices in linguistic communication. Thus in agreement with this theory, in the following chapter we will explore some important factors of different phases of the whole translation process tentatively when translators make linguistic choices in the target cognitive environment to communicate with the target readers.

2.3 The Relationship between Adaptation Theory and Translation Process

From the above paragraphs we are able to get a thorough picture of the main ideas in the adaptation theory. While having understood the basic theory, we may easily make sense of the relationship between adaptation theory and translation process. Obviously, translation process is a kind of communication and language use, where the cognitive, social and cultural factors involved are very complicated. Viewing the whole translation process from Verschueren's adaptation theory, we can clearly sense that this kind of language use bears the similarities of all language use mentioned in his theory. Translation process can be studied by taking the cognitive, social and other factors into consideration from Verschueren's pragmatic perspective just like other forms of language use. Further more, translators have no choice but to make various choices accordingly in the whole process and how translators make choices can be investigated and explained from angles of pragmatic investigation.

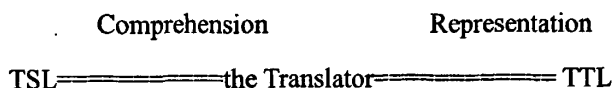
2.3.1 Translation Process: a Process of Adaptation

As we know, for a long time translation studies has largely focused on product-oriented study. This can be seen from various translation definitions frequently used by scholars. Models of product-oriented translation have been prescriptive rather than descriptive or empirical. As a consequence of translation being product-oriented, little attention has been given to translators' actual performance or to the process in which a translation is produced.

Nevertheless, we believe that the exploration of translation process is crucial, because it is in the process that the quality is created and the target text is created. In recent years, some researchers have shifted to an approach based on the processes involved in translation instead of on the product resulting from it. Scholars had long argued the need to understand how translators worked. At the same time they also have made many attempts to clarify the scientific status of the processes. For example,

Steiner (1975: 273) claimed that: “We know next to nothing of the generic process which has gone into the translator’s practice, of the prescriptive or purely empirical principles, devices, routines which have controlled his choice of this equivalent rather than that.”

So far, there is no mathematical theory of translation process, but by analyzing the main factors comprising translation process, we can get some suggestions on how translator performances, feels, and experiences. With the rapid development of adjacent sciences, such as pragmatics and so on, translation study is on the way toward reexamining the translation process. Researchers tend to do research on some of the factors involved in translation information processing. Generally speaking, Researchers usually simplify translation process as follows:



So in the above diagram, translators accomplish translation process through a comprehension phase and a representation phase. In this process, we can find both source language text (TSL for short) and target language text (TTL for short) are involved in this whole translation process. Besides, there are a lot of other facts involved in the process. When translating the source-language text, translators have to make a large number of choices according to the then social background of two different cultures not only in the comprehension phase but also in the representation phase. Only by this means can target-language text be well accepted possibly. And only when target-language text is well accepted can we say that the whole translation process is a successful process. Therefore, it is in this sense that translation process is a process of adaptation.

2.3.1.1 Adaptation of the Comprehension Phase of Translation Process

Generally speaking, the comprehension phase of translation process can be understood in its narrow sense as well as its broad sense. Speaking from a narrow

sense, it mainly refers to the understanding of the source-language text, which includes the grammatical analysis, semantic analysis, stylistic analysis together with the text analysis. However, if viewed from a broad sense, the comprehension phase also involves the understanding of a variety of other factors, such as the original author, the background of the original text and the contents of the original text and so on.

No matter how this phase is understood, it is not so hard for us to find that the comprehension phase is a process of adaptation. Taking the real meaning of comprehension into consideration consciously or unconsciously, translators have varieties of choices to make in this translation process in order to adapt the translated text to the needs of the target readers of that time and to the specific social and cultural environment. At first, translators take careful thought about what kind of source-language text to be translated. Then they think carefully whose work should be chosen and which work should be chosen so as to make his translated text popular and successful.

2.3.1.2 Adaptation of the Representation Phase of Translation Process

Whether the translated text will be successful or not also depends on the representation phase of the translation process for it is the embodiment and furtherance of the first phase. Since the translation process at this phase mainly means a dynamically-adjustable process of transferring the original text from one language into another, translators may focus their attention on some other questions concerning different kinds of translation strategies due to different aspects of adaptability. In other words, they ought to make numbers of choices again when they try to put the source language text into the target language text.

According to the adaptation theory put forward by Verschueren the choices made in this phase can be investigated from these four angles: contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability, and salience

of the adaptation process. By contextual correlates of adaptability, we mean adaptation of linguistic context and communicative context which can include all the ingredients of the communicative context. And structural objects of adaptability focus on the properly-chosen translation strategies to adapt the translated text to linguistic structure syntactically and semantically. Dynamics of adaptability concerns how translators make choices accordingly in order to achieve the purpose of adaptation. Since not all choices in the representation phase are made equally consciously, so other factors like human mind in society, cognition and so on are involved inevitably. This is what salience of the adaptation process mean.

Investigated from these four angles, choices about proper translation strategies can find full explanation in the representation phase of the translation process.

Chapter Three

Luotuo Xiangzi and Its Different Versions

Luotuo Xiangzi, which was written by Lao She, is very popular in China and even some other countries in the world. As a famous modern writer in China, Lao She enjoyed great prestige at home and abroad. We all know that his works are famous for his lively and concise language. It is from his successful use of the local dialect of Beijing. This kind of language is of great importance at that time in China when great changes would take place in literature field in china. In the history of modern Chinese literature, Lao She is one of the writers whose value and importance have been increasing with time going on.

Luotuo Xiangzi is well known in many countries in the whole world, such as the USA, Japan and so on. Few works in Chinese could win such popularity at that time. This is mainly thanks to its different versions in English and some other languages. It is by these foreign versions that the popularity of *Luotuo xiangzi* extends all over the whole world to some degree. In this sense it is well worth studying its English version to get some suggestions from literary translation.

3.1 A Brief Introduction to *Luotuo Xiangzi*

As we all know, Chinese literature experienced the transformation from the old tradition to the modern one in the first half of the twentieth century. A type of humanitarian realism drew people's attention. As a result, some new subjects, such as factory workers of both males as well as females, rickshaw pullers and so on, began to appear in literary works. *Luotuo Xiangzi*, Lao She's masterpiece, is one of the best novels of this kind and it is also considered "the best work of its kind in modern

Chinese literature”.(Vohra 1974:99)

Luotuo Xiangzi describes the miserable life of a young rickshaw puller called Xiangzi in Beijing. As a young man coming from the countryside, Xiangzi was strong-willed and hard working. He had a dream of owning a rickshaw of his own in order that he could earn his own living independently. He struggled to achieve his goal by working very hard day and night. Three years later, he bought a new rickshaw by himself with all the money he saved. Unfortunately, half a year later he was caught by soldiers and his rickshaw was grabbed away. Carrying three camels, he escaped from the soldiers. Later the camels were sold for a couple of dollars by him, because of which he was named Camel Xiangzi. He wanted to save money to buy another rickshaw by hard working again but unfortunately the money he saved was grabbed away by detective Sun this time. Discouraged, he had to give up his dream of being independent and he married Tigress unwillingly. With his wife's money, he bought a rickshaw again but meanwhile he had to submit himself to his wife and suffered a lot from the unhappy marriage. And Tigress died when she was delivering a child. Then he had to sell his rickshaw in order to bury her. Although he had made great effort to achieve his goal — owning a rickshaw of his own and being an independent person, he failed to realize it again and again. In fact, in the old society, it was impossible for the poor to find a way to live better. Xiangzi loved Little Joy, but he could not accept the burden of her family. So he did not show his love and became a member of common rickshaw pullers. Gradually he lost his dream and himself. One day, when he overcame the cruel rickshaw yard owner Fourth Master Liu, Tigress' father in a spiritual way, he wanted to marry Little Joy. And then they both could work in the master Cao's and lead a bright life. But he was very disappointed because his beloved mistress Little Joy died. He had to give up the last spark of living light and he degenerated himself as “a ghost caught in Individualism's blind alley” (James 1979: 249).

Luotuo Xiangzi is the first novel Lao She wrote after he became a professional writer. In the novel, the author describes the hero—Xiangzi's degradation from a human to an animal. He tried his best to be good and keep from the bad habits of other

common rickshaw pullers. However the difficulties of life had completely changed his point of view. Under the influence of civic culture, he sunk to death gradually. So Xiangzi's tragedy is a satire of the old society at that time. The author accuses the old society indignantly by Xiangzi's tragedy,.

3.2 Different Versions of *Luotuo Xiangzi*

Luotuo Xiangzi was first published in *Cosmic* 25th issue in Shanghai from September 1936 to May 1937. After it was fully published, it was highly praised at home. It is important not only in Chinese literature but also in world literature. Later it was firstly translated into English. In 1945 *Luotuo Xiangzi* was translated into English by an American, Evan King, with the title *Rickshaw Boy*. Later, translators in some other countries translated *Luotuo Xiangzi* into French, German, Swedish, Italian, Spanish, Japanese and so on according to King's English version. With time going on there were some other English versions. With so many different versions in different languages, *Luotuo Xiangzi* became popular all over the world.

3.2.1 Different Versions

In 1945 Evan King translated Lao She's *Luotuo Xiangzi* into English. And it was published by Reynal & Hitchcock in New York. Once published, it proved to be one of the best sellers in America. And later it was Evan King's version that was translated into French, German, Swedish, Italian, Spanish, Japanese and so on. Gradually, *Luotuo Xiangzi* won great popularity at home and abroad and was translated into 26 languages. From then on, there have been almost 38 kinds of translations.

With time going on, the studies on both Chinese literary works and the studies on Lao She's literary works have become deeper and deeper. As a consequence, many famous works, including *Luotuo Xiangzi*, have been retranslated into English again and again. Besides Evan King's version, another important English version named *Camel Xiangzi* was offered by a Chinese, Shi Xiaoqing in 1981. It was published by foreign Language Press in Beijing in 1981. This version was translated according to

the deleted edition of *Luotuo Xiangzi*, in which there are some rewritings and deletions. Taken as a whole, this version is more faithful to the original work. The distortion of meanings is much less due to the translator's full comprehension of her mother tongue and culture. Although it has shown what the original work is, it did not get the same popularity as Evan King's version.

Of course, there are some other English versions of *Luotuo Xiangzi*, such as the version translated by Jean M James in 1979 and so on. However, as for the effect as well as the contribution, these versions are of less importance compared with Evan King's version.

3.2.2 Evan King's Version *Rickshaw Boy* and Adaptation Theory

Evan King, who was named Robert S. Ward originally, used to be a diplomat of the United States in China. For this reason, he lived in Beijing for several years. So he had chances to know more about China and Chinese people. As a consequence, he was rather familiar with the Chinese language, Chinese customs as well as Chinese culture compared with other Americans. As an American he is very much aware of the similarities and differences between Chinese and American culture. In this sense he could act as a bridge to help people deepen the understanding of people in these two countries.

In the 1940s and 1950s people in America were interested in translating Lao She's works. Among Lao She's works five novels were translated into English. *Luotuo Xiangzi* was one of them. In 1945 Evan King translated the work into English and published with a new name *Rickshaw Boy*. Another Lao She's masterpiece entitled *Divorce* was also translated by Evan king and published in 1948. Though the plots of the original works had been greatly changed for some reason, both of them, especially the first one had a deep effect on the history of literary translation. Immediately loved by American readers, *Rickshaw Boy* became a "Book of the Month Club" in 1945 for it had a rather huge circulation of over one million. It was read by

scholars as well as ordinary people. The story of Happy Boy(Xiangzi) even became part of Americans' daily chat. King's version was really a rare success for a modern Chinese writer. *New York Times* at that time praised it as "a competent, arresting story that gathers weight, interest, effectiveness as it moves along"(Burger 1945:Br2). And The Far Eastern Quarterly thought highly of it and recommended that "the work(*Rickshaw Boy*) deserves to be widely read"(Brede 1946:342)

With *Rickshaw Boy* becoming a best seller, it was soon published in other languages in other countries. As a result, the translation of Lao She's work started from the USA and soon swept across the Europe and Japan. So it was surely considered as a successful translation. It helps to widen the circulation of this great Chinese novel. Considering its consequence and effect, it was a rather successful translation for the very important role it played in making Chinese literary works known to people in the world.

However, Evan King rewrote the ending and some plots. And it even aroused some Chinese people's indignation. It seems that it is very hard for us to find a conceivable explanation. When we apply Verschueren's adaptation theory to King's translation process we can find that King's making correct choices actually leads to his success in a sense. Therefore this the author tries to find out why and how King made these correct choices in the whole translation process and to take Evan King's English version as a successful example in order to find some reasons why it was so successfully accepted in American by probing into the whole translation process with Verschueren's adaptation theory.

Chapter Four

Adaptation in the Translation Process of

Rickshaw Boy

As we all know Evan King made a lot of choices when he tried to turn *Luotuo Xiangzi* into English. This choice-making process was a process of adaptation in Verschueren's term. There were all kinds of adaptation in the translation process. However, the thesis here tends to do some research into the two phases in the translation of *Rickshaw Boy*. The first is the comprehension phase when King made choices about the original works to adapt his translated text to the then culture and social environment. The second one is the representation phase. King mainly made choices about specific translation strategies in the translation process.

4.1 Adaptation in the Comprehension Phase

The first phase of translation process is the comprehension phase, during which King had a lot of choices to make in order to achieve his goals. And in the first place, he had to decide whose works will be popular in the target language environment. It is in this sense that Evan King's *Rickshaw Boy* took the first step successfully because he chose one of Lao She's works as the original text among a great number of writers of that time. Obviously, Lao She's life story made his works apt to be accepted by the Westerners. King chose Lao She to be the source-language author was a kind of adaptation in a sense.

4.1.1 Adaptation to the Source-language Author

It is supposed that a brief introduction to Lao She's life and his literary viewpoints can help us understand why Evan King chose to introduce Lao She's *Luotuo Xiangzi* to his readers. Obviously, Lao She stood out in the eyes of Evan King because Lao She had his own characteristic. Lao She had a very different and impressive life experience compared with some other writers of his time. He lived in the UK for years and started to write novels after he read lots of English novels. His Europeanized language and style made his works apt to be understood by westerners.

4.1.1.1 Lao She's Life

Lao She (1899-1966), the pen name of Shu Qingchun, is also known as She Yu, who has enjoyed great prestige in China and is awarded honorary titles of "People's Artist", "Great Master of Language" and "Model Worker in Literature and Art Circle". He was born into a poor family of Manchu nationality in Beijing. When he was very young, his father, one of the Imperial Manchu Guards, was killed by imperialist troops of the Eight Allied Armies in 1900. From then on, his mother had to support the whole family by washing, mending and sewing for others. Because of his bitter experience coupled with the social problems at that moment, he was strongly against the oppression of the poor. His experience and his choice of the theme in his literary work went hand in hand. He preferably chose the city of Beijing as the background and the city people of middle and lower classes as subjects. Through the details he offered a vivid description of their joys and sorrows, separations and reunions.

He taught in a primary school after graduation from a normal school in 1917 and then he taught Chinese in the school of Oriental Studies at the London University. It was during his stay in England that he embarked upon his literary career partly due to his strong feelings of homesickness. With Dickens' *Nicholas Nickleby* and *The Pickwick Papers* as models, his first novel *The Philosophy of Lao Chang*, "modern China's first comic novel", was published in *Short Story Monthly* in 1926 and was greeted with immediate and enthusiastic acceptance in literary circles for its easy and

fluent writing style. Subsequently, his other novels were published one by one, for example, *The Two Mas*, *Cat Country*, *Divorce*, *The Biography of Niu T'ien-tz'u*, *Luotuo Xiangzi*, *Four Generations under One Roof*, and *Tea House*. Among them, *Luotuo Xiangzi* marked his renouncement of his earlier beliefs that the fate of the nation rested on the personal actions of every man. By the year of 1937, Lao She had won a niche in literary circles. After returning from abroad, he taught at the universities in Jinan and Qingdao. Then he decided to quit teaching in the university and become a full-time writer. He wrote a novel named *Luotuo Xiangzi*, which is the first novel after he became a full-time writer. In 1946, he was invited by the US Department of State to give lectures, which contributed a lot to Americans' understanding of modern Chinese literature and China at large. After his return to China in 1949, he was appointed several important posts in the government. For his great contribution to China's modern literature, he was awarded "People's Artist" and "Great Master of Language" by the government. In 1966, Lao She committed suicide after being severely persecuted by Red Guards.

4.1.1.2 Lao She's Literary Viewpoint and English Literature

From the above mentioned life story of Lao She, we can easily draw a conclusion that his life experience is quite different from that of his contemporaneous writers. As a result, his special life experience certainly contributes a lot to his special literary viewpoint, which stood out in his days. Lao She once said that if he did not go to England and just stayed at home, he would not become a writer at all. In other words, we cannot deny a fact that English literature has a great influence on Lao She's literary viewpoint.

Lao She's becoming a writer has been greatly affected by English literature. As we can see in the former paragraphs, he taught Chinese in the school of Oriental Studies at the London University from 1924 to 1929 where he read a large number of outstanding works written by famous English literature masters, such as Water Pater, Charles Dickens, George Eliot, George Meredith, Oscar Wilde, Joseph Conrad,

Virginia Woolf, James Joyce, David Herbert Lawrence, Aldous Leonard Huxley and so on. In his spare time he finished reading a series of famous works from works of ancient Greek and William Shakespeare to works of modern English literature. As a matter of fact, it was because he was greatly inspired by Charles Dickens' *The Posthumous Papers of the Pickwick Club* and *Nicholas Nickleby* that Lao She wrote his first three famous novels in succession *The Two Mas*, *The Philosophy of Lao Chang* and *Thus Spoke Master Zhao*.

Generally speaking, English literature has great effect on Lao She's works in the following aspects. Firstly, Lao She got some hints in the way to design plots. It was said that in order to learn English well Mr. Lao She started reading English novels. It was Charles Dickens' novels that Lao She chose to read at the first stage. Having read some novels, Lao She seemed to have some ideas about how to write novels. He once said finishing reading such novels as *Nicholas Nickleby* and *Pickwick Papers* made me decide to write novels by myself audaciously. As a matter of fact, when we read his novel *The Philosophy of Lao Chang* carefully, we can easily draw a conclusion that Lao She obviously got some clues how to write novels of this kind. Compared with Charles Dickens' *Nicholas Nickleby* and *Pickwick Papers*, *The Philosophy of Lao Chang* does have something in common with them in the following aspects such as drawing materials from common people in society, the plots arrangement, the image building and the humorous style and so on. And this kind of writing style adapted to the actual life of common people in the 1920s in China and Lao She's deep understanding of people's real life of the lower class. When we take these facts into account we can come up with a conclusion that it was Charles Dickens that helped Lao She find a proper literary style to show readers the real pictures of common people. In this way Lao She successfully delivered the real meaning of life to readers. Secondly, Lao She was also affected by Charles Dickens's writing style. As we all know, at the beginning Lao She's novels were affected by Charles Dickens's realistic novels. In Lao She's novels, he wrote novels on humanitarian spirit; Tragedies are written in the same way of writing comedies; Good characters conflict with evil characters. All the above mentioned characteristics in Lao She's novels have

something to do with Charles Dickens's writing style. To be more specific, in Lao She's novels he chose broad masses as his writing material. He was even not good at portraying women characters. What's more, the good characters were quite different from evil ones. As for the themes, the author tended to criticize moral problems, which made his works full of humanistic feelings. Thirdly, Lao She used some pictorial representation learning from foreign authors. For example the Stream of Consciousness has a certain effect on his writing. Generally speaking, his works are marked by realism, but realism is not the only artistic characteristic. As we all know, Woolf is one of the most famous writers in the literary world. He formulated the theory of Stream of Consciousness. This trend in literary world was actually rather popular when Lao She was in England. It certainly left some influence on him. Joyce's works are a little bit obscure for ordinary readers, but Woolf tended to use interior monologues when writing his works. As for the structure of his works, he chose to use the conscious acts of characters as the clues of them. When we read Lao She's works, we sometimes can sense the influence left by this kind of writing method. Fourthly, Lao She learned the writing style of Joseph Conrad. In other words, it was Charles Dickens that told Lao She to write in the way of telling stories; it was Joseph Conrad who taught Lao She how to tell stories successfully. Joseph Conrad, an English writer born in Poland, had great effects on Lao She's writing thought and writing practice. On one hand, Lao She learned from him that a writer should base his works on his own life experience and try his best to find the best artistic forms for the contents. Lao She loved Conrad's novels about oceans from which he found that it was Conrad's rich life experience in tropical forest and on oceans that made his novels successful and popular. On the other hand, Lao She found that scenery describing contributed a lot to portraying characters. As a result, we can find that Lao She described the scenery about London as well as the so called Nanyang in *The Two Mas* and so on, which played an important role in portraying characters and representing themes. Moreover, he also learned to weigh his words carefully from Conrad's serious attitude. And *The Two Mas* was shown in a flashback. This kind of story telling method was also a typical device from Conrad. Besides, Huxley had a great impact on

Lao She too. According to Mr. Shi Zhecun, a famous modern writer in China, Lao She once told him in a letter that *A Tale of the Cat Country* was affected by *Brave New World* written by Huxley. If comparing these two novels we can find they have a lot in common in some aspects. As for the artistic form, Lao She's fable was written after the manner of Huxley. In a word, because of his unique life experience, Lao She stood out from other writers of his days. While the fact that he learned a lot from other writers in England made him more likely to be accepted by readers in the world, especially readers in England and the United States.

4.1.1.3 Lao She's Works and Readers in the USA

Lao She's works were rather popular in the USA because he was the first modern Chinese writer whose works were chosen to be translated into English. Few people will deny that translation is the inevitable foundation of the research of foreign literature. Most of us may be very familiar with the fact that it was the translation of *Luotuo Xiangzi*, *Rickshaw Boy* in terms of Evan King that led to the research of Lao She in the USA. However, *Luotuo Xiangzi* was not the first novel written by Lao She to be translated into English. It was reported that a book entitled *Contemporary Chinese Stories* was published by the Columbia University press in 1944. Among these stories was one of Lao She's novel *Liu Court*. Obviously the English version of this novel was a little bit earlier than Evan King's *Rickshaw Boy*. With these English versions of Lao She's works becoming popular in the USA, the research of Lao She became a hot topic in the research of foreign literature. Then why did readers choose the works by Lao She? On the one hand, from the above mentioned information on Lao She's life experience and his writing style, we can find that it was both his unique life experience and writing style that were greatly affected by western writers that contributed to his popularity in the USA. On the other hand, readers in the USA then tended to like his novels. Essentially speaking his works with their own characteristics stood out so far as the specific situation in the USA was concerned. Actually the process is a kind of adaptation more or less.

In the 1940s, there were great changes in political field as well as in the field of literature. In other words it is imperative for us to understand the cultural environment very well. In the terms of Verschueren, translation process is the process of making choices. As we all know translation does not exist in a vacuum. Therefore, when translating, translators tend to make lot of choices in order to adapt to the specific cultural environment. So the fact that Evan King chose Lao She's works also should be understood in the context of America's social environment and the Sino-US political and cultural exchanges in 1940s. First, the choice adapted to the then political environment. It is rather clear that China and the USA formed a Chinese-American alliance during World War II. With the development of the Second World War, the attitude of the USA towards the war changed gradually, especially when Japanese arms attacked the American fleet at Pearl Harbor unexpectedly on December 7, 1941. As a consequence, America had to declare war against Japan. So the USA faced the Axis powers coming from both Europe and Asia. So Americans felt comfort in their alliance with the Chinese Army. Evidence can be found in editorial of the New York Times on December 9, 1945:

We are partners in a larger unity.... We have China as our ally, with its inexhaustible manpower-China, from whose patient and untiring and infinitely resourceful people there will now return to us tenfold payment upon aid as we have given (Schaller 2002:67).

President Roosevelt realized that China is very important in the wartime as well as postwar period. So according to his wish, China was then included in the ranks of the wartime Grand Alliance. He also hoped that China instead of Japan would be a powerful nation in Asia. He also hoped that a strong pro-American China would appear in China after the war. Thus the United States, together with the United Great Britain, the Soviet Union, and China could work as the so-called "Four Policemen" in the world (Schaller 2002:68-71). Another evidence to show the change of the relationship between the US and China was that the American Congress amended its

law towards Chinese. It was once well known that since the 1880s almost all Chinese had been excluded from immigrating to the United States because of various laws. However, with the development of the Sino-America relationship, in 1943 the American Congress amended the exclusion provisions to allow a few Chinese to immigrate annually. Moreover, the American public began to know more about China. From November 1942 to May 1943, Soong Mei-ling, China's First Lady at that time, made a cross-country speaking tour in the United States. Her speeches gave the ordinary Americans the belief that China was a "battle-tested" ally (Schaller 2002:72). In a word, Sino-US relations had never been better than that period since 1880s. In this case we may say the political relationship made it possible that *Rickshaw Boy*, a translated Chinese novel, could be available and even popular to readers in the USA.

4.1.2 Adaptation to the Source-language Text

Lao She lived in England for a long time and learned a lot from English writers. Therefore, his unique life experience and writing methods made his works acceptable in the USA and adapted to the political environment at that time. When trying to translate his works, rather than works of other writers, Evan King had these facts on his mind in order to get his translation popular. Then another question appeared obviously. The question was why Evan King chose *Luotuo Xiangzi* among his works. What was the difference between this novel and the other novels finished at the same stage? We can try to find the answer to this question from the following aspects.

Firstly, just as we have discussed in the former paragraphs that works written by a Chinese writer can be introduced into America partly because of the bettering Sino-US relationship. Similarly, America's good wartime relationship with China was one of the reasons for America's reception of *Rickshaw Boy*. It was obviously to us all that the good relationship between China and America was the precondition of the translation of *Rickshaw Boy*. In fact the censorship during that period was very severe. If China and American were enemies at that time, *Luotuo Xiangzi* would certainly have no chance to be introduced and published in the USA.

Secondly, with the development of the Sino-US relationship, the Americans tended to have an ever-increasing appetite for Chinese news. They would like to read books about a real China and its people's life. We can find evidence to support this idea from the book reviews of *Rickshaw Boy*:

this novel gives colorful and interesting sidelights on Chinese life and customs that linger in the memory of rickshaw men drinking tea in a poor inn on a cold winter's night; of a birthday and New Year's celebration; of marriages and funerals; of primitive, superstitious medical practices of the very poor; of all the home life not only of these poor, but of the middle-class for whom they work (Burger 1945: BR2).

All these words above can be regarded as a strong evidence that the contents of *Luotuo Xiangzi* were adapted to the readers' interest in the USA.

Finally, the characteristics of *Luotuo Xiangzi* also made its English version popular in the USA. It goes without saying that Lao She learned a lot from English writers in many aspects, such as the writing method and so on. Having practiced a lot for several years, Lao She became a mature professional writer. He not only used what he learned in his writing practice, but also tried his best to adapt his works to the specific environment in China at that time and created his own unique way of writing. Take a careful look at it we find owing to the close contact with English, there are Lots of Europeanized Chinese constructions and expressions in *Luotuo Xiangzi*. Firstly, there are lengthy, complicated attributes and post-positioned attributes in it. There are some long sentences in it. And one of the leading causes of a long sentence is clearly the longer and more complicated attributive modifier in it. Moreover, influenced by the Western languages, the position of modifiers has also changed to some degree. Secondly, the position of adverbial changed and all kinds of adverbial clause occurred in it. Thirdly, Lao She used many subjects and linking words in it. So as for the structure, *Luotuo Xiangzi* was easier to be accepted by the western people, translators as well as readers.

4.2 Adaptation in the Representation Phase

In the second phase of translation process, a lot more choices ought to be made for the purpose of adaptation. Verschueren's adaptation theory shows that adaptability is a cognitive process as well as a mechanism of language use. And variability, negotiability and adaptability are the three properties of language. Therefore, we usually analyze the notion of adaptability from the following four angles: contextual correlates, structural objects, dynamics of adaptability and salience of the adaptation process.

4.2.1 Adaptation to Contextual Correlates

According to Verschueren(2000:75), contextual correlates of adaptation, which refers to adaptation of linguistic context and adaptation of communicative context, include all the ingredients of the communicative context with which linguistic choices are interadaptable. As for communicative context, it is closely related with the physical surroundings, social relationships between speakers as well as aspects of the speakers' state of mind, because all communicators are considered to be living in the physical, social and mental world. While the study of linguistic context often focuses on coherence, cohesion and so on.

Translation process is a kind of language use as well as communicative process. Similarly, translation process can be understood in the same way. Translators are to make all kinds of choices in these two aspects. Evan King translated *Luotuo Xiangzi* into English in the 1940s when people in these two countries were taking the first step to reach a mutual understanding. There are differences between these two languages as well as the use of these two languages in their own circumstances separately. Consciously or unconsciously, King made varieties of choices in the translation process of *Rickshaw Boy* according to different linguistic and communicative contexts.

4.2.1.1 Adaptation of Linguistic Context

The following will first analyze the adaptation of linguistic context related to words, function words as well as notional words in the translation process. Next it will extend to the discussion of coherence and cohesion in King's version.

Baker(2000:10) once proposed "Translation problems often arise from lacking of equivalence at word level". So he thinks that:

It is neither possible nor desirable to reproduce every aspect of meaning for every word in a source text. We have to try, as much as possible, to convey the meaning of key words which are focal to the understanding and development of a text, but we cannot and should not distract the reader by looking at every word in isolation and attempting to present him/her with a full linguistic account of its meaning. (Baker 2000:26)

As we all know, Beijing Dialect and Culture color beneath the surface of it are one of the major features of the language in *Luoto Xiangzi*, where Lao She precisely and vividly portrays the language of characters in his works, especially in Beijing dialect. Hence in the translation of *Luoto Xiangzi*, the flavor of Beijing dialect can not possibly be completely translated equivalently, but some key words will certainly attract our attention. The adaptation of linguistic context can be showed in rendering some functional words and notional words with dialect color.

First, let's analyze some functional words: interjections. Interjection is one of the main means of expressing and conveying emotional color. It is inclined to model the characters' language. For example, "哟", a courteous and polite word commonly used in Beijing Dialect, usually expresses the slight surprise of a speaker on the surface of Chinese. In fact, it shows different utterance meanings in different verbal contexts. In translating it into English, translators should put efforts to seek the expression patterns which can reflect the original linguistic context according to different situations.

Example 1:

“哟，祥子？怎——”她刚要往下问，一看祥子垂头丧气的样子，车上拉着铺盖卷，把话咽了回去。（老舍 1955:47）

“Yo, Happy Boy? What...?” She was on the point of completing her question but when she saw how crestfallen he looked, and that he had his bedding in his rickshaw, she swallowed the rest of her sentence. (King 1945: 54)

Example 2:

“谁？哟，你！可吓死我了！”高妈捂着胸口，定了定神，坐在床上。“祥子，怎么回事呀？”（老舍 1955:101）

“Who is it? Ai, it's you! You frightened me to death!” Kao Ma pressed her heart, trying to compose herself, and sat down on her bed. “Happy Boy, What happened to you?” (King 1945: 136)

“哟” in two examples obviously can show different meanings and pragmatic functions in their own linguistic context. In Example 1, Tiger Girl is not clear why Happy Boy will come back at that time because he wants that job so much and shows his willingness to do it well. And on other side, she does not know what the situation is at that moment. Hence moment she clearly saw he, she naturally spoke a word “yo” to show her surprise. Here, transitional word “yo” is just adaptable to the linguistic context. So is Example 2: “哟” semantically reflects the surprise of Kao Ma. But this “yo” is obviously different from the first one because Kao Ma is very frightened at that moment. She is surprised to find the person in the room is nobody but Happy Boy. Since it is Happy Boy that is in the room, Kao Ma feels it is not necessary to worry about it at all. So “Ai” can be used here to show her feeling at that time very well. That is to say, these two examples reflect the linguistic context in the original by translating “哟” in different ways. In short, rendering “哟” into “yo” or “ai” depends on the linguistic context. Moreover, it makes the structure of the target language more coherent and smooth.

Second we will take some notional words for examples. The adaptation of a linguistic context is also employed in translating notional words conveying dialect color. Notional words play an essential role in expressing the idea and behavior of

people. As a consequence, they have the most strong force in showing the color of Beijing dialect. So when translating, translators find it is necessary to adapt to linguistic context semantically and syntactically in order to show the features of dialect effectively. Semantically, a real problem in translating a notional word is that sometimes it is hard for translators to find a word which has completely equivalent meaning in another language. For instance:“体面”is an typical adjective word in Beijing dialect. It sometimes has different meanings in different linguistic contexts. So making a dynamic adaptation is a necessity in the translation process.

Example 3:

祥子有主意：头一个买卖必须拉一个穿得体面的人，绝对不能是个女的。（老舍 1955: 9）

Happy Boy had his plan: his first fare must be a well-dressed person and must on no account be a woman. (King 1945:10)

Example 4:

由这身破军衣，他自己原来穿着的白布小褂与那套阴丹士林蓝的夹裤褂；那是多么干净体面！是的，世界上还有许多比阴丹士林蓝更体面的东西，可是祥子知道自己混到那么干净利落已经是怎样的不容易。（老舍 1955:15）

Looking at these tattered clothes, he thought of the small white jacket and the blue coat and trousers he had originally been wearing---how clean and smart-looking they had been! Yes there plenty of things in the world that were smart-looking than Happy Boy's clothes had been, but only he knew how hard it had been for him to reach the point in cleanliness and neatness which they had represented. (King 1945:17)

Example 5:

车到了手，你干上一只黑签儿会，又不出利，又是体面事。准得对你的心路。（老舍 1955:69）

Then, when you had the rickshaw in your hands, you could change the club into a lottery association and you wouldn't have to pay any interest; and besides, it would

be a very respectable thing and certain to suit your own ideas. (King 1945:87)

In Beijing dialect, “体面” is a commonly used by the local people. In English we can easily find some equivalent words of it, such as “decent”, “dignity”, “honorable”, “good-looking” and so on. But actually these two Chinese characters have rather different rich meanings if they are used together with different words in a different context. King was fully aware of this phenomenon in Chinese and adapted himself to it. Therefore when he tried to put them into English, he made different choices to find the most appropriate language forms according to different linguistic contexts. In Example 3, “体面” appears in the phrase “一个穿得体面的人”, so it is used to describe the good appearances of both male and female. Eventually, it forms an adjective phrase with the words besides it to modify the noun behind it grammatically. Thus it is translated into “well-dressed” in English. In Example 4, however, “体面” presents itself in the phrase “多么干净体面”. After analyzing we can find it, together with “干净”, is to tell us that Xiangzi feels so good when wearing the white jacket, the blue coat and trousers, which in fact are just ordinary clothes in the eyes of some other people. Therefore, “well-dressed” obviously can not be used here, so King found another expression “smart-looking” to meet the context need here. While in Example 5, the meaning of “体面” describes a plan that Xiangzi should, according to Kao Ma’s opinion, turn the club into a association when he buy his own rickshaw. So King found a word “respectable” in English to convey the equivalent meaning. In a word, all these three examples express the different meanings of the same word by virtual of adapting to various linguistic context in the text in selecting the target language.

Cohesion and coherence are also important aspects in analyzing the adaptation of linguistic context. “Discourse itself forms a dimension into which linguistic choices are contextually anchored...” (Verschueren 2000:104) In other words, discourse depends on the linguistic context to show its properties-textuality. Two of them are coherence and cohesion. Baker thinks that “coherence is a network of relations which organize and create a text (Verschueren 2000:218)” and “cohesion is the network of lexical, grammatical, and other relations which provide links between various parts of

a text”.(Verschuereen 2000:180) So we can see they are two important factors. However, Lao She began to write novels after having read a lot in English. As a result, under the influence of the Western languages, especially English and its “xinghe” or explicitness after the May 4th Movement, linking words are constantly used in his works. Take some sentences from *Luotuo Xiangzi* as a proof of the new language phenomenon.

Example 6:

及至看到那个闷葫芦罐儿，他的心思又转过来。(老舍 1955:91)

When he caught sight of his porcelain gourd his opinion would swing back around again. (King 1945:120)

We can find a lot of such examples in *Luotuo Xiangzi*. It's obvious that more linking words are used in it. Connective forms have been more widely and frequently used in it after the May 4th Movement. But on the early stage, some sentences still lack of connective forms, so in such a case, it is still necessary for translators to make language choices adapt to the target language conventions. They not only should know the cohesive devices in the source language but also should find out a proper way to achieve the coherence and cohesion of the target text. Only by this means can it be accepted by the target readers. For example:

Example 7:

有人跟你打听我，你说不认识！(老舍 1955:94)

If anyone asks you any questions about me, say you don't know me. (King 1945:126)

In this case, the original text is made up of two sentences without any conjunctions. However, it can display the close logical relations of structures in Chinese. In translating, King selected the cohesive devices suiting to the English grammar by adding an “if” in front of the sentence. In short, target text is natural, explicit and coherent by showing the implicit logical relations in the source text to target readers.

4.2.1.2 Adaptation to Communicative Context

As can be seen from the adaptation theory, adaptation to communicative context involves the following aspects: social world, mental world and physical world. In the process of communication, language users choose from these three worlds. Firstly, in making linguistic choices, choices in the physical world are made. Temporal deixis, together with spatial deixis, can show the close relationship between linguistic choices and the choices in the physical world. Secondly, choices are made due to different social settings and institutions. Thirdly, choices in the mental world are also involved. It includes personality, emotions, beliefs, desires and wishes and so on.

In the translation process of *Rickshaw Boy*, Evan King made choices according to different social world, mental world and physical world.

Firstly, King made choices concerning the then social world. As Verschuren(2000:92) put in his book the most important phenomena in the relationship between linguistic choices and the social world are “the setting-, institution-, or community-specific communicative norms that have to be observed.” As we all know the social rules, principles and norms of a certain society change with the different times and vary from a country to another country. When rendering, King made an adaptation dynamically. Specifically speaking, he tried his best to reconstruct the social context in English so as to make *Rickshaw Boy* fit for the communicative context of the Chinese language but also let target readers know and understand it.

On one hand, political factors play a part in social world. *Luotuo Xiangzi* is a novel describing the life of ordinary people from lower class in the 1930s in China when great changes took place in all kinds of field. So its language certainly shows a certain political life in this period. In this case, when making choices in the target language translators should also try their best to help reflect the political life of that time in the source language. Meanwhile, the words and expressions should be understood by the target readers to achieve the goal of communicating. The institution in old China is a typical example reflecting political life.

Example 8:

夏先生早晨到衙门去办公，下午五点才回来，祥子只须一送一接；（老舍 1955:184）

In the morning Mr. Hsia went to his office to carry on his official labors, and did not come back until five in the evening. All Happy Boy had to do was to take him there and bring him back. (King 1945: 260)

Example 9:

一眼便看明白了，侦缉队上的。（老舍 1955:94）

In going by, Happy Boy took a look at him and in a glance understood----the man was a member of the secret police. (King 1945:125)

“衙门”is used by Chinese people in old China. Actually it refers to the local government at that time and in the 1930s, some people still use the word to mean local government. Moreover, some people especially those who had no idea of the difference of local government and ordinary offices, so they called them “衙门” in general. Therefore, this word could reflect political institution. As Chinese readers, most of us are rather familiar to it but it was certainly not so familiar to the readers in English. So in Example 8, King just put this word into a simple word office after he understood the context carefully. Of course it is favorable in aspect of reconstructing the communicative context in target text. And we can easily find these kinds of examples in this novel. In Example 9, “侦缉队”is translated into “the secret police” by King. We Chinese may have some idea of this word. But it is not easy or not necessary for readers in the USA to understand it thoroughly. “Police” may be the most suitable equivalence In English. In order to show something differently, King used “the secret police” in his translation. Eventually, it is possible to show the difference and understand by the target readers at the same time. In other words, it adapts to the context reflecting social political life and is appropriate to the social institution in the target language.

On the other hand, cultural factors also play an important role in social world. “Culture, with its invocation of norms and values, has indeed been a favorite social-world correlate to linguistic choice in the pragmatic literature” (Verschueren 2000: 92). This is especially true in the translation of literary works. For as we all

know literary works are closely connected with a certain kind of culture. And “Difference of culture may also be a reason for having marginal notes in a translated text” (Nida 2001: 85). So it is really difficult to put these words that convey colorful culture meanings into English. Especially, as we all have realized, one of the characters of language in *Luotuo Xiangzi* is mirroring the national culture mixing of Beijing flavor. In translating *Luotuo Xiangzi*, King might realize the huge culture difference between the eastern and the western. Therefore, the goal that he wanted to achieve was to produce the language that can also reflect such distinct features in the target text.

Example 9:

他不会睡元宝似的觉。(老舍 1955:44)

He wouldn't be able to sleep curved like a bent bow.(King 1945:50)

Example 10:

有急等用钱的，有愿意借出去的，周瑜打黄盖，愿打愿挨！（老舍 1955:66）

When you had on one hand a person who had money and willing to lend it, and on the other hand a person whose need for money wouldn't wait, it was like Chou Yu and Hwang Kai in the story of “The Three Kingdoms”. Chou struck his friend Hwang to prove to an enemy general that they were no longer friends; one was happy to strike and the other to be struck, so what could be wrong with it, whatever the bystanders thought? (King 1945:83)

In Example 9, “元宝”is something that only exists in China. In the original text, it is used to describe the sleeping pose because of the lack of enough room vividly. But readers in other countries may not have some idea of it. Therefore, King chose “a bent bow”, which also reflects such distinct features in the target text, to achieve the same goal. And in Example 10, there is an allusion in it, which has something to do with a classical Chinese novel entitled “The Three Kingdoms”. People without a

certain Chinese culture background can never understand it. Just as Nida's suggestion, difference of culture made it necessary to have marginal notes in a translated text. By this means, King told readers the whole story about Chou Yu and Hwang Kai briefly. First he conveyed similar message to target readers; and then he adapted his version to the readers' need of knowing something more about China.

Secondly, choices are made sometimes due to mental world. "Verbal interaction is no doubt communication from mind to mind." (Verschueren 2000:87) And nobody will deny the fact that literary translation is also a kind of communication with its own characteristics. Unlike the other forms of communication, it mainly focuses on the relationship between authors, translators and target readers. And translators certainly play the key roles in it. Whether the translated text is well accepted or not depends on the adaptation made by translators. Sometimes translators make choices according to their understanding and cognition and sometimes they produce language by their intention. And at other times, translators make flexible linguistic choices on purpose according to different psychological aspects such as the different points of view of world, etc. Translators always try to bridge both the writers and target readers by using the knowledge stored in their mind. In the translation process, at first, translators try to find out what kind of emotions and feelings writers want to really express by the utterance in the works. Next they assume the inner mind of the target readers carefully. And finally they make language choices to adapt to their needs. Take a sentence in chapter XIV as an example:

Example 11:

由这些老友,他看出自己这场事不但办得热闹,而且“改良”。(老舍 1955:119)

From the presence of these old friends he could see that not only was the affair a success, but that it showed how completely he had reformed and changed for the better. (King 1945:159)

Fourth Master Liu, a typical member of feudal gangs in the feudal society of Old China, is a cruel and cunning person. He is never willing to give any profit to other people even his daughter. However, he has his own characteristics. Having read the descriptions of his words and behavior we can also find that he is an upright person

with a strong character. What he is afraid of most is losing face in public. At that time, reform was a hot topic so Fourth Master Liu felt it necessary to be one of the members of it. This is something that the writer really wants to express. In this circumstance, what can the translators do to adapt to it? In Example 11, King tried his best to reveal Fourth Master Liu's strong feeling for reform by adding an adverb "completely" first and further explaining to readers the real meaning by a sentence "He had changed for the better." In this way, he explained to the target readers the meaning of this word thoroughly and vividly reproduced the inner mind of character successfully. King's successful interpretation is due to his cognition on the mental world of this character. In this way, the target language adapts itself to the communicative context in the aspect of psychological state of the character correctly.

Thirdly, physical world mainly study "Temporal deixis" and "spatial deixis". They are the most "visible ways of anchoring language choices into a physical world" (Verschuere 2000:95) Essentially, translation is a task concerning two different cultures in the form of different languages. In the translation process, translators try to express the aspects in physical world with their own native language. Since different cultures may lead to different life experience, such as time reference and space reference. Because of this reason, there are indeed some obstacles in the translation process. Therefore when translating, translators has to make proper choices in order to adapt their translations to context in physical world, producing an acceptable text to target readers. We can illustrate it further with the following examples.

Example 12:

闲到元宵节，祥子没法再忍下去了。（老舍 1955:138）

It was already the time of the festival of the fifteenth day of the first lunar month, and Happy Boy was still loafing around. He could stand it no longer. (King 1945:189)

“元宵节” is a traditional Chinese festival. As a Chinese reader, almost everybody knows the exact date of the festival. But it might not be very clear to each foreigner. So in the above Example, in order to explain the information King first used a long phrase “the time of the festival of the fifteenth day of the first lunar month” to show the exact time of this festival. Then, he mentioned the traditional food of the festival:

“the little round rice balls” that Chinese people have for hundreds of years and “the wrapped meat dumplings”. What’s more he also introduced some traditional activities of the festival: going sightseeing among Buddhist temples and seeing the lighted lanterns. By this means, the target readers may have a basic picture of this festival in mind. Therefore, King clearly set up the context of physical world before the target readers and meets the need of communication, thus achieving the goal of communication.

Example 13:

陈二奶奶还有主意，不慌不忙的教祥子跪一股高香。(老舍 1955:175)

Grandmother Ch'en had another plan: without haste and excitement she asked Happy Boy to light another stick of incense and kneel down before it. (King 1945:248)

The sentence here gives some information about the superstitious way of delivering a baby in Old China. Tiger Girl has great difficulty in delivering her baby. Instead of asking for a doctor, Happy Boy invites a witch to receive the newborn because of the fatuous belief that the baby is something evil. Grandmother Ch'en tries some ridiculous ways to solve the problem then she asks Happy Boy to try something more. “高香” actually has different meanings and has nothing to with “高”. Generally speaking it means a stick of incense could last for a long time. So King here used a sentence to explain it clear to his readers. In the original novel we can find some other similar examples about space reference. But in translation process translators must deal with them using flexible methods to meet the target readers' needs.

4.2.2 Adaptation to Structure

Verschueren thinks: “Pragmatics, focusing on process of language use, does not need its own basic unit of analysis, since linguistic choice-making operates on all levels of structure that show variability of any kind.”(Verschueren 2000:115) Since adaptation may happen at any levels of linguistic structure, structure is the first object to be considered in the process of making linguistic choices. It includes structures at

different layers or levels of organization. And it also includes principles of structuring. Similarly, in translation process translators also should make choices to adapt their translations to linguistic structures syntactically and semantically. Only in this way can the translation process be continued. At the same time communicative failure can be avoided.

As Verschueren suggested in his book, linguistic structure in relation to the making of linguistic choices can be discussed mainly from the following topics. The first level of choice-making is about language, codes and styles; the second one is about utterance-building ingredients; then number three is about utterance-building principles; the last one is about the co-adaptable use of the above-mentioned four aspects.

4.2.2.1 Language, Codes and Styles

Using language, such as in translation process, is to involve choices made a set of options including all sign systems. When translating, translators have to choose a particular language from their vocabulary. It may seem to be trivial, but at least choices should certainly first be made according to translators' language proficiency and assumptions about what target readers understand or expect.

Example 14:

拉到了, 他的汗劈嗒啪嗒的从鼻尖上, 耳朵上, 一劲儿往下滴答。(老舍 1955: 140)

When he reached the destination, big drops of sweat that had formed on his head and face ran down from the tip of his nose, from the lobes of his ears, and from his lips, dripping down pea da py da if they were racing to get to the ground. (King 1945: 194)

Most of us may agree that this is a well-translated sentence. The phrase “劈嗒啪嗒” in the sentence is used to describe the picture where big drops of sweat form and drip from Happy Boy's face vividly. Pronounced in Chinese this four Chinese characters sound like drops of water dripping down ceaselessly from a high place. In

spite of his good Chinese, King failed to find a similar phrase to express the same idea. As a result he just used the pronunciation of these for Chinese characters as well.

Code is defined as “any distinguishable variant of a language”. (Verschueren 2000:118) It involves systematic sets of choices, such as choices due to a specific geographical area, a social class, an assignment of functions or a specific context. The domain-specific or activity-specific registers range from scientific language to medical language as well. In other words different people in different circumstances use different language. Take one of rickshaw’s words for example.

Example 15:

“祥子抽烟吧，兜儿里有，别野的。（老舍 1955:104）

“Have a smoke, Happy Boy. There are cigarettes in the pocket---‘County Villainies.’” From the time that “County Villa” cigarettes had come into existence they had been called “County Villainies” by rickshaw men, perhaps because of the two similar sounds.(King 1945: 140)

Reading this sentence nobody will deny translation is so hard a task that so many obstacles need us to overcome. Chinese characters are formed differently from English. The character “墅” in “别墅” is not a commonly used word in China. Only well-educated people know how to pronounce it correctly. Rickshaw men, as the lower class people in society, certainly do not know this Chinese character. So they use another word “野” to replace it because of their similar appearance actually. In the translation process, King tried his best to convey the information to his readers. Since English is quite different from Chinese. To achieve the same communicative goal King used two words “villa” and “villainies” to render it. Similarly it conveys the idea that they are just rickshaw men and they are not well educated, so it is common for them to make this kind of mistakes.

Communicative style, in Verschueren’s term, refers to “codes that are restricted to or typical of the verbal behavior of ethnically or socio-culturally identified groups in specific settings” (Verschueren 2000:119). In the process of interethnic or intercultural communication, languages are associated with places, groups and many other correlative factors. When people use a certain language for a long time in the

same group, the language will obtain some characteristics socio-culturally. Although communicative styles are in fact codes, style actually refers to “variability along dimension of formality and informality, from casual or colloquial speech to highly formal uses’ (Verschueren 2000:120). When we use language most of us are amenable to most codes and variable stylistic use. In translation process translators should also bear this in mind for the purpose of successful communication. We may find full explanation in the following example.

Example 16:

“你真行!” (老舍 1955:69)

“You are certainly something!” (King 1945: 88)

As we all know, one of the most obvious characteristics of this novel in language is its colloquial style. As a great master of Chinese, Lao she used what he learned from English and formed his colloquial style in writing. So in this novel we can easily find plenty of such expressions. When rendering these expressions into English, King also chose some colloquial English expressions. Thus the original language feature, as well as the exact meaning conveyed by these expressions, can be also found in the target text.

In a word, language, code and style are three overarching levels of choice-making for the differences between languages, codes and styles are made up of systematic sets of choices from utterance-building ingredients and so on.

4.2.2.2 Utterance-building Ingredients

We are not to give a full description of all properties of grammars in the language choices process as the title suggests. Obviously it is not practical. According to the relevance of pragmatics, utterance-building ingredients are to be situated at these five different levels: sound structure, morphemes and words, clauses and sentences, propositions and suprasentential units.

As for the first level, the level of sound structure the most studied features are aspects of intonation pausing systems, stress, speed, rhythm and the like. As here we

discuss a novel so it is not necessary at all to fix more attention on this aspect.

The second level is morphemes and words. At this level, we should pay attention to the fact that “a large portion of the literature on presuppositions hinges on observations related to the implicit meaning carried along by the choice of certain words”.(Verschueren 2000:122) It includes nouns, verbs and many other particles and so on. And in actual language use, translation process for example, communication process is a process involving interaction between mind and outside reality.

The third level is about clause and sentence. Nearly every syntactic construction type has received an attention from a pragmatic point of view. In actual language use, there are some areas with important pragmatic ramification, for example sentence type, relations between nominal constituents, and word order and so on. When using language, language users may make different choices to conceptualize events in different ways. Different patients and agents may not offer the same specific possibilities. As for the word order, there are some basic word orders in every language, but these orders can be changed if language users are motivated by a certain language fact in real language using.

The fourth level is about propositions. Actually propositions coincide with clauses and sentences structurally.

The last one is about suprasentential units. It is about linguistic units of higher order than sentence. This part can also be regarded as utterance-building ingredient.

In order to get a better understanding of utterance-building ingredients, we may also find examples from King's novel. The following example is just one of them.

Example 17:

看祥子没动静，高妈真想俏皮他一顿，可是一想他的真诚劲儿，又不太好意思了：“你真行！‘小胡同赶猪——直来直去’；也好！”（老舍 1955:69）

“You're certainly something!” She said, “Why don't you herd pigs in the little side-lanes? You could go straight up and come straight back; that would be simple, too.”(King 1945: 88)

Though King spent a long time in China and certainly could use Chinese very well, sometimes he still misunderstood some words and expressions which are unique

in China. Obviously he made a mistake about the use of the typical Chinese expression in Example 17. This kind of mistake can be forgiven if we realize how difficult it is to master a foreign language especially Chinese. Here we may pay our attention to syntactic construction of the sentence. In the English version King changed the order of the original sentence. Thus “You are really something” was put in front of the sentence. In this way, this phrase is highlighted compared with its Chinese equivalent. Taking another look at it, we may find this ordering is possibly motivated by the fact that Kao Ma really considers Happy By to be a self-supported and honesty person. So the comment here is the more salient part of the sentence. It seems that the choice of order is determined by processibility.

4.2.2.3 Utterance-building Principles

When using languages, as the above paragraphs mentioned, we need firstly make some choices on utterance-building ingredients and utterance types, we must also follow a certain utterance-building principles. Generally speaking, there are two different levels here. The first level is at the clause or sentence level. Structuring at this lower level is a matter of organizing sentence. In this case, the role of grammatical rules within the boundaries of a sentence is of great importance. Among all the grammatical rules of the sentence building, information structure and thematic structure are two of the major principles. As we all know, all utterances carry along a world of back ground information or supposed common knowledge. In this sense some information is given information while other information is called new information. This is especially important in a translation process. Literary works is not so difficult to understand in the same country since both the author and readers share similar back ground information. However, when translated, literary works may not be so well accepted if translators do not pay enough attention to different background information. Therefore in translation process translators serve as media in fact. They should first understand the original works using the same back ground information just as that of native readers. Then as bilingual readers they should consider the back

ground information of target readers and try to find the most proper equivalence in the target language. Only in this way can they convey the original meanings to target readers and meet the needs of their readers. King must have been well aware of it in the translation process of Rickshaw Boy. There are lots of these examples in it. Just take one as an example.

Example 18

“哼，你怎么不能呢，眼看着就咚咚嘹啦！”（老舍 1955:121）

“Heng, why can't you? Under the very eyes of the beholder the magic happens, and the rickshaw man is a rickshaw man no longer.”(King 1945: 163)

Generally speaking, “咚咚嘹” is used as onomatopoeia, but here it is more than onomatopoeia. It is actually transferred to a metaphor. According to Chinese tradition, a band with traditional Chinese musical instruments drums and gongs will be invited to create a happy atmosphere on the wedding days. Therefore, we Chinese people usually use the sound of drums and gongs to refer to the wedding event. This information is some given information among Chinese for we all share the same culture. However, in the eyes of people who speak English and do not hold a wedding ceremony like we Chinese people, “咚咚嘹” is a little bit difficult to be understood using their culture background information. As a result, it should be treated as new information. When rendering it into English, King used a long sentence to explain it to his readers in detail. At the same time he paid special attention to the words he chose and did not explain the metaphor here directly. In Other words, he did not use such words like “marry”, “wedding” and so on. Instead he just chose these sentences “The magic happens.” and “The rickshaw man is a rickshaw man no longer.” to explain it to his readers and keep the flavor of the original works as well.

From the foregoing example we can easily find that the structuring principles are operative at the sentence level, but it is still important to pay attention to the connectedness of sentence with other sentences in a wider discourse.

Unlike the first level, structuring at a higher level, or at the suprasentential level, is a matter of organizing the context. Compared with the first level, this one is a little bit complex structurally. Therefore, it becomes more difficult to keep track of

grammatical correspondences in these more complex structures. Under this circumstance, cohesion and coherence become the utterance-building principles.

Example 19:

(1) 刘四爷也有点看不上祥子: 祥子的拼命, 早出晚归, 当然是不利于他的车的。(2) 虽然说租整天的车是没有时间的限制, 爱什么时候出车收车都可以, 若人人都像祥子这样死啃, 一辆车至少也得早坏半年, 多么结实的东西也架不住钉着坑儿使! (3) 再说呢, 祥子只顾死奔, 就不大匀得出工夫来帮忙给擦车什么的, 又是一项损失。(4) 老头心中有不痛快。(5) 他可是没说什么, 拉整天不限定时间, 是一般的规矩; 帮忙收拾车辆是交情, 并不是义务; 凭他的人物字号, 他不能自讨无趣的对祥子有什么表示。(6) 他只能从眼角唇边显出不满的神气, 而把嘴闭得紧紧的。(7) 有时候他也颇想把祥子撵出去; 看看女儿, 他不敢这么办。(老舍 1955: 41)

Fourth Master Liu also disapproved a little of Happy Boy. Naturally Happy Boy's reckless determination to be out on the streets as early as possible and come back as late as he could was hard on the rickshaw he hired. Although the arrangement was to rent the rickshaw for the whole day, and the pullers could take them out at whatever time they wished, if everybody stuck so doggedly at the task as did Happy Boy, the rickshaw would be all worn out at least six months before their time. No matter how strong and firm a thing is, it can't stand constant use like that. Besides that, with Happy Boy thinking only of making money by hauling more fares, he didn't have time to help out by cleaning rickshaws and so

forth, which was another item to loss. (King 1945: 45)

These sentences are from a long paragraph in *Luotuo Xiangzi*. When rendering it into English, King restructured the long paragraph into three paragraphs, each of which had a different topic. According to Verschueren's idea, the first element in utterance building at the suprasentential level is to establish one topic. Sentence (1) just serves as a topic sentence. In this paragraph, the first five sentences belong to the same topic. Therefore king put them together to form an independent paragraph. As for sentence (7), it was closely linked with the next sentence, so King put it in the next paragraph concerning the second topic. In order to adapt to the sentence structure in English King translated part of sentence (1) to form the first sentence in his version. This sentence served as a discourse topic. Since the overall discourse topic is Fourth Master Liu's discontentment with Happy Boy, the following sentences are to introduce and develop the topic in details in his version. First, reasons were given why Fourth Master Liu was unsatisfied with Happy Boy in general. Then some specific reasons were given to support the topic. Sentence (7) was put in another sentence to form another paragraph. This arrangement is certainly aimed to adapt to the English utterance-building principles.

4.2.2.4 Integrated Choice-making

Though we discuss them one by one, the process of making of linguistic choices is actually an integrated process involving all the above: the selection of a language, code, and style and choices from a range of utterance-building ingredients to construction utterances as well as utterance-building principles. Similarly, all choices made in translation process interrelate in many ways, so a cursory presentation cannot reveal them all at all. To put it in a sentence, every choice is a constellation of interadaptable choices.

4.2.3 Dynamics of Adaptability

The contextual correlates of adaptability and structural objects are subjects of choice-making processes. But the third one is the dynamics of adaptability, the unfolding of adaptive processes in interaction. It is concerning how to make choices accordingly in the process to achieve the purpose of adaptation, thus utterance meaning is formed in a specific way. Any pragmatic description must account for the ways in which communication principles and strategies are used in the making and negotiating of choices of production and interpretation.

To make sense of the notion of dynamics it is useful to pay attention to these three particularly salient factors: the temporal dimension, dynamics and context, dynamics and structure as well.

Firstly, language use is relation to time, so dynamics is closely related to time. "Time-as a contextual correlate of adaptability-clearly imposes more universal constraints on verbal interaction." (Verschuieren 2000:148) Unlike space, time or the temporal dimension provides raw material for communicative dynamics. When we consider processing by the medium of adaptation, minds in society and the like, the real meaning of this sentence seems apparent immediately. It is clear that processes of language change are surely to be set against the background of temporal progression at a micro-level as well as at a macro-level. As for the micro-level, time has an apparent effect on processes and subjects of communication. At the macro-level, languages are to change with time going on.

Secondly, besides time, there is also another important contextual correlate of adaptability: context. Different from the foregoing paragraphs about context, we here put our focus mainly on the language user's consciousness, the utter-interpreter's personal states of mind, wishes, knowledge and belief etc. In translation process, translators should keep this idea in mind to decide how to deal with the original works properly. In other words, they must decide what to translate and what not to do according to their own knowledge as well as the wishes of their target readers. For example, Evan King obviously had a better understanding of the western-language

target readers for *Rickshaw Boy*. For this reason, King deleted, rearranged, and rewrote the original in order to meet the demand of the current ideology and readers' expectation and so on. His translation is quite different from our traditional concept of translation. When translating chapter one, King deleted five paragraphs in this chapter, that is, from "The rickshaw pullers of Beiping fall into many different categories" to "and in fact they seem to belong to a completely different trade" (Shi Xiaojing 1981:3-9). These five paragraphs mainly introduce various kinds of rickshaw pullers in Old Peking. They are rightly placed between the first paragraph and some paragraphs describing Xiangzi. Why did Lao She write like this? In Lao She's own words, he described "the various kinds of rickshaw men so as to find a place" for Xiangzi in a seemingly real social environment (Lao She 1945:233). In fact, introducing the background before narrating the protagonist is commonly used in Chinese novels. However, directness is highly valued in English writing. Bearing this in mind, we may find it is not surprising that King deleted those five paragraphs in Chapter One. He made the choices obviously to meet the needs of English readers.

Thirdly we should also remember language itself has a time-related property: linearity. Linearity of language is very important for communication. At the level of sentence structure it determines the constraint on word order and the like. And at the sentential as well as the suprasentential levels, it also determines some most essential ingredient of communicative dynamics, such as the ordering of given and new information and so on.

4.2.4 Salience of the Adaptation Process

The last one is the salience of the adaptation processes. It means "the status of processes of meaning generation in relation to the medium of adaptability".(Verschueren 2000:173) Basically, salience is a function of the operation of the reflexive awareness involved in language use. For we all know that not all choices are made equally consciously or purposefully. They involve different ways of processing in the medium of adaptability, the human mind in society and some other

factors.

According to pragmatic theory, society and cognition are closely linked. For one thing, social correlates in a language are always cognitively processed to have influence on linguistic behavior. And those social factors are always interpreted. For another, abstract cognition does not exist at all. So any choices made in language use can be explained from these two angles: mind and society. Language use itself is always the product of complex forms of interaction between social practices and cognitive processes.

Because of mind in society, making choices take place with different degrees of salience in language use. Different minds lead to different degrees of salience. And social norm can certainly affect language choices in communicative process. However, salience cannot be measured. And it is also not necessary to measure degrees of salience for all processes in actual language use. But we must take salience into account whenever we use language in real society. This is also the very case in translation process. There are lots of examples in *Rickshaw Boy* which can be used as evidence that translators should make choices because of salience. We may just take some of them as examples.

Compared with the original work, King rewrote the end of the work by Lao She. We all know that in the ending of Lao She's *Luotuo Xiangzi*, Xiangzi degenerated into a mean-spirited loafer because he first realized that all his individual efforts were just in vain, and later he found Xiao Fuzi, his last hope for future, died in the whorehouse. Considering his target readers, Evan King thought that the ending was culturally inappropriate for them. Therefore, he chose to rewrite it. He rearranged the ending by rewriting the last four paragraphs of the novel. To be more specific, King changed the original Chapter Twenty-one of *Luotuo Xiangzi* into Chapter Twenty-one and Twenty-two of his *Rickshaw Boy*. Next, he put the last paragraph of Chapter Twenty-three of the original at the beginning of his Chapter Twenty-two, since this paragraph describes Xiangzi's decadent life after he finds out that Xiao Fuzi has died. In order to make preparations for his happy ending, King even created a completely new character, a girl student here. The girl student acts like an illuminator who plays

an important role in awakening Xiangzi's spirit and preventing him from further spiritual degradation. And the Chapter Twenty-two in the original serves as the Chapter Twenty-three in the English version. However, King inserts some paragraphs in this chapter, which mainly give Mr. Cao's explanation about Ruan Ming. And these paragraphs are based on the similar content in Chapter Twelve. But it was absent in Chapter Twelve in the translation. The Chapter Twenty-Four in the translation kept the first part of the original Chapter Twenty-four which depict the scenes of Peking in the season for pilgrimages. But he put the paragraphs concerning Xiangzi's meeting with the grandfather of Xiao Ma in Chapter Twenty-Three to this part. But in the English version, the role of the grandfather of Xiao Ma is a little bit different. He not only tells Xiangzi where he might find Xiao Fuzi in the original, but also tells Xiangzi about the vicious circle of the evil society:

“Those who do good are rewarded with good; those who do evil are rewarded with evil”—there is in fact no such principle or law, either of God or man. When I was in the years of my youth, mine was truly a heart overflowing with sympathy. The other man's sufferings were as real to me as my own, and the work he wanted done I did as faithfully as if it were for myself. Was that of any use? It was not.” (King 1945:304)

In the end of Lao She's *Luotuo Xiangzi*, Xiangzi reported Ruan Ming to the secret police for money. King chose to rewrite this part completely differently. What's more, when the way was paved King finished his *Rickshaw Boy* with a romantic Hollywood happy ending.

With quick movements he lifted the frail body up, folding the sheet about it, and, crouching to get through the door, he sped as fast as he could across the clearing into the woods. In the mild coolness of summer evening the burden in his arms stirred slightly, nestling closer to his body

as he ran. She was alive. They were free (King 1945:384).

What is the reason why Evan King took so much trouble to rewrite the ending? Theoretically we can draw a clue from Tymoczko's remarks:

A translator begins with a text intended for an audience in the source culture. However, it is not uncommon that elements that are difficult for the receiving audience will cluster; a translated text more than an original piece of literature thus risks losing balance at critical moment, making the information load too great for comfortable assimilation by the receiving audience. These differences are somewhat mitigated in practice by choice actually exercised by translators in deciding which elements of a text to preserve in translation (Tymoczko 1992: 22).

What's more we can get a better understanding if we investigate American society at that time. First, the change in the ending reflected the different cognitive mind of different society. People from source and target culture have different concept of value. This is very clear in the translator's mind. According to the original work, the tragic ending of Xiangzi is to express dissatisfaction with the patriotic formula of heroic individual endeavor and criticism of liberal individualism. This is a new trend in literary field after May 4th Movement. However, King found it was not acceptable in American society. In their minds they believe people can realize their dreams through their efforts. Thus, the hero should not degenerate. Instead, he should try his best to save his lover and fight for their own freedom, just like a Hollywood movie. Secondly, King made these choices in order to adapt to American readers. As we all know, when King translated *Rickshaw Boy*, American people were still suffering in the Second World War. Like Xiangzi, they also experienced a lot of difficulties, so they looked forward to being alive rather than death. As the World War went on, as Jiang Xiaohua (2003: 26) pointed out that American readers preferred some light reading to relax themselves rather than serious realistic novels. Thirdly, it was also

intended to serve the political relationship between China and the US. Since China was America's wartime ally, Xiangzi stood for China in that context. Therefore, Xiangzi should give Americans a hope and begin to fight for his freedom instead of deteriorating into a loafer. Therefore, these kinds of choices are made because of different mind and different salience in language use.

Together we analyze the notion of adaptability from these four angles: contextual correlates, structural objects, dynamics of adaptability and salience of the adaptation process in the foregoing paragraphs. In fact, these four elements are not only intercomplementary, but also have different functions. They can be seen as the ingredients of an adequate pragmatic perspective on any linguistic phenomenon.

Conclusion

In the above chapters, the thesis has briefly reviewed studies of the traditional translation process as well as studies on adaptation theory both in China and abroad in order to find a new way to study translation from a new aspect. Instead of using an isolated, static, source-oriented way of studying translation, scholars in this field forged a new approach, that is, pragmatic approach to study the translation process. So, we have a detailed study of this translation approach, focusing on Verschueren's adaptation theory.

Next, the author does the case study of the English version of *Luotuo Xiangzi* mainly within the framework proposed by Verschueren. By using his adaptation theory the author's analysis on translation process proves fruitful.

Firstly, it vividly proves Verschueren's claim of the influence of adaptation theory on translation process at both the comprehension phase and the representation phase. Since translation process is a process of language use, both translators and readers are in the communicative process. In order to cater for target readers, King made lots of changes in the process, such as deletion, rearrangement, creation and changing of the ending. So was the case of translating certain words, phrases and sentences.

Secondly, as we mentioned in the foregoing chapters, Evan King rewrote *Luotuo Xiangzi* and built a different image of a rickshaw puller in Americans' mind. Compared with the original work, King's English version was changed a lot by the translator himself. It was unexpectedly successful in the target culture because it is well adapted to the taste of its readers and the cultural environment of that time. Therefore, the success of *Rickshaw Boy* suggests that translation process does not always mean the process of faithfully rendering the original into the target. It seems

that sometimes the so-called “unfaithful” translation can also play a certain role in popularizing the original work at a certain period. When we try to introduce some Chinese works into other country, we may learn something valuable from this successful example. It may seem difficult for people in other countries to fully accept our culture and literature at the very beginning. To popularize literary works can be looked as a continuous process. It needs to be done step by step with some strategies. When translating it into another language we may as well study the target readers, society and so on. In this way we can adopt proper translating strategies to adapt the target text to the specific social environment. At first it may only be partially accepted, but through different translations at different times, it may be accepted gradually. In fact, King’ *Rickshaw Boy* not only made *Luotuo Xiangzi* popular in America, but also helped Lao She to be popular in America as well as other countries as *Rickshaw Boy* was translated into other languages. In this sense this is really a successful example of popularizing our literature and culture in the whole world.

To sum up, from the study conducted above, we tend to reach the conclusion: translation is an intercultural communication, and translation process also follows the rules of communicative process. Therefore, it is not only a transfer of language but also a cultural activity which is greatly constrained by lot of factors such as politics, ideology and so on. A successful translation depends on its translation process which requires translators to adapt their translations to the real environment at that time.

Admittedly, the findings of this thesis are rather tentative due to limited access to related literature. Also, the author’s ability and time limit her scope and depth of the full study of Lao She’s *Luotuo Xiangzi* and its English version. Thus, further research is to be done in future.

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Appendix

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