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**A Comparative Study on Allusion Translation Strategies in
English Translations of *Dou E Yuan***

A Thesis Submitted to

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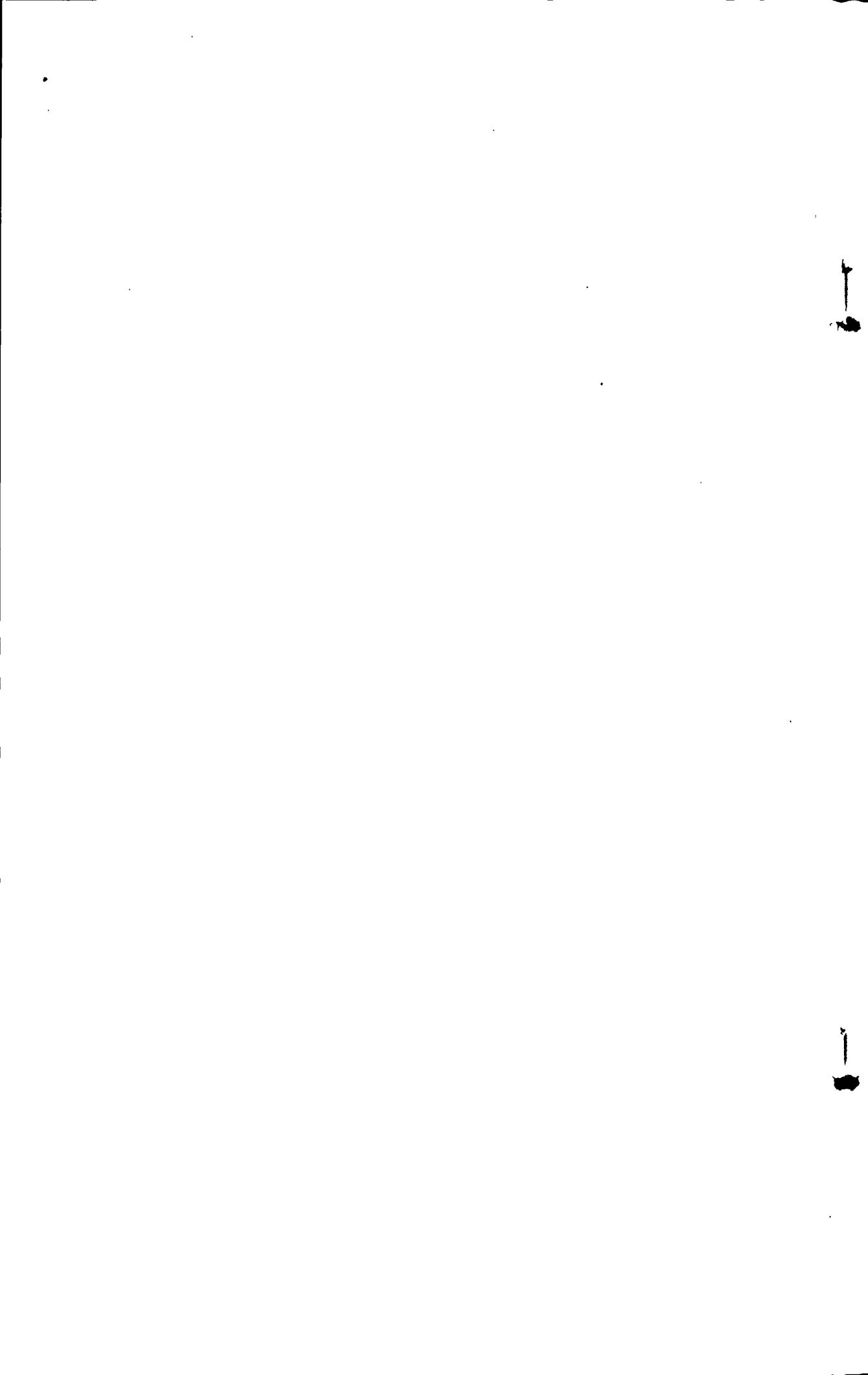
by

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June 2011



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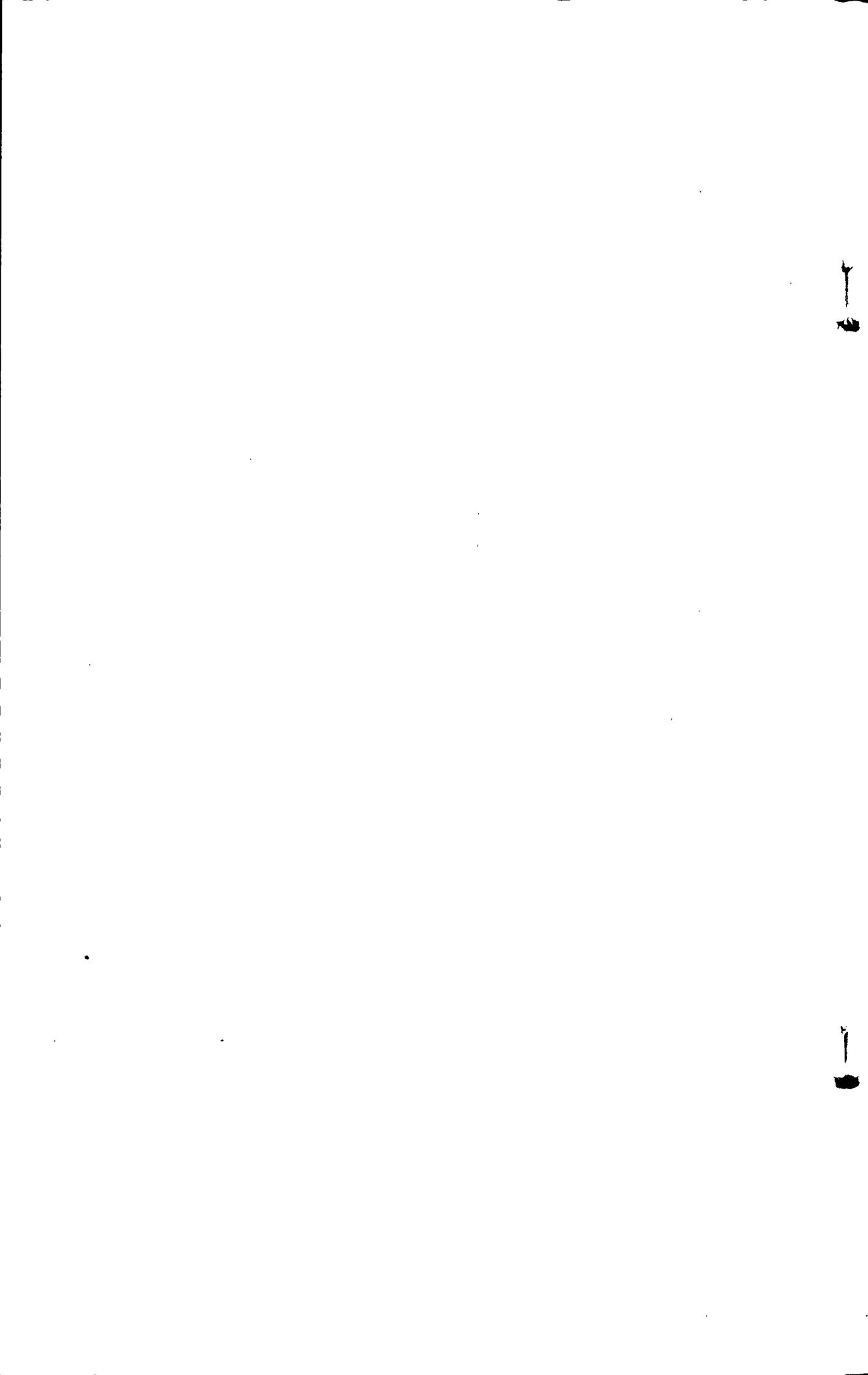
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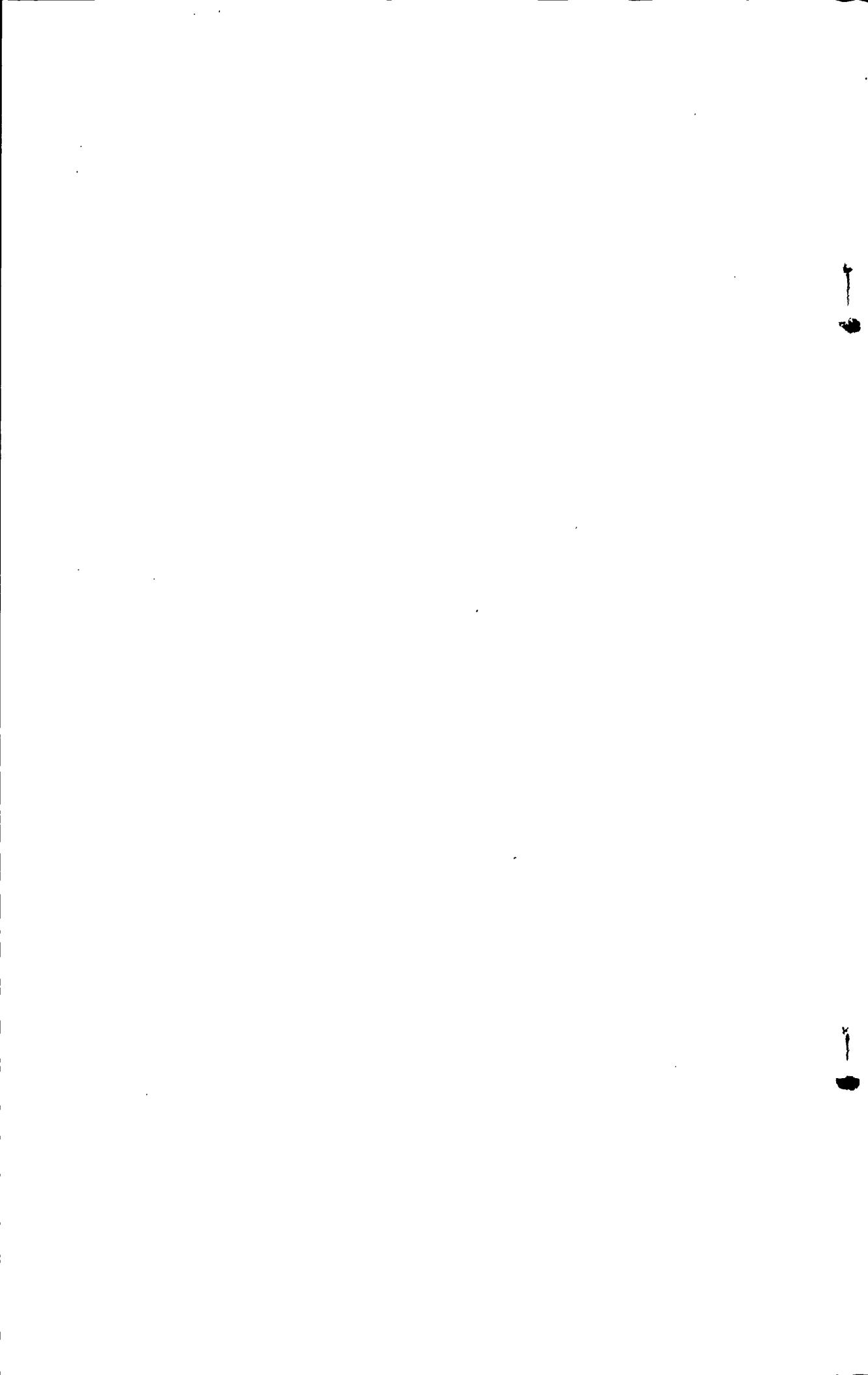
摘 要

典故蕴藏着民族文化的精髓，有着丰富的文化内涵。《窦娥冤》是中国伟大的戏曲家关汉卿的代表作之一。其题材来源于“东海孝妇”这一故事。目前对《窦娥冤》译本的研究多用定性的方法，本文将以定性与定量相结合的分析手段加以研究。本文将从归化、异化两种翻译策略着手，探讨文化空缺视角下《窦娥冤》英译本中的典故翻译策略。

本文作者建立了《窦娥冤》汉语原文与两部英文译本的平行语料库，即杨宪益的英译本以及时钟雯的英译本与汉语原文的平行语料库。通过定性与定量的分析方法，作者对两译本中的典故翻译进行了详细地对比与分析，并在此基础上提出了典故翻译的方法。

本次研究表明，对于译文中出现的文化空缺现象，两位译者均采取了应对措施。尽管两位译者在其译本中都采用了归化、异化的翻译策略，但有其倾向性不同，本次研究从统计学上证明了杨宪益与时钟雯在翻译策略选择上存在明显差异。

关键词：《窦娥冤》；归化；异化；翻译；平行语料库



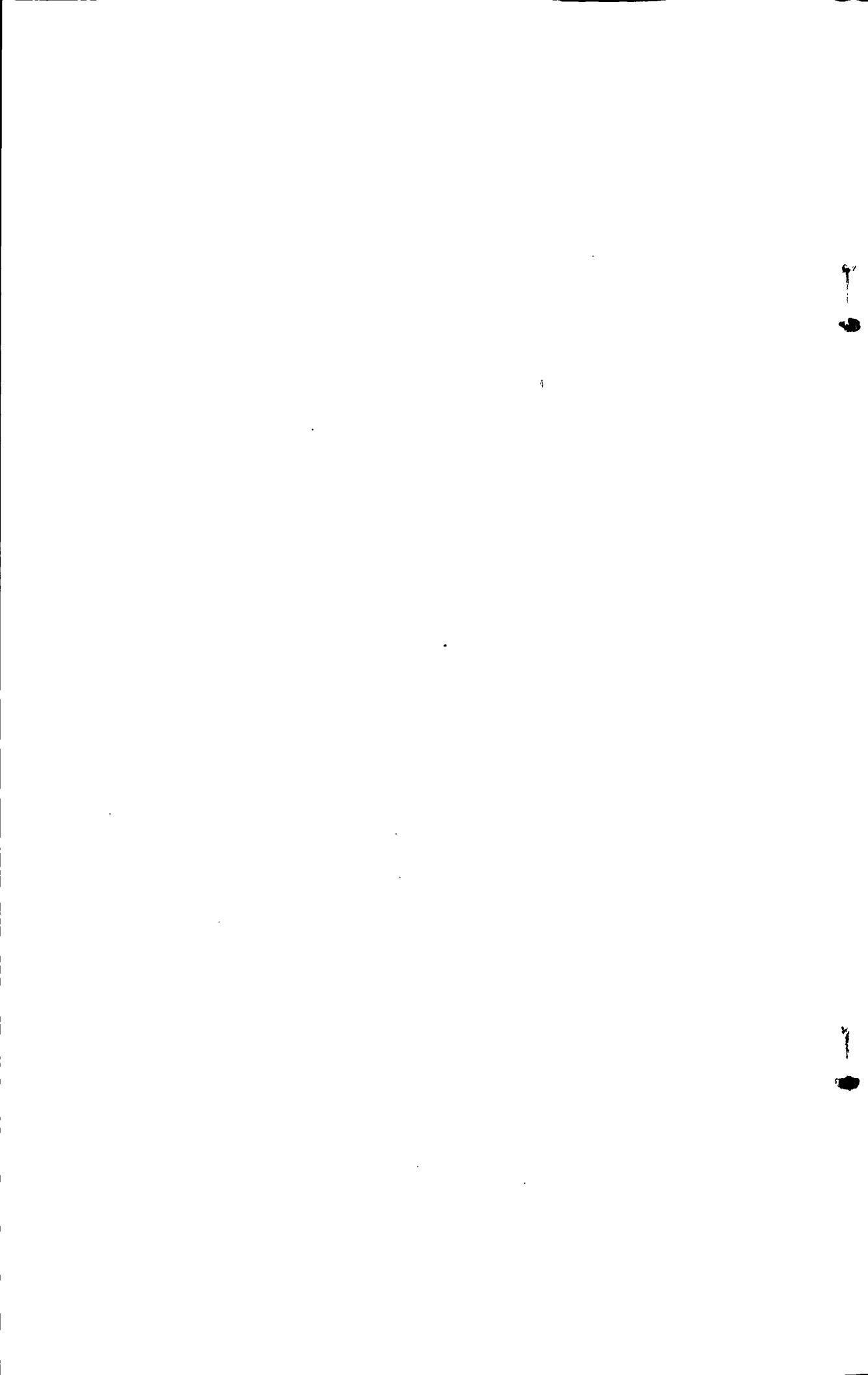
ABSTRACT

As the essence of culture, allusion embodies the connotation of the national culture. The story of *Dou E Yuan*, one of the representative works of Guan Hanqing, is based on the legend of Zhou Qing in the Han Dynasty. Current studies of *Dou E Yuan* are usually carried on a qualitative basis. This paper is an attempt to study the translation strategies of allusion in the two English translations of *Dou E Yuan* both qualitatively and quantitatively from the perspective of cultural vacancy.

In this study, parallel corpora of the Chinese original of *Dou E Yuan* together with its two English translations are built by the author. Then a comparative study of the translation strategies of allusion is conducted on a basis of quantitative and qualitative analysis. The author proposes some methods for translating allusions.

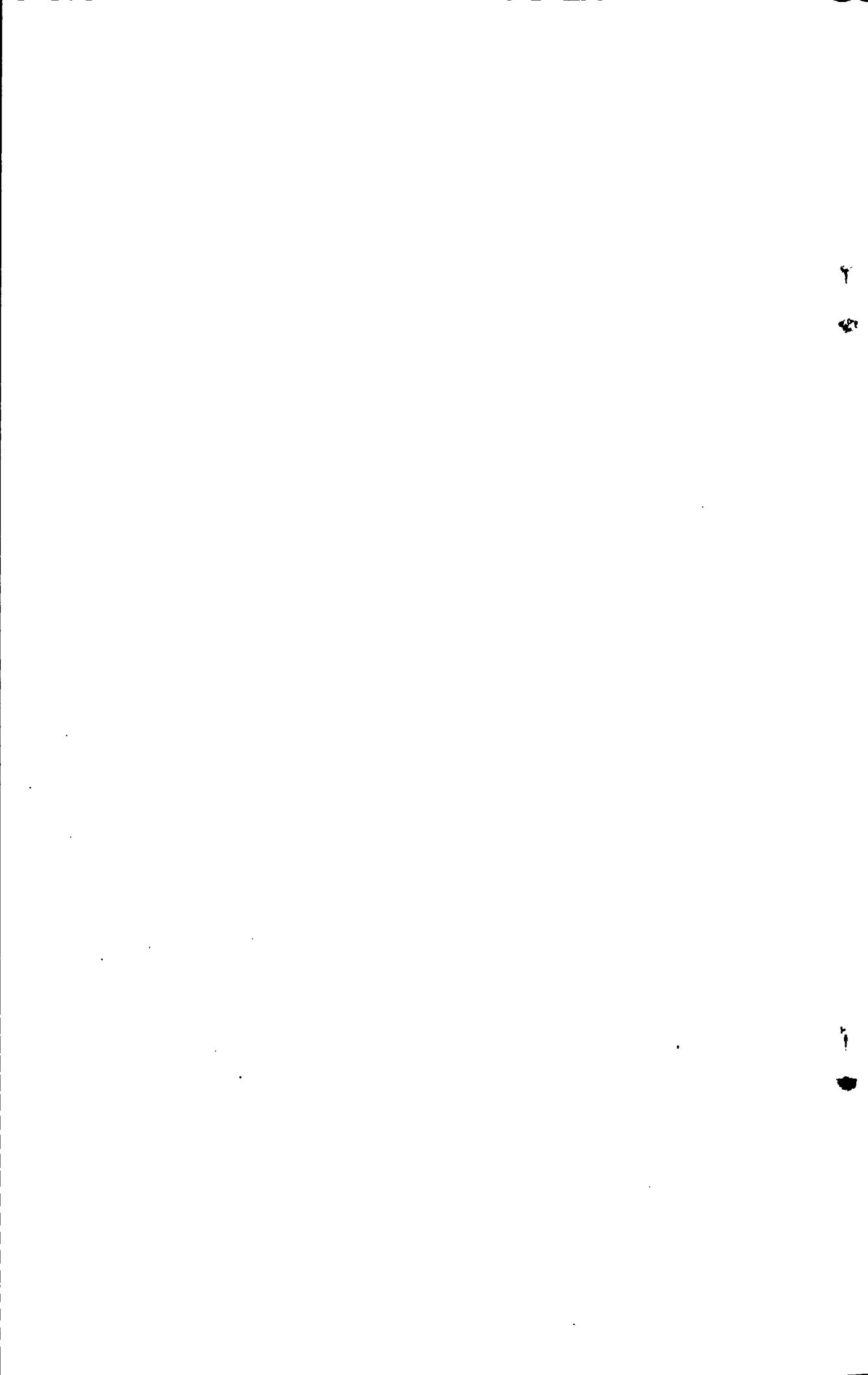
From the comparative study, the author of this thesis comes to the conclusion that both Yang and Shih take some measures to make up for the cultural vacancy in their translations. Although both of them adopt strategies of domestication and foreignization in their translations, they have their different trends of applying translation strategies. This study shows that there is a significant divergence in the choice of translation strategies adopted by Yang and Shih respectively.

Keywords: *Dou E Yuan*; domestication; foreignization; translation; parallel corpus



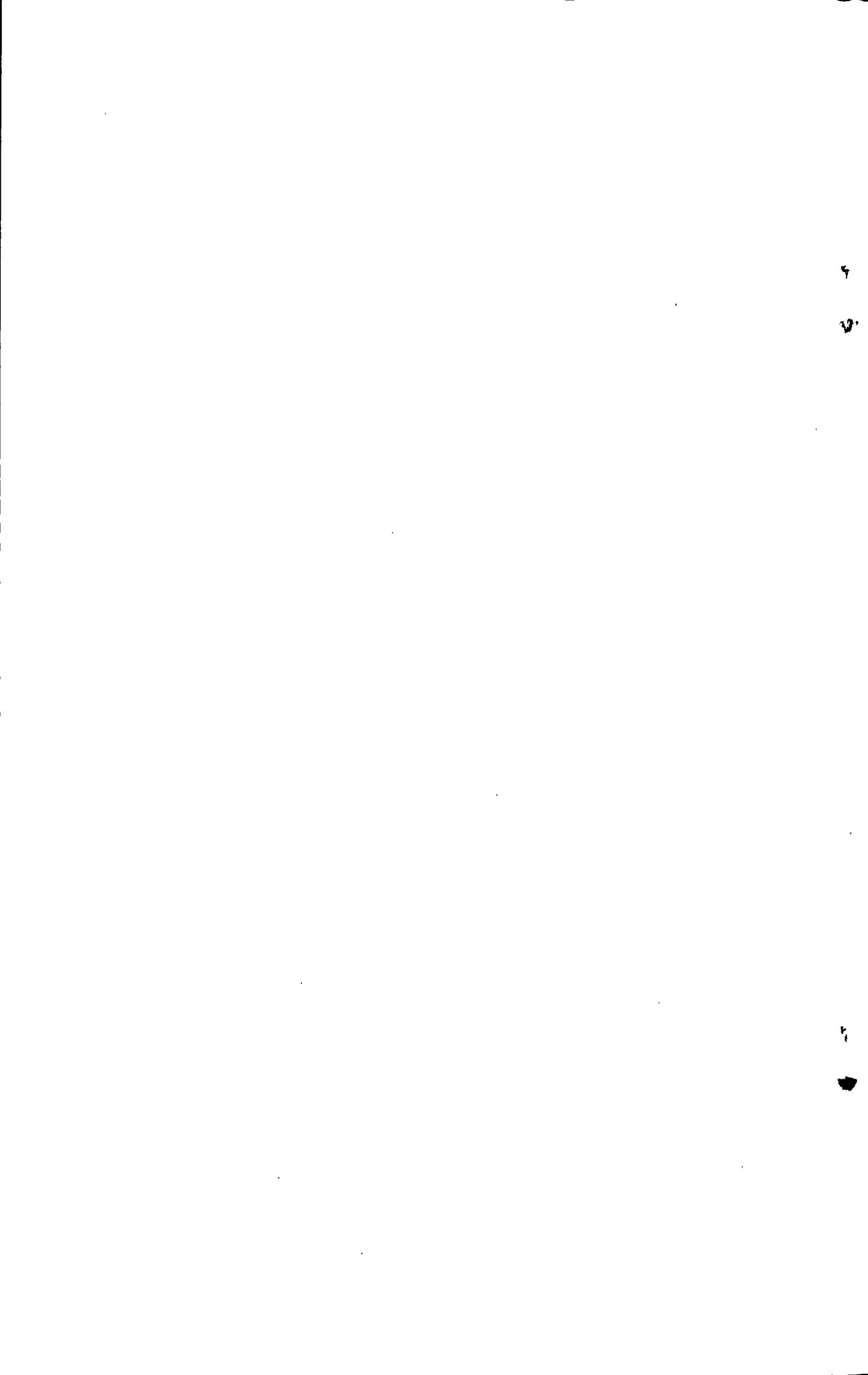
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List of Abbreviations

KMCP	Ku ming-chia pen (《古名家本》)
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text
YCH	Yüan ch'u hsüan(《元曲选》)



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Chapter 1 Introduction

1.1 Background of *Dou E Yuan* and Its Translations

Dou E Yuan, with the full title of *The Injustice Done to Dou E Moves Heaven*, is the representative work of Guan Hanqing, the leader of the “four great writers of Yuan operas”(namely Guan Hanqing, Zheng Guangzu, Bai Pu and Ma Zhiyuan). It is one of the four greatest classical tragedies in China, of high cultural value and widespread mass basis. The author Guan Hanqing portrayed a typical image of the common people in this work. Dou E, with a very plentiful image, became a typical tragic image in the world literature history.

Dou E Yuan was written on the basis of the folk tale of Zhou Qing, a filial woman in the Han Dynasty, recorded in Liu Xiang’s *Collection of Stories from the Western Han Dynasty*. Based on the story of Zhou Qing, Guan Hanqing characterizes Dou E as a typical tragic image of common people, and gives a profound reflection of the situation of Chinese society under the reign of Ming. Meanwhile, it is aimed to show the strong spirit and desire of the Chinese people to survive independently. *Dou E Yuan* is written according to the mode of “story prologue – beginning – development – climax – result”. It is divided into four folds and one wedge, of which Act three is the climax of the whole conflict describing the execution of Dou E. This work gives a vivid reflection of the reality and people’s life in that age.

As one of the ten traditional tragedies in China, *Dou E Yuan* is of significance in Chinese literary history. Act Three of this work is included in the Chinese text of middle school students. Studies of *Dou E Yuan* have a long history in the study of Chinese literature. Such a great masterpiece of Chinese literature attracts scholars and readers’ attention both at home and abroad. Transmission of *Dou E Yuan* to overseas can date back to the early nineteenth century.

In 1821, Synopsis of *Dou E Yuan* was recorded in *The Documentary Record of Torgut-Ambassador of Kangxi*(《康熙使臣土尔扈特见闻录》) published by London Press. In 1838, A. P. L. Bazin’s French complete translation of *Dou E Yuan* was published. In 1892, *Dou E Yuan* was translated into Russian and published in Journal Temple of Athena. In the early twentieth century, the Japanese translation of *Dou E*

Yuan was found in *Gu Dian Ju Da Xi*(《古典剧大系》) followed by its English and German translations in later times.

As for its English translation, there are four translations of *Dou E Yuan* according to Cyril Birch. In 1958, Mr. Yang Xianyi with his wife Ms. Gladys Yang translated the *Selected Plays of Guan Hanqing*, which was included in *Library of Chinese Classics* and published by the Foreign Languages Press. Eight plays were translated, the first of which was *Snow in Midsummer*. In 1972, Chung-wen Shih's translation *Injustice to Tou O (TOU O YUAN)* was published by Cambridge University Press. It was a word-for-word English translation together with the original Chinese text and a critical study. And Richards F. S. Yang's volume entitled *Four Plays of the Yuan Drama* which included *Tou O Was Wronged* and Liu Jung-en's *Six Yuan Plays*, including *The Injustice to Tou Ngo* came out respectively in the same year.

1.2 Purpose of the Study

China has a brilliant cultural history. Allusion, as the essence of language and crystallization of culture, is an accumulation of a nation's culture. Guan Hanqing used many allusions in *Dou E Yuan* to enrich the story. It is of great importance for translators to adopt proper allusion translation strategies due to the various cultural backgrounds of the TT readers. However, few studies of *Dou E Yuan* so far have been made from the perspective of allusion translation. Therefore, the two English translations, namely *Snow in Midsummer* by Yang and *Injustice to Tou O (TOU O YUAN)* by Chung-wen Shih will be selected and studied in this paper.

By making a comparison of the two translations, the author's purpose is to study Yang's and Shih's strategies of allusion translation with the aid of parallel corpora and statistics, and furthermore, to analyze allusion translation strategies from the perspective of cultural vacancy so as to make a contribution to allusion translation strategies through a quantitative and qualitative analysis.

1.3 Significance of the Study

Firstly, this study will make a comparison of the two selected English translations together with the original Chinese text with the aid of a parallel corpus. This methodology is an initiative effort compared with those of former studies of *Dou E*

Yuan. Secondly, it employs both qualitative and quantitative analytical approaches to study allusion translations of *Dou E Yuan*, which makes the study more objective and convincing. Thirdly, it is from the perspective of allusion that the author studies *Dou E Yuan*. Finally, it is a comparative study of the two English translations of *Dou E Yuan*.

This study may be of great help in the following aspects. First, it will offer a new visual angle to study *Dou E Yuan*. Second, it may be of help with allusion translation especially from the perspective of cultural vacancy. Third, it may promote translation of *Dou E Yuan*. The last but not least is that it may benefit the compilation of parallel corpus of Chinese classical drama.

1.4 Research Questions

The following problems will be solved in this study:

- 1) Compare and find out whether there are similarities and differences of the allusion translation in the two translations.
- 2) Study the strategies adopted by the two translators in translating allusions.
- 3) Analyze how the cultural vacancies exert an influence on their translation?
- 4) Discuss the strategies available for allusion translation under the circumstance of cultural vacancy.

1.5 Layout of the Thesis

This study consists of five parts.

Chapter one is a brief introduction of the whole thesis. It provides the background of *Dou E Yuan* and its translations. Meanwhile, the purpose, the significance and the questions of this study are also presented in this chapter.

Chapter two is the literature review, including overviews of translations of *Dou E Yuan* and some related translation theories. The accounts of the relationships between language, culture, cultural vacancy, translation and allusion translation are also discussed.

Chapter three gives an introduction to the methodology adopted in the research. Both quantitative and qualitative analyses are involved. In addition, this chapter will briefly talk about how the self-built parallel corpora of the English translations of *Dou E Yuan* together with its original Chinese text are established and used.

Chapter four focuses on the comparison of Yang's and Shih's strategies for allusion translation in the two translations in details.

Chapter five is the conclusion of the thesis. It presents the major findings, the implications, the limitations and the suggestions for the future study.

Chapter 2 Literature Review

Previous studies and theories which are related to this research will be presented in this chapter.

2.1 Overview of Translations of *Dou E Yuan*

Dou E Yuan has been translated into many foreign languages since 1958. As for the English translations, Mr. Yang Xianyi's *Snow in Midsummer* is a rather popular edition, which is one of the *Selected Plays of Guan Hanqing* and is included in the *Library of Chinese Classics* published by the Foreign Languages Press. Chung-wen Shih's *Injustice to Tou O (TOU O YUAN)* is a word-for-word translation together with an original Chinese text. At the same time, Shih conducted a study on *Dou E Yuan* in the first part of the book which was published by the Syndics of the Cambridge University Press in 1972. These two translations are full-length translations of the original text and are valuable for the research than those partial translations. However, there is one point that needs to be made clear: Yang' and Shih's translations are translations from different original Chinese texts (since there are different Chinese originals of *Dou E Yuan*). The Chinese text on which Yang bases his translations is KMCP, while Shih's is YCH.

2.2 Language, Culture, and Translation

It is of significance to know the relationships between language, culture, culture vacancy and translation before the study of allusion translation is made. Susan Bassnett gives a good explanation about them: "language, then, is the heart within the body of the culture, and it is the interaction between the two that results in the continuation of life energy. In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounded it, so the translator treats the text in isolation from the culture at his peril" (Bassnett, 2004). Obviously, language, culture and translation bear a close relationship with each other.

Language and culture are indispensable in communication. Each language has its own cultural connotation. Thus language is the carrier of its culture. And translation is

the link between different languages and cultures in the intercultural communication. Therefore, it is quite necessary for us to make clear their definitions firstly.

2.2.1 Definitions of Language and Culture

For Mary Finocchiaro(1964), language is “a system of arbitrary, vocal symbols which permit all people in a given culture or other people who have learned the system of that culture, to communicate or interact”(p.8). So the main function of language is for people to communicate with others in a given culture.

The word culture, originating from the Latin *Colere*, is a complex concept. It is ubiquitous, multidimensional, and all-pervasive, which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of a society. Definitions of culture range from those that are all-encompassing (“it is everything”) to those that are narrow (“it is opera, art, and ballet”), and there is no unanimous definition for it.

The New World Encyclopedia, published in 1974, defines culture as “the totality of the spiritual, intellectual, and artistic attitudes shared by a group, including its tradition, habits, social status, morals, laws, and social relations. Sociologically, every society, on every level, has its culture.”(Li, 2010, p.6)

According to Edward Burnett Tylor, the nineteenth century English anthropologist who first gave the definition of culture in his *Primitive Culture* in 1871, “Culture refers to the complex whole which includes knowledge, belief, morals, customs, and any other capabilities and habits acquired by man as a member of society.” (Tylor, 1871, p.1)

Peter Newmark, a well-known British translation theorist, claims that culture is “the way of life and its manifestation that are peculiar to a community that uses particular language as its means of expression” (Newmark, 2001a, p.94). Eugene A. Nida, another famous translation theorist, says that culture is “the totality of beliefs and practices of a society”. (Nida, 1993, p.105)

A very representative one was given by E. Adamson Hoebel and Everett Frost in 1976, which goes “Culture is an integrated system of learned behavior patterns which are characteristic of the members of a society and which are not the results of biological inheritance.” (Li, 2010, p.6)

Among the numerous definitions, a descriptive one includes most of the major territory of culture which goes like this: "Culture is a system of shared beliefs, values, customs, behaviors, and artifacts that the members of a society use to cope with their world and with one another and that are transmitted from generation to generation through learning. This definition includes not only patterns of behavior but also patterns of thoughts (shared meaning that the members of a society attach to various phenomena, natural and intellectual, including religion and ideologies), artifacts (tools, pottery, houses, machines, works of art), and the culturally transmitted skills and techniques used to make the artifacts. (Samovar, 2000, p.36)

Probably the most widely accepted general definition of culture is that "culture is the total accumulation of beliefs, customs, values, behaviors, institutions and communication patterns that are shared, learned and passed down through the generation in an identifiable group of people. (Davis, 2000, p.24)

In a word, the definition of culture embodies all aspects of human life except biological inheritance. As a result, it is impossible to present a unanimous definition of culture.

2.2.2 Definition of Cultural Vacancy

As language is the carrier of its culture, thus translation is not only the transformation of two languages, but also reflects the communication between two cultures. Owning to the particularities and different connotations of two cultures, some cultural items in one culture are absent in another, which may cause a vacuum of sense of existence in the TL readers' mind. Therefore, some cultural information in the SL is difficult for the TL reader to understand. Consequently, the concept of cultural vacancy arises in the translation activities.

The concept "vacancy" was first put forward by Charks F. Hockett, an American linguist, who used "random holes in patterns" to describe the phenomena of vacancy when grammatical patterns of two language were compared. (Hockett, 1954) The discussion of "vacancy" aroused academic interests and promoted the research in the field in 1970s. Later, Hull, an American cultural anthropologist, employed the words "vacancy", "gap" in his research papers about aboriginal inhabitants in Australia. And the theory of "cultural vacancy" was first developed by the Russian translation theorist I.

Q. Sorokin together with other theorists in the late 1980s. (Liu, 2004, p.384) There are also definitions of cultural vacancy given by Chinese scholars. One is given by Wang Bingqin, which goes: "Cultural vacancy refers to a kind of cultural phenomenon. The uniqueness of a given culture cannot be understood or accepted by people from other cultures, which is misunderstanding and may lead to cultural vacancy in other cultures." (Wang, 1985) The other is given by Pan Huixia, who believes that cultural vacancies are "the unique phenomena of a language and culture which are specific characteristics of a nation that do not exist in another culture." (Pan, 2000, p.4)

Take "magpie" as an example. Because the first symbol of the name is "happiness", "magpie" is regarded as a messenger of good news in Chinese culture. Thus, the chattering of magpie is interpreted as "Good news is coming/Good news to come". On the contrary, in the western culture, the chattering of magpie may refer to "a chatterbox" due to the noises this black-and-white bird makes.

Based on the above definitions, it can be said that "cultural vacancy" is the item in the SL, which is difficult to be understood or easy to be misunderstood in the TL due to different cultural backgrounds.

2.2.3 Definition of Translation

As for the definition of translation, there are also numerous definitions given by different scholars. Some of them are presented below:

Eugene A. Nida claims that "Translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." (Liu, 2009, p.19)

Wolfman Wilss defines translation as "a transfer process, which aims at the transformation of a written source language text into an optimally equivalent target language text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the source language". (Liu, 2009, p.20)

According to Susan Bassnett, "Translation includes rendering a SL text into a TL text so as to ensure that (1) the surface meaning of the two will be approximately similar, and (2) the structure of the source language will be preserved as closely as possible but not so closely that the target language structures will be seriously

distorted." (Liu, 2009, p.20)

And Lawrence Venuti says that "Translation is a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation." (Liu, 2009, p.20)

Although translation has been defined divergently, it is no longer a pure language transformation activity nowadays. Translation also involves non-linguistic factors, especially cultural factors. (Sun, 2004)

2.2.4 Language and Culture

Language and culture are closely related to each other. On the one hand, language reflects the connotation of its culture. As the carrier of its culture, language is an intrinsic part of its culture and plays an important role in it. It is not "an isolated phenomenon suspended in a vacuum but as an integral part of culture." (Snell-Hornby, 2001, p.40) People can express their ideas through language properly and make communications probable. At the same time, it is through language that people learn their own culture as well as others'. Thus, culture beliefs are expressed and transmitted through language and most interactions take place through language. Without language, culture world will not be possible and neither will communications.

On the other hand, language is shaped and influenced by culture. Different cultural and historical backgrounds will lead to diverse interpretations of language. A better understanding of cultural context is of great help for successful communications. Thus culture embraces its language,

In short, language is indispensable to its culture. It is the representation of the cultural elements. Meanwhile, cultural elements permeate language. Language and culture co-exist with each other. Just as Lotman says, "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language" (Bassnett, 2004, p.22)

2.2.5 Culture, Culture Vacancy and Translation

Translation used to be thought as a linguistic activity, i.e. to translate one language into another. But in recent years, the role of culture becomes more and more significant

in translation studies. Several translation scholars have attached great importance to the factor of culture in translation theory studies. Thus, a successful translation involves better understanding of two cultures. And the role of culture almost equals, if not outweighs, that of language in the process of translation.

However, due to the cultural vacancy, senders and receivers cannot share the same cultural background about the content of the message, which is a very important condition for communication. As a result, misunderstanding or failure to communicate will occur, which becomes the obstacle of translation. Therefore, translation is not only the transformation of languages, but also the communication of cultures. Culture and translation bear a complicated relationship and are co-related with each other.

2.3 Allusion and Translation

Allusion not only enriches language, but also makes communication more vivid. Thus it has been cherished as the national heritage and the crystallization of world culture.

2.3.1 Definition of Allusion

What is an allusion? *Ts'u-hai* (2002) defines it as “诗文中引用的古代故事和有来历出处的词语” (Quotations of some historical stories and lines from literary works.) It is “an implied or indirect reference to a person, event, or thing or to a part of another text. Allusion is distinguished from such devices as direct quote and imitation or parody. Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader and that therefore the reader will understand the author's referent.” (p.334)

According to *Wester's New Collegiate Dictionary*, allusion is “an implied or indirect reference esp. when used in literature”. The dictionary of *Oxford Concise Companion to the English Language* defines allusion as “an indirect reference. The term formerly included metaphors, parables, and puns, but now generally means implicit use of someone else's words, whereas quotations usually come with acknowledged sources. Allusions are indirect, even cryptic, sometimes dropped in passing, with little thought,

sometimes used with care, so that a speaker or writer can share an understanding with certain listeners or readers". (<http://dictionary.reference.com>)

2.3.2 Origin of Allusion

Allusion is an integral part of a culture. It includes idioms, proverbs, colloquialisms, historical events, literary quotations etc., and reflects human's rich cultural heritage. Generally speaking, allusion originates from mythology, historical events, literary works, popular legend etc.

There are three major origins. Firstly, allusion originates from folklores, proverbs, legends, idioms, historical events etc.. Secondly, allusion comes from historical stories and characters in the literary works. And thirdly, allusion comes from religions.

2.3.3 Features of Allusion

Allusion is concise and vivid, full of humor and wit and gives people a kind of enjoyment. Being fixed expression, it has a beautiful and harmonious melody.

One prominent feature of allusion is its indirectness. The intended meaning is not stated directly, but is hidden or implied instead, and is made out by other substitution which has no relationship with each other. If the target readers are familiar with the cultural background of the allusion, they may figure out the implied meanings that the allusion carries. Otherwise, they may fail to decode allusion or even get puzzled.

Secondly, allusion is featured by its cultural restraints, which is caused by the uniqueness of its sources. As the essence of language, allusion is the crystallization of a culture. It bears national cultural characteristics and cultural information, and expresses its language color and implications. If and only if readers of the TL share the same cultural context as those of the SL, they can get the true meaning of the allusion. If not, target readers cannot get the true meaning of the allusion. In such a situation, allusion will be the barrier to understanding and appreciation.

Therefore, the features of allusion can be summarized as short and brief, concise and vivid, profound and forcible. It is an economical way to make the thought and idea clear and effective.

2.3.4 Translation of Allusion from the Perspective of Cultural Vacancy

Since allusion contains many cultural factors such as historical events or stories, folklore, legends, mythology, literary works etc., it may have different meanings in different cultures. Chinese allusion bears great divergences from English allusion, which is the barrier to translation. A good translation depends on the good and correct understanding of both languages and cultures. Both senders and receivers should share the similar background with each other.

However, writers in the SL and readers in the TL do not always have the same background. Certain items in one culture may not exist in another. Therefore, cultural vacancy is an issue that needs to be dealt with in the process of translation. Since allusion contains the connotation of its culture, when readers in the TL come across certain allusions which do not exist in their own culture, they may not associate related information with the allusion translation. Since translation is an intercultural communication activity, translators should make the allusions in the SL vivid and easy to understand by the TL readers so much so that they are familiar to the TL readers. In such a case, they will have the capabilities to handle the cultural vacancy. Therefore, it is of significance to deal with the cultural vacancy properly in interpreting the text. If the cultural vacancy of allusion were not properly handled with, it would be a great barrier to the target readers' comprehension. Thus, it is quite necessary to compensate for the cultural vacancy in allusion translation.

2.4 Views of Translation Compensation

Translation is a very complicated communication process. Translation loss is inevitable due to different language factors such as syntactic structure, language form, and sound system as well as social factors which have penetrated into every aspect of language. On the other hand, human factors also lead to the translation loss. (Xia, 2006, p.6) In order to minimize loss, it is very necessary to make a compensation for what is lost.

As for the definition of compensation, Keith Harvey defines it as follows: "Compensation is a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to

the target language and/or text." (Harvey, 1995, p.66) Harvey's emphasis of compensation is on aesthetical elements.

Newmark defines compensation as "This [compensation] is said to occur when loss of meaning, sound effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence." (Newmark, 2001b, p.90)

Hatim and Mason claim that "In translating, [compensation is] the making good of some communicative loss by substituting equivalent effects." (Hatim et al., 2001, p.239) Their focus of compensation is on communication loss.

Mona Baker states that "this [compensation] means that one may either omit or play down a feature such as idiomacity at the point where it occurs in the source text and introduce it elsewhere in the target text. (Baker, 2000, p.78)

Comparatively speaking, studies of translation compensation in China lag behind those in the west. Among the scholars, Ke Ping, Liu Shusen and Xia Tingde are representatives. Ke considers compensation as a process to make up for the loss of the original meaning which happens when translating literally (Ke, 1991, p.23). Apparently, Ke's focus of compensation is meaning. Liu gives a more comprehensive definition. He claims that translation compensation is a kind of translation techniques. In the translation process, it is unavoidable that certain original content, sound effects, rhetorical tactics etc. are difficult to express due to differences of SL and TL together with the translators' quality and other factors. Therefore, there may be loss. Having realized the loss, translators can compensate by adopting some strategies so as to minimize the meaning loss. (Liu, 1997, p.168)

Compared with the above definitions, Xia suggests that compensation should be regarded as important as any other category of translation since compensation is indispensable to translation activity. His definition goes: "Compensation is a category which involves making up for the potential or existent loss incurred in translation in consideration of text-type and purpose chiefly through means that are specific to the target language supplemented with other language devices conforming to the target language conventions or norms." (Xia, 2006, p.68)

2.5 Domestication and Foreignization Theories

This study is fundamentally based on the theories of domestication and foreignization. So a detailed review of Venuti's theory about domestication and foreignization will be made in this section.

2.5.1 Definitions of Domestication and Foreignization

According to the *Dictionary of Translation Studies*, domestication is "a term used by Venuti to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers" (Shuttleworth & Cowie, 2004, p. 43-44). And foreignization is defined as "a term used by Venuti to designate the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original" (ibid. 2004, p. 59).

Domestication and foreignization are two different translation strategies in the process of cultural translation. The two terms were first applied by Lawrence Venuti in his *The Translator's Invisibility*, based on theories of the German philosopher and theologian Friedrich Schleiermacher. Schleiermacher argued in his speech on the different translation methods in 1813 that "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Schulte and Biguenet, 1992, p.42). This is believed to be the source of the domestication and foreignization translation.

2.5.2 Relation between Domestication and Foreignization

Domestication and foreignization counterpose each other. As for the motivation of translation, the translator tries to introduce and display an alien culture to the other. On the other hand, the translator hopes that TL readers can have a better and more comprehensive understanding of the translation together with the SL culture. If the translator keeps the foreignness and strangeness of the SL culture, then the translation may be difficult for the TL readers to understand, let alone to understand the alien culture. If the translator keeps the fluency and elegance of the translation, it is inevitable to fail to be faithful to the original. Therefore, it is hard for the translator to decide

which kind of strategy to be adopted.

On the other hand, domestication and foreignization are complementary to each other. There is neither total domesticating translation nor foreignizing translation in the process of translation. Usually, translators adopt different translation strategies according to their different motivations for translation. And their translation strategies are not invariable throughout the whole process of translation.

Now that translation is an intercultural communication activity, a good translation should both preserve the domestic culture and show respectful attitude towards the foreignness of the alien culture.

2.5.3 Overseas Development of Domestication and Foreignization Theories

Domesticating strategy was first implemented at least since ancient Rome. Nietzsche used to say that “translation was a form of conquest”, and certain Latin poets like Propertius and Horace translated Greek texts “into the Roman present”. The 17th century in the west was a domestication-oriented period when “transparency”, “fluency” and “faithfulness” were believed to be the most important standards for good translation. John Denham, John Dryden and Alexander Tytler were the representatives of domestication school. Eugene A. Nida, who proposed “dynamic equivalence” on “functional equivalence” which emphasizes readers’ response, is also regarded as one of the representatives of domestication. Nida states that aiming at the complete naturalness of expressions, a translation of dynamic equivalence should try to “relate the receptor to modes of behavior relevant within the context of his own culture” (Nida, 1964, p.159) The phrase “complete naturalness of expression” indicates the importance of fluent strategy in translation. The translator should try to narrow down the gap between two cultures in the process of translation. Since the TL reader usually tends to comprehend the TT from his or her own cultural perspective, cultural background of TL should be taken into consideration in translation. A fluent translation means that the TT should be natural, idiomatic, and should not read like a translation. Obviously, fluency here involves domesticating translation. Nida emphasizes “dynamic equivalence” or “functional equivalence” between ST and TT, which means that receptors’ response to the TT should be the same as those of the original.

In addition, Susan Bassnett, advocating domesticating translation, also states that the translator should be bestowed the power to make changes to the original text in the process of translation so as to provide the TL readers with a text in accordance with the stylistics of the TL (Pattanaik, 1997).

Therefore, domestication mainly aims to make TL readers respond to the TT as the SL readers respond to the ST. Its purpose is to keep the readability and elegance of the TT, and to help the TL reader get a better understanding of the TT.

In contrast, foreignization did not attract much attention in literary translation in the west until the early 20th century. Lawrence Venuti is considered to be the most influential advocate of foreignizing translation method. His “resistant translation” theory testifies the strategy of retaining the foreignness in the ST. Venuti states that the aim of translation is to express the divergences between different languages and cultures rather than to decrease them. Translation is a cross-cultural communication activity, which aims to promote communication among different countries. It is quite necessary to keep the foreignness of the source culture to the readers in the target culture. Foreignization translation aims to keep the cultural information of the SL as much as possible so as to help the TL reader gain a sense of foreignness. Meanwhile, original cultural information can be retained in the TT by taking foreignizing strategy, which will enable the TL readers to comprehend the foreignness of an alien culture. Due to the maximum maintenance of the foreignness and strangeness of the SL culture, the TL readers can tell what they are reading is a translation. What's more, foreignization is considered to be a good way to enrich the target language as well as its culture by adopting certain foreign expressions. Venuti's foreignization lays much emphasis on retaining the foreignness and strangeness of the ST, which is contrary to domestication.

There are some other scholars who favor foreignizing translation, such as F. W. Newmark who states that translators should keep the peculiarities of the ST as much as possible. The more attention translators pay to the ST, the more foreignness could be retained (Bassnett, 2004).

2.5.4 Development of Domestication and Foreignization Theories in China

Study of Domestication and Foreignization theories in China started with the

debate between literal translation and free translation. The whole history of Chinese traditional translation theory can be divided into three periods. The first was the ancient Buddhist Scriptures translation period when translation studies were based on the translations of Buddhist Scriptures. For example, the Buddhist translator of eastern Han Dynasty Zhi Qian presented his views of translation in the preface of *Dhammapada* (《法句经·序》) advocating free translation of texts. By contrast, Dao'an, the representative of literal translation, put forward his famous translation theory –“five losses, three difficulties” –based on his studies of Buddhist Scriptures translation. These two were the first to debate literal translation and free translation. Later, the famous Monk Xuanzang of the Tang Dynasty proposed a perfect combination of literal translation and free translation which was called “new translation” in the history of translation theories.

The second period lasted from the end of 19th century to the early 20th century, during which a large number of western literature and academic works were introduced into China and many Chinese translators were involved in this effort, such as Lin Shu's novel translation, Yan Fu's academic translation and Zhu Shenghao's drama translation. Studies of translation theories were carried out in a pattern of traditional Chinese literature criticism during this period. Later, an argument about “standards of translation” arose in the translation theory field during the late 1920s and the early 1930s. Lu Xun together with Qu Qiubai and Liang Shiqiu together with Zhao Jingshen were the representatives of “faithfulness” and “expressiveness” respectively. Domestication and foreignization were one of the issues they argued about in this debate.

The third period refers to the years between the May 4th Movement and the establishment of PRC. With the opening to the outside world and reform policy put forward, more and more foreign literary works were introduced into China. Meanwhile, many new disciplines such as informatics, semiotics and linguistics began to attract many Chinese scholars' attention who built their theories system on the basis of the combination of the foreign translation theories and the traditional Chinese translation theories. Liu Yingkai once said that domestication may mislead us in the process of

translation, because it may exorcise the national feature of the alien culture, which will inescapably lead to a distortion of the ST. (Wang, 2002)

In the contemporary translation circles, professor Sun (2002) even gives the prediction that foreignization strategy will be the first choice of literary translation in China in the 21st century.

In a word, domestication mainly focuses on wiping off cultural divergences of the ST so as to achieve a fluent intercultural communication. On the contrary, foreignization emphasizes the maintenance of the foreignness of the ST in order to display the TL readers an alien culture. Both strategies play significant roles in the process of translation in terms of cultural items.

Chapter 3 Methodology

3.1 Approaches Adopted in the Research

Considering the main purpose of this study is to explore the different strategies applied in allusion translation by Yang and Shih respectively through a comparative analysis of the two English translations, both qualitative and quantitative approaches are adopted in this research. Qualitative analysis is the main approach in this research and supplemented by quantitative approach so as to be as much objective as possible. As for the quantitative analysis, the parallel corpus is a key means in this research.

Parallel corpus is one “that contains a series of source texts aligned with their corresponding translations” (Malmkjaer, 1998, p.537). For Baker, parallel corpora, also called bilingual corpora, are the kinds of corpus, which “consists of original, source language-texts in language A and their translated versions in language B” (Shuttleworth & Cowie, 2004, p.120). Most of the existing corpora so far are monolingual and serve to meet the needs of linguists in general. Mona Baker is generally known as the first one to advocate and apply corpora in the study of translation. She points out that there are three types of corpora used in translation, namely, parallel corpus, multilingual corpus, and comparable corpus.

In this study, parallel corpora are used for the study of allusion translation. Two self-built parallel corpora are built, that is, *YSM*, which stands for the parallel corpus of the original Chinese text and Yang’s English translation of *Snow in Midsummer* and *SITO*, which stands for the parallel corpus of the original Chinese text and Shih’s English translation of *Injustice to Tou O (Tou O Yuan)*.

3.2 Self-built Parallel Corpora of *Dou E Yuan*

The two parallel corpora *YSM* and *SITO* are built separately by the author. Both of them contain the original Chinese text and the English translations respectively. Data needed in this study are all obtained from the two corpora.

The first step to build the parallel corpora is to collect the electronic translations of the original Chinese text and its two English translations. According to Dr Shih, a specialist both in Chinese and comparative literature, there are two important Chinese texts of *Dou E Yuan* which both appeared in the Ming Dynasty. One is the *Ku*

ming-chia pen (KMCP, 《古名家本》) of 1588. Some modern scholars believe that it is close to the original. The other is the *Yuan ch'u hsüan* (YCH, 《元曲选》) of 1616. As a fuller and more readable one, it has traditionally been preferred by scholars. In this paper, the two English translations are based on KMCP and YCH by Yang and Shih respectively.

As for the way of collecting raw materials, one can either download from the websites or scanned from the printed book since the length of the texts are not too long. There is one point that needs to be taken into consideration, that is, the process of collecting raw materials is completed by software. As a result, mistakes are inevitable. Therefore, it is of great importance to check them out. And then, it is time to change the formats of the electric translations. All these are completed manually.

When the electronic translations of the two parallel corpora are all prepared, the second step is to perform large-scale gross alignments. Paragraphs in the SL must correspond to those in the TL and each paragraph should be marked by sequential numbers. This process is also completed manually.

Since the main purpose of this study is to explore different strategies adopted by Yang and Shih in their allusion translation, and then to study the effect of cultural vacancy on their translation strategies, the emphasis of this research is put on the concrete samples extracted from *Snow in Midsummer* translated by Yang Xianyi and *Injustice to Tou O (TOU O YUAN)* translated by Chung-wen Shih. References for collecting allusions are as follows: *Allusion Dictionary of Yuan Drama* (Quan Yuan Qu Dian Gu Ci Dian) compiled by Lü Weifen, *Allusion Dictionary in China* (Zhong Guo Dian Gu Ci Dian) compiled by Yang Renzhi, and *Big Allusion Dictionary* in China (Zhong Guo Dian Gu Da Ci Dian) finished by Zhao Yingduo.

3.3 Data Analysis

Since this study is aimed to make a comparative study of the allusion translation strategies adopted by Yang and Shih, allusions in the Chinese text and their translations in both English translations need to be picked out based on the alignments of the corpora. Then it is necessary and important to make clear the translation strategies related to domestication and foreignization with the aid of the previous studies of

domesticating and foreignizing translation theories. Translation strategies in this study are divided into four categories, namely domestication, the combination of domestication and foreignization, foreignization and omission. All samples are grouped according to the criterion whether or not the TT is a faithful transformation of the original.

In the next step, all data are further sorted into five categories as follows: from legends, from historical events and characters, from literary works, from religion and from stock phrases and proverbs.

After that, all the categorized data will be analyzed in accordance with the comparison between the two English translations of allusion. Different frequencies of each category will be presented in tables followed by analysis as well as personal views.

Finally, the total frequencies of each category in terms of the translation strategies will be provided in tables to show the results of the study.

Chapter 4 Comparison between Yang's and Shih's Strategies in Translating Allusion

In this chapter, a comparative study of the two English translations of *Dou E Yuan* is carried out to show how Yang and Shih deal with the allusion translation from the perspective of cultural vacancy.

4.1 Translations of Allusions in the Two Translations

The peculiarity of allusions contributes to the significance of allusion translation in the inter-cultural communication. As we all know, allusion is the crystallization of one's national culture. Due to the divergences between different cultures in terms of historical background, custom, religion etc., allusion carries different cultural information and connotations in various cultures. Readers who are familiar with the source culture of the allusion can get a good understanding and appreciation of them. However, lacking of the common cultural information of the original shared by the writers and readers tends to be a barrier for the TL readers to get a comprehensive understanding of the SL, let alone a correct comprehension of the source culture. The main purpose of translation is not only to transform the original works from one language to another, but also an intercultural communication. Therefore, translators need to have a good knowledge of both the native culture and the target culture, and adopt proper translation strategies in the process of translation. They need to display an alien culture to the target readers.

This chapter is focused on the study of the different translation strategies applied by Yang and Shih in dealing with translating allusions in their English translations of *Dou E Yuan* respectively. The following table shows us frequencies of each category, namely domestication, combination of domestication and foreignization, foreignization, and omission, in the two English translations.

Table 4.1 Frequencies of each category in allusion translation

Translation Strategy	Yang's Translation	Percentage	Shih's Translation	Percentage
Domestication	31	62%	19	38%
Domestication & Foreignization	2	4%	11	22%
Foreignization	6	12%	18	36%
Omission	1	2%	0	0
Total	50	100%	50	100%

Table 4.1 clearly shows that frequencies of the domestication group with a percentage of 62% in Yang's translation is much higher than that of the foreignization group with a percentage of 12%, which indicates that Yang tries to do a fluent translation and make the TT readers feel as familiar as possible with the translated text and avoid the foreignness of the ST. On the contrary, strategy of foreignization takes up a relatively low percentage (36%) compared with that of domestication (38%) in Shih's translation, which implies that Shih tends to retain the foreignness of the original as much as possible so as to help the TT readers appreciate the beauty of an alien culture. Detailed comparative analysis of translation strategies adopted in translating each sub-category of allusions will be given in the following sections.

4.1.1 Translations of Allusions from Legends

Allusions from legends occupy one of the fundamental parts of the story of *Dou E Yuan*. The story of Dou E is drawn from the legend about a widow Zhou Qing in Donghai, whose experience became a moving story later. The following table shows us frequencies of strategies of translating allusions from legends in the two translations by Yang and Shih respectively.

Table 4.2 Frequencies of allusion translations from legends

Translation Strategy	Yang's Translation	Percentage	Shih's Translation	Percentage
Domestication	4	50%	0	0
Domestication & Foreignization	1	12.5%	5	62.5%
Foreignization	1	12.5%	3	37.5%
Omission	0	0	0	0
Total	8	100%	8	100%

Table 4.1.1 shows that in translating allusions from legends, Yang usually employs domestication with a percentage of 50% of the total number of the allusions from legends. Strategies of domestication & foreignization and foreignization share the same percentage of 12.5%, which is much lower than that of the domestication in Yang's translation. By contrast, Shih does not apply domestication in this category with 62.5% of domestication & foreignization and 37.5% of foreignization. Neither of the authors adopts omission in their translations. Examples of this category are given detailed analysis in the following section.

Example 1: 哪里有走边廷哭倒长城? (KMCP, 第二折)

Yang's Translation:

Where is the woman whose tears for her husband
Caused the Great Wall to crumble?

Shih's Translation:

Where would one find a woman who would weep down the Great Wall at
her husband's funeral?

Allusion here refers to the story of Meng Jiangnū (孟姜女), whose husband Fan Qiliang (范杞梁) died when working for the construction of the Great Wall as a conscripted labor during the Qin Dynasty. Meng Jiangnū went to the Great Wall to seek for her husband, only to find that her husband was dead. She cried so bitterly at the

foot of the Great Wall that part of the Great Wall collapsed and exposed her husband's body, which became one of the four famous Chinese legends.

In Yang's translation, strategy of domestication is adopted. And Yang gives an introduction to Meng Jiangnǚ in a few sentences in the endnote. Therefore target readers can get to know who the woman is and the story about her, which will facilitate their understanding of the original. In contrast with the strategy in Yang's translation, strategy of foreignization is applied in Shih's translation to keep faithful to the original, and strategy of domestication is also applied to make an addition, e.g. like "at her husband's funeral" which does not exist in the original. Foreignness of the original is retained and the translation is made as fluent and close to the target readers as possible. What's more, there is a footnote providing extra information about this allusion to make it much easier to understand for the TT readers.

Example 2: 哪里有上青山便化顽石? (KMCP, 第二折)

Yang's Translation:

Where is she who changed into stone
Through longing for her husband?

Shih's Translation:

Where would one find a wife turning into stone while waiting for her husband's return?

In this part, "上青山便化顽石" refers to a legend that there used to be a woman, who was very faithful to her husband. In her husband's absence from home, the woman climbed a hill every day to watch for her husband's return, until finally she was transformed into a stone which was called Wang-fu-shi (望夫石) afterwards.

Both Yang and Shih adopt strategy of domestication & foreignization in their translations. And further cultural information are provided in the endnote and footnote by Yang and Shih respectively. Therefore, target readers can have a complete knowledge of the allusion as well as its connotation in the source culture, and have a better appreciation of the original.

Example 3: 他则待百年为婚眷，哪里肯千里送寒衣。 (KMCP, 第二折)

Yang's Translation:

She wants to live with this new man for ever,
Without a thought for the other man far away.

Shih's Translation:

You want even in death to share a grave with a mate;
Where is any thought of going a thousand miles to deliver winter clothes?

“千里送寒衣” here refers to another legend of Meng Jiangnū, who travelled one thousand ‘miles’ to deliver winter clothes to her husband, a labor working for the construction of the Great Wall. When she got there she only found the death of her husband. ‘‘Li’’, a Chinese ‘mile’ is about one third of an English mile. Here Dou E is comparing her mother-in-law’s faithfulness with that of Meng Jiangnū. Apparently, widow Cai wants to be with her husband forever even in death, but she cannot remain faithful to her husband when her husband dies.

In Yang's translation, he applies strategy of domestication to express the implication of the allusion rather than its literal meaning. Still, “the other man” may not refer to Widow Cai's ex-husband directly, which may cause a confusion by the TT readers. In Shih's translation, however, she adopts strategy of foreignization to retain the foreignness of the original. But TT readers may get confused without enough cultural context information as why and to whom should Widow Cai think of travelling a thousand miles to deliver winter clothes? As for this question, Shih provides a footnote in her translation which is very useful for the target readers.

Example 4: ……，可知道错看了盗跖颜渊。 (KMCP, 第三折)

Yang's Translation:

And confuses the wicked with the good!

Shih's Translation:

But how they have mixed up Bandit Chin and Yen Yüan!

In this part, Zhí(跖) and Yan Yüan (颜渊) were both characters of the Spring and Autumn period. Zhí was a notorious robber and the leader of those who were against the aristocracy at that time. Yan Yüan was one of the Confucius's students, who was industrious and a person of virtues.

Yang uses the words “the wicked” and “the good” to stand for Zhí and Yan Yüan in his translation, which is domesticating translation. It is a good way for the TT readers to get a good understanding of this original meaning. On the contrary, in Shih's translation, the two names are translated literally by the translator in order to keep the foreignness of the original. Moreover, there is no further information about this allusion in Yang's translation. But a footnote is provided in Shih's translation. Therefore, under the circumstance of cultural vacancy, TT readers can comprehend the connotation totally with footnotes providing cultural information, and enjoy the beauty of an alien culture.

Example 5: 昔日汉朝有一孝妇守寡，其姑自缢身死。其姑女告孝妇杀姑，东阿太守将孝妇杀了。为一妇衔冤，致令得三年不雨。 (KMCP, 第四折)

Yang's Translation:

In the Han Dynasty there was a virtuous widow whose mother-in-law hanged herself, and whose sister-in-law accused her of murdering the old woman. The governor of Donge had her executed, but because of her unjust death there was no rain in that district for three years.

Shih's Translation:

Formerly in the Han Dynasty there was a widow who showed great filial piety. When her mother-in-law hanged herself, the mother-in-law's daughter brought accusation that this widow was the murderer. The governor of Tung-hai had the woman executed. Because she was wronged, for three years there was no rain in the district.

In this part, the allusion refer to the legendary story of *Dou E Yuan* which is recorded in *The biography of Yü Ting-kuo* in the *History of Han* (《汉书·于定国传》)

(Shih, 1972, p.4). It is about a filial woman named Zhou Qing in Donghai who lost her husband and child at a young age. She refused to remarry though she was young, and served her mother-in-law diligently. Then her mother-in-law hanged herself so as not to be a burden for her any longer. But her sister-in-law accused Zhou of murdering her mother-in-law. The magistrate in charge arrested Zhou and sentenced her to death without any investigation. When Zhou was about to be executed, she vowed that if she was innocent, then her blood would flow in the opposite direction instead of flowing down the bamboo pole, and that people in the area of Donghai would suffer severe drought for three years. After Zhou's death, what she vowed previously came true eventually to show the injustice done to her.

As for the translations of this allusion, Yang adopts strategy of domestication in his translation in contrast with Shih's strategy of foreignization which retains the foreignness of the original. The differences lies in that Shih gives an introduction to this allusion in the first part of her book *Injustice to Tou O (TOU O YUAN)*. As a result, TT readers can have a general knowledge of the cultural background of the whole story to make up for the cultural vacancy in advance. Meanwhile, there needs to be pointed out that certain words tend to be somewhat long-winded like "mother-in-law's daughter" which can be replaced by "sister-in-law" in Shih's translation.

4.1.2 Translations of Allusions from Historical Events and Characters

During the long history of China, numerous characters and events emerged, and became an important part in Chinese cultural history. Allusions from historical events and historical characters are also fundamental parts of the story of *Dou E Yuan*. The following table shows us the translation strategies of translating allusions from historical events and characters in the two translations by Yang and Shih respectively.

Table 4.3 Frequencies of allusion translations from historical events and characters

Translation Strategy	Yang's Translation	Percentage	Shih's Translation	Percentage
Domestication	7	70%	2	20%
Domestication & Foreignization	0	0	0	0
Foreignization	1	10%	7	70%
Omission	0	0	0	0
Total	10	100%	10	100%

The table shows that domestication and foreignization are the main strategies in both translations in this category. In Yang's translation, strategy of domestication occupies a percentage of 70% of the total in his translating allusions from historical events and characters, and strategy of foreignization account for 10%. In Shih's translation, on the contrary, strategy of foreignization takes up a much higher percentage of 70% compared with 20% of strategy of domestication. Neither Yang nor Shih employs strategies of omission and domestication & foreignization in their translations. The following section is a detailed analysis of the examples.

Example 6: 自家赛卢医。 (KMCP, 第一折)

自家姓卢，人道我一手好医，都叫做赛卢医。 (YCH, 第一折)

Yang's Translation:

I am Doctor Lu.

Shih's Translation:

My name is Lu. People say that I am good at doctoring, and call me 'Sai Lu-yi'.

“卢医” here refers to the famous doctor Bian Que of the District Lu in the period of Warring States, and *sai* means ‘to match’. The term “赛卢医” is used ironically for the incompetent doctors in Yuan drama.

In Yang's translation, strategy of domestication is employed, and this term is translated as Doctor Lu directly. But the translation is deprived of the implied ironical meaning. TT readers can only get the doctor's name but miss its connotation in the source culture. In Shih's translation, however, this term is translated as "Sai-lu-yi" literally which is in a way of word-for-word translation. Apparently, strategy of foreignization is adopted in Shih's translation. In addition, Shih gives a footnote for further information to make up for the cultural vacancy and help TT readers get a better understanding of the original.

Example 7: 划产的你巧画娥眉成配偶, (KMCP, 第一折)

Yang's Translation:

How can you paint your eyebrows and remarry?

Shih's Translation:

How can you paint your eyebrows fine to make another match?

In this part, the term "paint one's eyebrows"(画娥眉) refers to the story of Zhang Chang in Han Dynasty. It is said that Zhang used to paint her wife's eyebrows. Later this term is used to describe the love between the husband and his wife.

In Yang's translation, he translates it into "paint your eyebrows" literally, while Shih adds one more adjective word "fine" following the translation "paint your eyebrows". The "fine" is a common word to describe a woman's eyebrows which is close to the Chinese expression "liu ye mei". Apparently, strategy of domestication is adopted in Yang's translation to make the translation close to the TT readers, and strategy of foreignization is employed in Shih's translation, retaining the foreignness of the original.

Example 8: 哪一个似卓氏般当垆涤器? (KMCP, 第二折)

Yang's Translation:

Is there one like Lady Zhuo, who stooped to serve in a tavern?

Shih's Translation:

This one is like Lady Cho, who worked in a tavern;

Here Lady Zhuo refers to Zhuo Wenjun, the wife of Sima Xiangru. The moving story of them is one on everybody's lips. Sima Xiangru was a famous scholar in the history of Chinese literature. And Zhuo Wenjun was a daughter of a rich family. They fell in love with each other, and eloped to Chengdu living on their business in a small town where Lady Zhuo served as a barmaid. Their love story was a moving one in the Chinese cultural history.

Both of Yang and Shih employ strategy of domesticating translation in their translations to express the main idea of this sentence. As for the information of the historical character Lady Zhuo, Yang gives a brief introduction in the endnote, and Shih gives a footnote in her translation. Therefore target readers can know more about the Chinese historical character and have a better understanding of the original and get more familiar with Chinese culture.

Example 9: 哪一个似孟光般举案齐眉? (KMCP, 第二折)

Yang's Translation:

Or like Meng Guang, who showed such respect to her husband?

Shih's Translation:

This one is like Meng Kuang, who raised her tray as high as her eyebrows.

In this part, the allusion is quoted from the moving story of a historical character Meng Guang, the wife of Liang Hong of the Han Dynasty. When having dinners, Meng Guang would raise the dinner tray towards her husband as high as her eyebrows to show her respect and love for her husband. Later, the idiom “ju an qi mei” is used to describe the harmonious relationship between man and his wife.

Translation of this part in the two translations stand in contrast with each other in an apparent way. Yang applies strategy of domestication to deliver an implied meaning instead of expressing the literal meaning directly, while Shih, who translates it in a word-to-word way, employs strategy of foreignization. TT readers can get the communicative meaning of Yang's translation, but to some degree, they may get

confused because they have no idea of the reason why Meng did it in that way although Yang describes Meng Guang as the wife of Liang Hong in the endnote. The way of making up for the cultural vacancy is to give a footnote in the Shih's translation. On the one hand, Shih remains faithful to the original and keeps the foreignness to the target readers. On the other hand, Shih displays TT readers a complete alien culture by providing a footnote to help the target readers get a better understanding and appreciation of the original.

Example 10: 哪里有浣纱处甘投大水? (KMCP, 第二折)

Yang's Translation:

Where is she who left her washing
And drowned herself in the stream?

Shih's Translation:

Where would one find a girl who, while washing her yarn, would willingly
plunge into the Big River?

Allusion in this part is about the historical character Wu Zixu, the minister of the Spring and Autumn period, who escaped from the state of Chu to the state of Wu. When he passed by a river, he came across a woman. The woman was washing by the river and fed him out of sympathy. Wu asked her not to tell anybody where he had gone when he was about to leave, only to find that the woman drowned herself to assure her promise that she would tell no word about Wu's escape.

In Yang's translation, domestication is adopted to make sure of a fluent translation. But this translation is deprived of cultural elements to some extent. In order to make up for this cultural vacancy, Yang gives a brief introduction to Wu Zixu in the endnote. When TT readers come across this sentence, they would not get confused why a woman drowned herself with the help of related cultural information. On the contrary, Shih gives a footnote with a lengthy description of this story. She adopts strategy of foreignizing translation, and foreignness of the original is kept. But the term “大水” here is translated into “Big River” literally, which is not proper enough. And “stream”

in Yang's translation is a small word for the original actually. In fact, “大水” refers to river, therefore, the author of this paper believes that this term can be translated into “river” instead.

Example 11: 霜降始知说邹衍，雪飞方表窦娥冤。 (KMCP, 第三折)

岂不闻飞霜六月因邹衍，雪飞方表窦娥冤。 (YCH, 第三折)

Yang's Translation:

Once Zou Yan caused frost to appear:

Now snow will show the injustice done to me!

Shih's Translation:

Have you not heard that frost formed in June because of Tsou Yen?

Zou Yan is a loyal official of the state of Yan. During the Warring States period, the Emperor Ji Ping of Yan invited Zou Yan and some others who were standouts of the state of Qi to help him handle with the political affairs, which dissatisfies certain domestic officials. Later, Zou Yan was put into prison out of the wicked deeds done by those villains. It was in summer when it burst to snow to show the injustice done to Zou Yan. Later, 'Frost Forms in June' is used to show the injustice done to someone.

Both Yang and Shih employ strategy of foreignization in their translations to retain the foreignness of the original. At the same time, Yang gives a brief introduction of the historical character Zou Yan in the endnote, and Shih provides a footnote respectively to make up for the cultural vacancy for the TT readers. Then target readers can know more about the Chinese historical character Zou Yan well. Meanwhile, the latter part of the original is omitted in Shih's translation.

4.1.3 Translations of Allusions from Literary Works

Literary works, to some degree, are reflections of the social, economic and cultural situations of a society during a certain period. They are the heritage and crystallization of a national culture. Those witty and profound sentences written by the brilliant scholars have been passed down from generation to generation, and new meanings have been derived with the development of the society. Many allusions are quoted from the

classical literary works. Examples picked out in this part are all four-character idioms, which are concise and profound in meanings as a distinctive feature of Chinese literary culture. The following table shows the frequencies of strategies of translating allusions from literary works in both English translations.

Table 4.4 Frequencies of allusion translations from literary works

Translation Strategy	Yang's Translation	Percentage	Shih's Translation	Percentage
Domestication	4	57.14%	3	42.86%
Domestication & Foreignization	1	14.29%	2	28.57%
Foreignization	0	0	2	28.57%
Omission	0	0	0	0
Total	7	100%	7	100%

Seven allusions from literary works are picked out in this group. We can see that Yang applies strategies of domestication and domestication & foreignization in his translation, with a high percentage (57.14%) of domestication and only 14.29% of the latter. In Shih's translation, strategies of domestication occupies a percentage of 42.86% of the total, and strategies of domestication & foreignization and foreignization share the same percentage of 28.57%, much lower than that of strategy of domestication. Examples with detailed analysis in this group are as follows.

Example 12: 指望你鳏寡孤独，无捱无靠，母子每到白头。 (KMCP, 第一折)

Yang's Translation:

So that you and your son could remain beholden to no one,
And live to a ripe old age.

Shih's Translation:

Fully expecting his widowed wife and orphaned son,
To remain free and independent till old age.

The idiom “鳏寡孤独” is quoted from *Liang Hui Wang* of *The Works of Mencius* literally meaning the widower, the widow, the orphan, and the childless. It refers to Widow Cai and her son in *Dou E Yuan*, that is, the widow and the orphan.

Yang does not use words like “the widow” and “the orphan” in his translation, but pronouns “you” and “your son” instead. Obviously, strategy of domestication is adopted to make the TT closer to the target readers. In contrast with Yang’s strategy, Shih employs strategy of foreignization in her translation and gives a footnote to explain the meaning of this idiom. Therefore, foreignness is retained in the translation, and target readers can get an appreciation of the original.

Example 13: ……，老夫先斩后奏。 (KMCP, 第四折)

Yang’s Translation:

…… that I can punish corrupt officials without first reporting to the throne.

Shih’s Translation:

I have been given authority to execute the guilty before reporting to the throne.

The idiom “先斩后奏” is quoted from *Zhu Zhen* of the *Biography of Liang Chen* of the *Historical Records of The Five Dynasties* (《新五代史·梁臣传·朱珍》) which records that “Anyone who violates the regulations in the army can be executed and be reported afterwards.” (“军中有犯令者，请先斩而后白。”). It means that the official is given the authority to execute the guilty and reports to the superiors afterwards.

Both Yang and Shih adopt domestication in their translations performing the communicative function successfully. However, Chinese four-character idioms are concise and profound in meanings. The cultural connotation of this idiom has been deprived to some extent in the process of translation, although Shih gives a footnote in her translation. Therefore, TT readers cannot enjoy the beauty of the four-character phases in Chinese culture totally and get the same appreciation as the ST readers.

Example 14: 我将你嫁与他呵，要你三从四德。 (KMCP, 第四折)

Yang's Translation:

When I married you to the widow's son, I expected you to observe the three Duties and Four Virtues.

Shih's Translation:

When I gave you in marriage to that family, I expected you to observe the Three Obediences and the Four Virtues. The Three Obediences are obedience to your father before marriage, obedience to your husband after marriage, and obedience to your son after your husband's death. The four Virtues are service to your parents-in-law, respect for your husband, being on good terms with your sister-in-law, and living in peace with your neighbors.

The idiom “三从四德”(or Three Obediences and Four Virtues) is quoted from the *Biography of Zi Xia of the Mourning Apparel in Ceremonial Etiquette* (《仪礼·丧服·子夏传》), stating all the virtues that women should obey in the ancient times. The three items of women's obedience in the ancient times are the obedience of her father before marriage, the obedience of her husband when she gets married and the obedience of her son in her widowhood. The four items of women's virtues are morality, modest manner, proper speech and diligent work.

Apparently, strategy of domestication & foreignization is applied in Shih's translation with a detailed explanation of the Three Obediences and Four Virtues. Shih does not explain this idiom in the footnote, but provides the explanation following the literal translation of the original. Thus TT readers can have a better understanding and appreciation of the original as well as Chinese culture. On the contrary, Yang does not adopt domestication & foreignization as Shih does in her translation. He employs domestication only giving the surface meaning and neither provides extra cultural information in endnotes, nor in footnotes. TT readers can only know the “Three Duties and Four Virtues” in Yang's translation, but have no idea of the specific contents, which forms an obstacle to the target readers' understanding.

4.1.4 Translations of Allusions from Religion

Religion is a significant constituent in a national culture. Some of its dogmas exert

a great influence on the social ideology and enrich the connotation of the national culture. There are seven examples picked out in this group. Due to the different Chinese originals on which Yang and Shih base their English translations, some of the allusions from religion in YCH do not exist in KMCP. Therefore, there are only four valid examples in Yang's translation. Results of this comparative analysis are shown in the following table.

Table 4.5 Frequencies of allusion translations from religion

Translation Strategy	Yang's Translation	Percentage	Shih's Translation	Percentage
Domestication	3	42.9%	5	71.4%
Domestication & Foreignization	0	0	1	14.3%
Foreignization	0	0	1	14.3%
Omission	1	14.3%	0	0
Total	7	100%	7	100%

From this table, we can see that three examples are translated in the way of domestication in Yang's translation, taking up 42.9% of the total, and one example is omitted by Yang. Shih, on the contrary, mainly applies domestication with a percentage of 71.4% of the total. Strategies of domestication & foreignization and foreignization share the same percentage, namely 14.3% each. Examples with a detailed analysis are presented as follows.

Example 15: 莫不是前世里烧香不到头？这前程事一笔勾。劝今世早将来世修：…… (KMCP, 第一折)

Yang's Translation:

Did I burn too little incense in my last life
That my marriage was unlucky?
We should all do good betimes;

Shih's Translation:

Is it because I did not burn enough incense in my last life.

That in this life I have to suffer?

I urge people to do good deeds to cultivate a better next life.

In this part, the two terms “前世”(or previous life) and “来世”(or future world) are two Buddhist terms. According to the Buddhism, soul is indestructible, and man's soul will reincarnate after the death. All the living things transmigrate in the six paths of transformation. Our previous life reincarnates to be who we are at the time being. And when we die, our soul will reincarnate again to be the future life.

Both Yang and Shih adopt domestication when translating “previous life”, and translate this term into “the last life”. And Shih explains it as the “previous life” in the footnote. As for the term “future life”, Yang applies strategy of omission in his translation and Shih translates it as the “next life”, adopting strategy of domestication contrastively in her translation. No further information for the “next life” is provided in these two translations. Thus, it is an obstacle, to some extent, for the TT readers to comprehend the original.

Example 16: 枉着你烦恼没理会，人生死是轮回。 (KMCP, 第二折)

Yang's Translation:

It's no use grieving for him;
All mortal men must die when their time is up.

Shih's Translation:

Birth and death are part of transmigration.

In this part, “轮回”(or Samsara) is another Buddhist term, which means a person's soul will reincarnate after the death. There are six kinds of transformation, namely the heaven, human beings, the Ashura, the beasts, the Hungry Ghost and the Hell. All the living things will be in these six paths of transformation for ever if they do not search for the liberation.

Strategy of domestication is employed in both English translations. Communicative meaning of the original sentence is conveyed in the two translations.

But the Buddhist connotation is not expressed totally in the two translations. At the same time, there is no annotation for this term in these two translations either. Therefore, TT readers cannot have a good knowledge of the cultural information of this term, let alone its profound meaning.

Example 17: 这药死公公的罪名，犯在十恶（不赦）。 （KMCP, 第四折）

Yang's Translation:

To murder one's father-in-law is one of the unpardonable crimes;

Shih's Translation:

To poison one's father-in-law is one of the ten unpardonable crimes.

The idiom “十恶不赦”(or ten unpardonable crimes), nowadays, is used to describe any unpardonable crimes that one has committed. This idiom, in the essence, is a Buddhist concept referring to the wicked deeds which result in the three evil paths of the hell, the hungry ghosts and the beasts. It is said that people who do good deeds will end well and those who do wicked deeds will end in the hell. The guilty cannot be forgiven and deserve retribution. This concept is aimed to urge people to do good deeds and to be good to others.

In this part, domestication is employed in Yang's translations, and domestication & foreignization is applied in Shih's translation. One is translated as the “unpardonable crimes” and the other is translated as “ten unpardonable crimes”. TT readers can get information that Dou E commits an unpardonable crime in this story, but they have no idea of the severity of this crime in the ancient Chinese society. There is no further explanation of this term in Yang's translation to help TT readers get a better understanding of this term as well as its connotation in Chinese culture. On the contrary, Shih gives an explanation of the crimes in detail in the footnote in her translation. Ten unpardonable crimes are listed in Shih' translation. Therefore, TT readers can comprehend well and know more about Chinese ancient culture.

4.1.5 Translations of Allusions from Stock Phrases and Proverbs

Stock phrase is a sentence used by people frequently or habitually. Proverb is a phrase expressing the basic truth that everyone knows. Many allusions in *Dou E Yuan* are drawn from those sentences or phrases expressing the basic truth in a common situation. Examples with a detailed analysis are shown in the following table.

Table 4.6 Frequencies of allusion translations from stock phrases and proverbs

Translation Strategy	Yang's Translation	Percentage	Shih's Translation	Percentage
Domestication	12	66.7%	9	50%
Domestication & Foreignization	1	5.56%	3	16.7%
Foreignization	4	22.2%	5	27.7%
Omission	0	0	0	0
Total	18	100%	18	100%

Table 4.1.5 shows that the main strategies in these two English translations are domestication with percentages of 66.7% and 50% in Yang's and Shih's translations respectively. Foreignization is the second choice in both translations taking up higher percentages of 22.2% and 27.7% compared with 5.56% and 16.7% of strategy of domestication & foreignization. Examples in this group are as follows.

Example 18: 莫不是八字儿该载着一世忧? (KMCP, 第一折)

Yang's Translation:

Is it my fate to be wretched all my life?

Shih's Translation:

Is it my fate, to be unhappy all my life?

In this part, the term “八字”(or eight characters) is a way of classifying our birth date according to the Chinese tradition of recording time, the combination of the Heaven Stems and Earthly Branches. Since it is hard to have a good knowledge of the

individual's fate, the fortune tellers learn to use theories of *Yin* and *Yang* and the five elements to explain a person's fate. The eight characters are the birth date of a person, namely the year, month, day and hour, represented by the Heaven Stems and Earthly Branches. People used to believe that their fate bore a close relationship with them.

Both Yang and Shih adopt domestication in their translations, using the word "fate" to stand for the eight characters which are a particular term in Chinese numerology. The word "fate" is a proper word to narrow down this cultural gap and intimate the TT with the target readers. However, TT readers still cannot enjoy and appreciate the foreignness of an alien culture. As for this problem, Shih just gives a brief explanation of this term in the footnote and there is an explanation of this term in Yang's translation. Therefore, TT readers cannot get clear and precise information of the source culture due to the cultural vacancy.

Example 19: 怪不得可正是“女大不中留”，…… (KMCP, 第一折)

Yang's Translation:

No wonder they say it is hard to keep woman at home,

Shih's Translation:

You cannot keep a grown girl at home.

It is a customary phrase to describe a young lady who is at her marriage age and needs to get married, just as the Chinese proverb goes “女大不中留，留來留去留成仇”(or it is hard to keep a young lady at home, who will turn to be your enemy finally if you try to).

Strategies adopted in these two translations are different. One is strategy of domestication in Yang's translation, and the other is strategy of domestication & foreignization in Shih's translation. Words, namely “woman” and “a grown girl” are the key words in these two translations respectively. The author holds the view that “a grown girl” is proper here to express the speaker's meaning. In addition, the denotational meaning of this allusion is expressed in both translations, but certain cultural elements are deprived to some extent.

Example 20: 今日就都过了门者。 (KMCP, 第一折)

他如今只待过门, (YCH, 第一折)

Yang's Translation:

....., and today can be the wedding day.

Shih's Translation:

Child, he is waiting to get married.

The term “过门”(or *guo men*) here is a traditional customary expression for the wedding ceremony which means that the bride moves into the bridegroom's home. When the bride arrives at the bridegroom's home and strides over the threshold, she will be the member of her husband's family. And the process 'striding over the threshold' is traditionally known as '*guo men*' in Chinese culture.

This term is translated in a domesticating way in both translations. Yang translates it as “the wedding day”, a word describing the state of the phenomenon, while Shih translates it as the verbal phrase “get married”, which according to the author, is closer to the original meaning. Both of the translators give their translations which are close to the target culture. But they fail to display a vivid Chinese culture of the traditional wedding day to the TT readers, since the Chinese traditional wedding culture is very colorful and varied. TT readers cannot get more information in this aspect from these two translations.

Example 21:，饮羹汤一杯，胜甘露灌体。 (KMCP, 第二折)

Yang's Translation:

And the soup will serve as a cordial.

Shih's Translation:

Drinking one cup of soup is better than filling yourself with medicine;

In this part, “甘露” is drawn from people's customary belief. In the past, people used to have the faith that sweet dew would drop down from the heaven if people were in a harmonious relationship with each other and the world was in peace. Then men

would get their immortality if they drank the sweet dew dropping down from the heaven. For this reason, Emperor Wu of Western Han even ordered people to build platforms in Chang'an and bronze statues to catch the sweet dew.

As for the translation of this term, Yang's translation differs from Shih's greatly. In Yang's translation, the sweet dew is translated as "cordial", a kind of alcohol drinks. But the Chinese meaning of these two words "甘露" and "cordial" are functionally the same. Therefore, foreignization is applied in Yang's translation. On the contrary, the soup is compared to be "medicine" in Shih's translation. Here, Shih lays her emphasis on the effect of the sweet dew and medicine on people, which can both help people keep healthy. Apparently, Shih employs the strategy of domestication here, keeping the foreignness of the original. Meanwhile, Shih gives an explanation of this term as a tonic in *Ben Cao* (《本草》) in the footnote. Then the TT readers can get more information of this term in the source culture.

Example 22: 烧不了的纸钱, 与窦娥烧一陌儿。 (KMCP, 第三折)

Yang's Translation:

....., and if you have paper money to spare, burn some for me,

Shih's Translation:

....., and if you have paper money to spare, burn for me.

Here "纸钱"(or joss paper) refers to a kind of paper in the same form of copper coin. It is used for burning for the dead and deities. The custom of burning joss paper dates back to the Eastern Han Dynasty. It is said that the way of promoting paper sale at first was put forward by Scholar You, the apprentice of Cai Lun, the inventor of paper. Scholar You pretended to die of severe illness and asked his wife to told their neighbors that if paper was cut into the form of the copper coin and burnt for the deities, then the dead would come to life again. His wife did as she was told, and Scholar You came to life again.

According to *Feng Shi Wen Jian* (《封氏闻见记》), people used to burry joss paper with the dead during the period of Wei. Later, this custom was changed to burn joss

paper for the dead in the Tang Dynasty, which was believed to be related with the introduction of Buddhism into China.

This term in both Yang's and Shih's English translations is translated in a foreignization strategy. It is a good way of keeping the foreignness of the original, and helping TT readers get familiar with an alien culture. However, there is no explanation of this term in the source culture in the two translations. Therefore, it is a bit difficult for the TT readers to have a profound understanding as well as an appreciation of the original work.

Example 23: 我每日哭哭啼啼守定望乡台，急煎煎把仇人等待。

(KMCP, 第四折)

Yang's Translation:

Day after day I weep in the underworld,
Waiting impatiently for my revenge.

Shih's translation:

Daily I weep at the Homegazing Terrace;

The term “望乡台” in this part refers to a kind of naturally formed or man-made platform, used for those who are far away from their home to watch their homes as a way to relieve their missing of their families. Later, with the introduction of Buddhism and ideas of ghosts and gods of Taoism, this term turns to be an illusory idea gradually. According to Chinese folklores, “望乡台” is the place for the ghosts underworld to gaze at their families and homes in the human beings' world. This term can also refer to the underworld.

In Yang's translation, domestication is employed. Yang uses the word “weep” in his translation which has no direct relationship with the original in the literal meaning. But this word expresses the implied meaning of the original, that is, the true inner feeling of the ghosts' underworld that misses their families in the human beings' world. TT readers can understand the translation well, but fail to get an appreciation of the source culture of this term. On the contrary, Shih translates this term as “the

Homegazing Terrace”, which is apparently in a foreignization method. Its advantage is that foreignness of the original is retained though it may confuse the TT readers. At the same time, the interests and the eagerness of the TT readers to ascertain an alien culture can be aroused.

Example 24: 门神户尉不放我进去。 (KMCP, 第四折)

Yang's Translation:

Now the door-gods will not let me pass.

Shih's Translation:

The door-guards will not let me pass.

In this part, “门神户尉” refers to the two gods whose pictures are posted on the doorframes. It is a kind of Chinese folk custom that people stick pictures of door-gods on their doorframes on the New Year's Eve in the hope of keeping the whole family safe and having a good luck in the New Year. It came originally from the story of the Emperor Taizong of the Tang Dynasty. When the Emperor Taizong of Tang was badly ill, he doubted that his illness was caused by the ghosts. Therefore, Qin Shubao and Hu Jingde went to keep guard of the palace with the permission of the Emperor. As a result, there were no ghosts any more. Later, the Emperor of Taizong gave an order to stick the pictures of Qin and Hu on the poles out of the palace to keep guard of the whole palace, which spread all over the country. The ordinary people usually post pictures of Qin and Hu on their doorframes on the New Year's Eve to keep the family from the ghosts and wish a good luck for the whole family. Thus Qin and Hu were later called the door gods by the ordinary people.

In Yang's translation, this term is translates as the “door-gods”. However, it is translated as “door-guards” in Shih's translation. Yang stresses “god” in his translation, which is familiar to the TT readers. Thus apparently Yang lays more emphasis on the TT readers by adopting the strategy of domestication. On the contrary, Shih puts more emphasis on the source culture, which brings a kind of foreignness to the TT readers. Therefore, strategy of foreignization is employed in Shih's translation. And Shih just

gives a brief introduction of this term, namely the left and right gods of the door posted to ward off the evil spirits in the footnote.

4.2 Summary

4.2.1 Differences of Allusion Translations between the Two Translations

It is quite necessary and significant to give the summary of the differences of allusion translations between the two English translations. Divergences between the original Chinese translations have been mentioned previously in Chapter 3 which have led to the results of the comparative study of the allusion translation of these two English translations. As we all know, Yang's translation is based on the Chinese original KMCP, but Shih's is based on the Chinese original YCH. Due to the different Chinese original editions, differences in the English translation are also inevitable, which, to some extent, leads to the different translations between Yang and Shih. Results of this comparative study are presented in the following table.

Table 4.7 Results of the comparative study

Translation Strategy	Yang's Translation	Percentage	Shih's Translation	Percentage
Domestication	31	62%	19	38%
Domestication & Foreignization	2	4%	11	22%
Foreignization	6	12%	17	34%
Omission	1	2%	0	0
Invalid	10	20%	3	6%
Total	50	100%	50	100%

Table 4.7 shows that of the 50 allusions picked out from the original Chinese translations, 10 are invalid in Yang's translation and 3 are invalid in Shih's translation. Here, according to the author of this paper, "invalid" means that certain allusions in KMCP do not have their corresponding contents in YCH or vice versa, or corresponding Chinese original in KMCP and YCH are similar, but there is one with no allusion. In addition, the number of invalid allusions in YCH is fewer because YCH is a

more complete Chinese original translation of *Dou E Yuan*, which has been mentioned previously. Therefore, 10 invalid allusions in Yang' translation means that 10 allusions do not have their corresponding Chinese original expressions in KMCP, or have no relevance with the allusion mentioned if they have. It is the same with the 3 invalid allusions in Shih's translation.

Differences of the two Chinese originals result in the difference of the allusion translations. 50 allusions picked out from the originals are valid for allusions translation, but certain are invalid for the comparative study of allusion translation.

In order to make an objective and an effective comparative study, according to Zhou (2004, p.100), Chi-square test is a kind of non-parametric test used to compare the frequencies we have actually observed.

Chi-square test is employed in this study to testify whether there are significant differences between the two English translations in terms of allusion translation. Values in the Sig. Asymp and the column of the Chi-square Test table with 0.05 needs to be taken into consideration for the study. Results of this comparative study are presented as follows:

Table 4.8 Chi-square Test of significant difference between the two English translations in translation strategies

	Value	df	Asymp.Sig. (2-sided)
Pearson Chi-square	14.905 ^a	3	.002
Likelihood Ratio	16.073	3	.001
Linear-by-Linear	7.546	1	.006
N of Valid Cases	87		

1) 2 cells (25.0%) have expected count less than 5. The minimum expected count is .46.

Table 4.8 presents the statistics. From the table we can see that the p value is obviously smaller than 0.05. Thus, there is a statistically significant difference between the two English translations, which means that Yang and Shih have different tendencies in choosing translation strategies when dealing with allusion translations.

4.2.2 Translation Strategies and Trends in Allusion Translations

From the comparison of the two English translations in this study, we can see that Yang tends to adopt strategy of domestication in his translation. Many allusions are translated into the TL which is familiar to the target readers. Yang lays much emphasis on the target readers by trying to make a fluent translation which does not read like a translation by the target readers. When translating the particular allusions like those from religion, Yang still tends to adopt strategy of domestication which deprives the cultural elements of the original. And there are seldom annotations for the allusions. Therefore, target readers fail to get a full comprehension and appreciation of an alien culture.

On the contrary, Shih tends to retain the foreignness of the original in the process of translating allusion although strategy of domestication occupies a higher percentage in the translation. Shih tries to keep faithful to the original. Therefore, some lengthy expressions are inevitable in the translation. But the TT readers can sense the foreignness of an alien culture. What's more, Shih provides footnotes for most of the allusion translation so as to help TT readers gain a better understanding and an appreciation of an alien culture and enjoy the beauty of foreignness.

Generally speaking, Yang tends to adopt strategy of domestication in his allusion translation. His translation is concise, expressive and informative but fails to display an alien culture to the target readers to some extent. By contrast, Shih tends to applies strategy of foreignization in an attempt to retain the foreignness of the original. Certain allusion with profound cultural connotation is translated in literal way to be faithful to the original. Therefore, target readers can enjoy the beauty of the foreignness and acquire more knowledge of an alien culture. In a word, Shih's translation is comparatively lengthy, and full of cultural connotation. But sometimes it is not as fluent as that of Yang's translation due to the literal translation of the original.

Chapter 5 Conclusion

In this paper, the author has made an analysis by comparison between the two English translations of *Dou E Yuan* in terms of allusion translation from the perspective of cultural vacancy. Translation strategies employed by both Yang and Shih are the focus of this comparative study.

5.1 Major Findings

Generally speaking, these two English translations are successful. Strategies of allusion translation adopted by both Yang and Shih are similar to some extent despite the differences of the original Chinese translations. However, there are divergences of the allusion translation between the two translations in the aspect of cultural vacancy. After a detailed analysis and comparative study of the allusion translation in the two translations from the perspective of cultural vacancy, the author finds out:

- 1) Both Yang and Shih adopt strategies of domestication and foreignization in their translations, yet the percentage of strategy of domestication, namely 62%, in Yang's translation is higher than that in Shih's translation which occupies 38% totally. Strategy of foreignization in Shih's translation with a percentage of 34% is much higher than that in Yang's translation, which takes up nearly 12%.
- 2) In Yang's translation, only one of the total allusions is translated in the way of omission. And there is no adoption of omission in Shih's translation. Thus, both of the translators try to transfer the information of the original as much as possible.
- 3) Different strategies employed in the process of translating allusions reveal the translators' trends and motivations in their translations. In Yang's translation, he mainly applies strategy of domestication by laying much emphasis on the target readers. Being concise and profound in meanings, Yang's translation is successful in conveying the communicative information of the original. However, trying to make the translation as fluent and close to the target readers as possible, Yang fails to keep the foreignness of the original although he gives annotations in the endnotes for certain allusions. What the target readers get is a translation close to the target culture. Target readers are so familiar with their culture that it is not too difficult for them to understand the translations. But target readers can not know an alien culture totally due to the deprival

of the foreignness. Therefore, they cannot enjoy the beauty of the foreignness and neither can they have an appreciation of the original.

On the contrary, Shih tends to keep faithful to the original and retain the foreignness of the original as much as possible. Thus, what target readers get is a translation with numerous foreign expressions in it. As the literary works are the crystallization of one culture, TT readers can get to know an alien culture through the translated translations of the original. With the explanations given in the footnotes in Shih's translation, TT readers can gain a better understanding of the translation, have an appreciation of the original, and enjoy the beauty of the foreignness. However, one point needs to be pointed out that the translated translation may be awkward, lengthy and strange to the TT readers because of the maintenance of the original expressions. Therefore, enjoying the beauty of an alien culture, TT readers may also get confused or come across obstacles in their comprehension of the original work.

4) Solutions of cultural vacancy in both Yang's and Shih' translations are different from each other. As we all know, different cultural backgrounds cause some difficulties in the TT readers' understandings and appreciations of the original. Cultural vacancy is one of the aspects for translators to take into consideration in their process of translation. Both Yang and Shih provide annotation on the allusions in their translations. The difference lies in that there are only six allusions from historical characters with explanations in the endnotes. In contrast with Yang's translation, a large number of allusions are provided with annotations in the footnotes in Shih's translation. It is of great help to the TT readers' understanding of the original.

5) The result of the Chi-square test shows that there is a significant difference between the two English translations of *Dou E Yuan* in terms of strategies of allusion translation from the perspective of cultural vacancy.

5.2 Implications of This Study

It is known that allusion is the intrinsic part of a culture. Allusion translation is an important part in the literary translation. Translators not only need to have a good knowledge of both source culture and target culture, but also need to adopt proper translation strategies in the process of translation. The author of this paper makes a

comparative study of the two English translations of *Dou E Yuan* in the hope of providing a reference for the future studies of allusion translation. In addition, the author hopes this paper will be helpful in the translation teaching both theoretically and practically.

Allusions picked out from the English translations of *Dou E Yuan* are divided into various categories in this paper, and strategies adopted in the process of translation by Yang and Shih are also divided into several categories. Analysis of examples of allusion translation in terms of cultural vacancy is presented in this paper shedding light on the future studies of translation dealing with cultural items.

Results of the data analysis in this comparative study may be beneficial to the studies of allusion translation in the classical literary works in the future. In addition, it can be drawn from the data analysis of this study that combination of strategies of domestication and foreignization is a common practice in the English translations. It is impossible to translate allusion in only one translation strategy.

Therefore, based on the analysis of this study, the author of this paper holds that: strategies of domestication and foreignization are indispensable to each other. They are complementary to each other in the process of translation. A qualified translator should transfer the communicative information of the original and retain the features and peculiarities of the original as much as possible so as to show TT readers an alien culture. If one strategy is not appropriate in the process of translation, translators should turn to another. Qualified translators should make a combination of both strategies in their process of translation, because translation is not only transference from one language to another, but an intercultural communication.

In addition, the author holds that compensation should be made in the allusion translation. Translators should give complementary information according to the cultural context in the process of translation in order to help TT readers get a better understanding of the original. As for certain allusions which embody particular cultural elements, it is necessary to give annotations on them, either in the footnotes or in the endnotes.

Based on the above statement, we can say that this paper is of some theoretical and practical value.

5.3 Limitations and Suggestions

Due to the limited data and time, it should be acknowledged that this research is far from perfect, and further study needs to be carried out.

Firstly, given the differences of the original Chinese translations on which Mr. Yang and Ms. Shih base their translations, only 50 allusions are picked out for this comparative study. Since some allusions are difficult to identify, it is impossible to cover all the allusions both in the Chinese originals and in the two English translations.

Secondly, there are other English translations of *Dou E Yuan*. Due to the limit of time and the energy of this study, only these two translations, namely Mr. Yang's and Ms. Shih's are chosen for the study. Meanwhile, this comparative study is based on the authors' own classifications of allusion. Therefore, certain factors may be neglected during the process.

Finally, this study is given from the perspective of cultural vacancy. There remain many other items for future research. The author here suggests that a further and a more comprehensive study should be made in the future. And other translations of *Dou E Yuan* can also be included.

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<http://dictionary.reference.com/browse/allusion>

Appendices

Appendix I (allusions from legends)

Chinese translation	Yang's translation	Shih's translation
哪里有走边廷哭倒长城? (KMCP, 第二折)	Where is the woman whose tears for her husband Caused the Great Wall to crumble?	Where would one find a woman who would weep down the Great Wall at her husband's funeral?
哪里有上青山便化顽石? (KMCP, 第二折)	Where is she who changed into stone Through longing for her husband?	Where would one find a wife turning into stone while waiting for her husband's return?
....., 他则待百年为婚眷, 哪里肯千里送寒衣。(KMCP, 第二折)	She wants to live with this new man for ever, Without a thought for the other man far away.	You want even in death to share a grave with a mate; Where is any thought of going a thousand miles to deliver winter clothes?
....., 可知道错看了盗跖颜渊。(KMCP, 第三折)	And confuses the wicked with the good!	But how they have mixed up Bandit Chin and Yen Yüan!
★这就是咱苌弘化碧, 望帝啼鹃。(YCH, 第三折)		It will be the same as the blood of Ch'ang Hung turning into a green stone, Or the soul of Wang-ti residing in a crying cuckoo.
★也只为东海曾经孝妇冤。 (YCH, 第三折)		It was all because of the wrong suffered by the filial daughter at Tung-hai.
昔日汉朝有一孝妇守寡, 其姑自缢身死。其姑女告孝妇杀姑, 东阿太守将孝妇杀了。为一妇衔冤, 致令得三年不雨。(KMCP, 第四折)	In the Han Dynasty there was a virtuous widow whose mother-in-law hanged herself, and whose sister-in-law accused her for murdering the old woman. The governor of Donge had her executed, but because of her unjust death there was no rain in that district for three years.	Formerly in the Han Dynasty there was a widow who showed great filial piety. When her mother-in-law hanged herself, the mother-in-law's daughter brought accusation that this widow was the murderer. The governor of Tung-hai had the woman executed. Because she was wronged, for three years there was no rain in the district.

<p>要丈二白练挂在旗枪上，若刀过去，一腔热血休落在地下，都飞在白练上；果系冤枉，如今是三伏天道，下三尺瑞雪遮了你女儿身尸；果是冤枉了你女儿，这楚州大旱三年。（KMCP, 第四折）</p>	<p>First, I asked for a twelve-foot white silk streamer and swore that, if I was innocent, when the sword struck off my head no drop of my blood would stain the ground ---- it would all fly up to the streamer. Next I vowed that, though it was midsummer, Heaven would send down three feet of snow to cover my body. Last, I vowed that this district would suffer three years' drought.</p>	<p>First, I asked for a twelve-foot piece of white silk to be hung on a flagpole. I swore that if I was falsely accused, when the knife struck and my head fell, a chestful of warm blood would not stain the ground, but would fly up to the white silk. Second, I asked that although it was mid-summer, Heaven would send down three feet of snow to cover my corpse. Third, I vowed that this Ch'u-chou would suffer three years of severe drought.</p>
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Appendix II (allusions from historical events and characters)

Chinese translation	Yang's translation	Shih's translation
<p>* ★腹中晓尽世间事，命里不如天下人。（KMCP, 第一折）/读尽缥缃万卷书，可怜贫杀马相如。汉庭一日承恩召，不说当垆说子虚。（YCH, 楔子）</p>	<p>I am master of all the learning in the world, But my fate is worse than that of other men.</p>	<p>Having read ten thousand books of great profundity, Ssu-ma Hsiang-ju still remained as poor as he could be. When the Emperor summoned him to the court of Han one day, He spoke no more of wine but of his 'Master Fantasy'.</p>
<p>祖居长安京兆人也。（KMCP, 第一折）</p>	<p>....., and the home of my ancestors is Chang'an.</p>	<p>My ancestral home is in the Ching-chao District of Ch'ang'-an.</p>
<p>自家赛卢医。（KMCP, 第一折）/ 自家姓卢，人道我一手好医，都叫做赛卢医。（YCH, 第一折）</p>	<p>I am Doctor Lu.</p>	<p>My name is Lu. People say that I am good at doctoring, and call me 'Sai Lu-yi'.</p>
<p>划产的你巧画娥眉成配偶，.....（KMCP, 第一折）</p>	<p>How can you paint your eyebrows and remarry?</p>	<p>How can you paint your eyebrows fine to make another match?</p>

★★弹剑自伤悲，文章习仲尼。（KMCP, 第一折）/我也只为无计营生四壁贫。因此上割舍得亲儿在两处分。从今日远践洛阳塵。又不知归期定准，则落的无语闇消魂。 (YCH, 楔子)	I drum sadly on my sheath; I have studied the Confucian classics;	Having no way to make a living, I am surrounded by four bare walls; Therefore I must make a sacrifice and be separated from my child. Today I shall travel afar to the dust of Lo-yang. Not knowing the date of my return, I become speechless, pale, and listless.
哪一个似卓氏般当垆涤器？ (KMCP, 第二折)	Is there one like Lady Zhuo, who stooped to serve in a tavern?	This one is like Lady Cho, who worked in a tavern;
哪一个似孟光般举案齐眉？ (KMCP, 第二折)	Or like Meng Guang, who showed such respect to her husband?	This one is like Meng Kuang, who raised her tray as high as her eyebrows.
哪里有浣纱处甘投大水？ (KMCP, 第二折)	Where is she who left her washing And drowned herself in the stream?	Where would one find a girl who, while washing her yarn, would willingly plunge into the Big River?
霜降始知说邹衍（KMCP, 第三折），/岂不闻飞霜六月因邹衍（YCH, 第三折），雪飞方表窦娥冤。	Once Zou Yan caused frost to appear: Now snow will show the injustice done to me!	Have you not heard that frost formed in June because of Tsou Yen?
★要什么素车白马，断送出古陌荒阡。（YCH, 第三折）		What need is there of white horses and a white carriage, To escort my funeral through the ancient path and wild trail?

Appendix III (allusions from historical literary works)

Chinese translation	Yang's translation	Shih's translation
小生一贫如洗，今在这楚州山阳郡住坐。（KMCP, 第一折）	Living from hand to mouth, I moved to Shanyang Prefecture in Chuzhou and took lodgings here.	I am as poor as if I had been scoured,
指望你鳏寡孤独，无援无靠，母子每到白头。（KMCP, 第一折）	So that you and your son could remain beholden to no one, And live to a ripe old age.	Fully expecting his widowed wife and orphaned son, To remain free and independent till old age.
说一会那打凤的机关，使了些不着调虚器的见识。（KMCP, 第二折）	Describe their husband's adventures, And are always up to some low tricks themselves.	They vaguely talk of catching-phonetics adventures, And display knowledge of trapping-dragon tricks.
★罢么，你不要大惊小怪的。（YCH, 第二折）		Stop! Don't get so excited.
★★告你个相公明镜察虚实。（KMCP, 第三折）/天哪怎么的覆盆不照太阳晖。（YCH, 第二折）	I beg Your Honour to find out the truth!	On Heaven, why don't the sun's rays Ever reach underneath an overturned tub?
....., 老夫先斩后奏。（KMCP, 第四折）that I can punish corrupt officials without first reporting to the throne.	I have been given authority to execute the guilty before reporting to the throne.
我将你嫁与他呵，要你三从四德。（KMCP, 第四折）	When I married you to the widow's son, I expected you to observe the Three Duties and Four Virtues.	When I gave you in marriage to that family, I expected you to observe the Three Obediences and the Four Virtues. The Three Obediences are obedience to your father before marriage, obedience to your husband after marriage, and obedience to your son after your husband's death. The four Virtues are service to your parents-in-law, respect for your husband, being on good terms with your sister-in-law, and living in peace with your neighbors.

Appendix IV (allusions from religion)

Chinese translation	Yang's translation	Shih's translation
莫不是前世里烧香不到头? 这前程事一笔勾。劝今世早 将来世修: (KMCP, 第 一折)	Did I burn too little incense in my last life That my marriage was unlucky? We should all do good betimes;	Is it because I did not burn enough incense in my last life, That in this life I have to suffer? I urge people to do good deeds to cultivate a better next life.
★我道这姻缘敢落在他人 后。 (YCH, 第一折)		I would say that this match certainly will fall short of others.
★一个个都与他一卷超度的 经文。 (YCH, 第二折)	, I shall offer the reading of a scripture to release the soul from suffering.
★一个个都与他一卷超度的 经文。 (YCH, 第二折)	, I shall offer the reading of a scripture to release the soul from suffering.
枉着你烦恼没理会, 人生死 是轮回。 (KMCP, 第二折)	It's no use grieving for him; All mortal men must die when their time is up.	Birth and death are part of transmigration.
★顷刻间游魂先赴森罗殿。 (YCH, 第三折)		In a moment, my drifting soul goes to Yama's palace.
这药死公公的罪名, 犯在十 恶 (不赦)。 (KMCP, 第四 折)	To murder one's father-in-law is one of the unpardonable crimes;	To poison one's father-in-law is one of the ten unpardonable crimes.

Appendix V (allusions from stock phrases and proverbs)

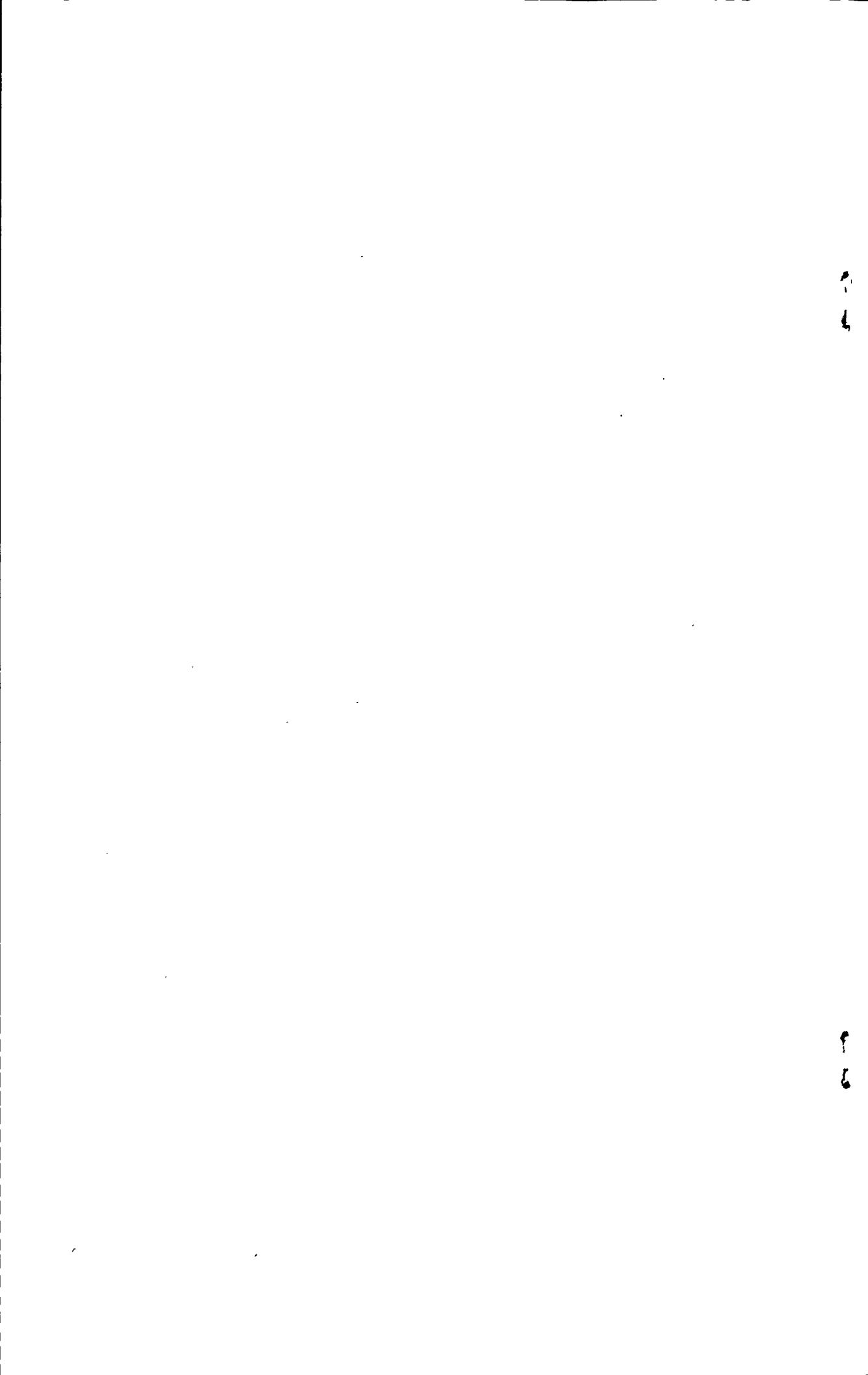
Chinese translation	Yang's translation	Shih's translation
花有重开日，人无再少年。 (KMCP, 第一折)	A flower may blossom again, But youth never returns.	Flowers will bloom again, But men may never regain their youth.
这早晚窦先生敢待来也。 (KMCP, 第一折)	He should be here soon.	Now Scholar Tou must soon arrive.
★……，令爱到我家就做亲 女儿一般看承他，……(YCH, 楔子)		Now that your worthy beloved daughter has come to my family, I shall look after her just as though she were my own daughter.
莫不是八字儿该载着一世 忧？(KMCP, 第一折)	Is it my fate to be wretched all my life?	Is it my fate, to be unhappy all my life?
……，嫁的个同住人他可又 拔着短筹。(KMCP, 第一折)	Then the life of the husband I married was cut short;	And then I married a man who died young,
怪不得可正是“女大不中 留”，……(KMCP, 第一折)	No wonder they say it is hard to keep woman at home,	You cannot keep a grown girl at home.
今日就都过了门者。(KMCP, 第一折) / 他如今只待过 门，……(YCH, 第一折)	……, and today can be the wedding day.	Child, he is waiting to get married.
俺公公撞府冲州，闹 zhai 的 铜斗儿家缘百事有。(KMCP, 第一折)	Your husband worked in different cities and countries To amass a well-earned fortune, and lack nothing.	My father-in-law worked in different prefectures and states; He amassed a solid fortune, lacking in nothing.
**这是“前人田土后人 收”。(KMCP, 第一折) / 兀 的不是俺没丈夫的妇女下场 头。(YCH, 第一折)	He tilled the land, but others are reaping the harvest.	Isn't this the outcome of us widowed women!
老汉自从来到蔡婆婆家做接 脚，……(KMCP, 第二折)	I came to Mistress Cai's house hoping to be her second husband.	I came to the house of Mistress Ts'ai hoping to be her second husband.
*亏杀了前人在那里，更休 说百步相随。(KMCP, 第二 折) / 更休说本性难移。(YCH, 第二折)	All, all are gone, those virtuous women of old; For wives will not cleave to their husbands!	Fortunately, there were faithful women of old; Thus say not that human nature is hard to change.

....., 饮羹汤一杯，胜甘露灌体。 (sweet dew) (KMCP, 第二折)	And the soup will serve as a cordial.	Drinking one cup of soup is better than filling yourself with medicine;
我一马难将两鞍鞴！ (KMCP, 第二折)	A horse can't have two saddles;	One horse cannot wear two saddles.
若是上司来刷卷，在家推病不出门。 (KMCP, 第三折)	But when my superiors come to investigate, I pretend to be ill and stay at home in bed.	If a superior official comes to investigate,
你不知道，但是来告状的，就是我衣食父母。 (KMCP, 第三折)	Why? Because such citizens are food and clothes to me!	Don't you know that these who come to file a suit are like my parents who pay for my clothing and food?
烧不了的纸钱，与窦娥烧一陌儿。 (KMCP, 第三折), and if you have paper money to spare, burn some for me,, and if you have paper money to spare, burn for me.
我每日哭啼啼守定望乡台，急煎煎把仇人等待。 (KMCP, 第四折)	Day after day I weep in the underworld, Waiting impatiently for my revenge.	Daily I weep at the Homegazing Terrace;
门神户尉不放我进去。 (KMCP, 第四折)	Now the door-gods will not let me pass.	The door-guards will not let me pass.

★ means that allusion has its existence in Shih's translation only

★★ means that allusion has its different Chinese original translation in both KMCP and YCH, and only has its English translation by Yang

*★ means that allusion has its different Chinese original translation in both KMCP and YCH, and only has its English translation by Shih



Acknowledgements

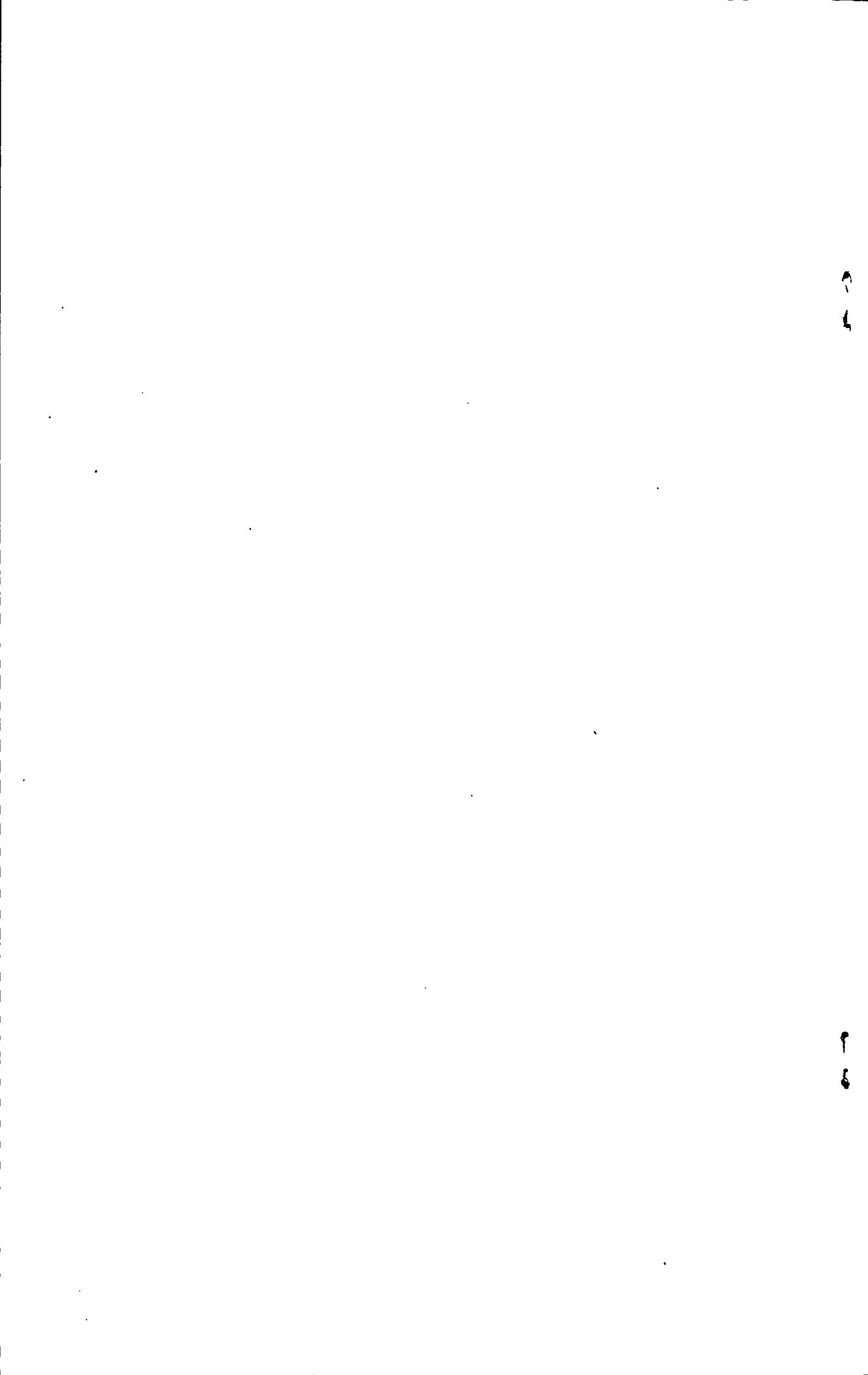
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