

**STYLISTIC APPROACHES TO LITERARY TRANSLATION:
WITH PARTICULAR REFERENCE TO ENGLISH-CHINESE
AND CHINESE-ENGLISH TRANSLATION**

by

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ABSTRACT

This thesis reports a study applying stylistics in the analysis and assessment of literary translation, with specific reference to translations between English and Chinese. It focuses on how to maintain the original style in the translation – in terms of techniques or linguistic features in the literary texts and their correspondent functions – and on how to assess the style of the individual translation and translator as measured by quantitative data derived from corpus linguistic analyses.

The thesis starts with an overview of the specific challenges of literary translation and the value of stylistics as an approach assisting in a better understanding of the literary texts, which shows the need for using stylistics in literary translation. It then illustrates how to apply stylistics in literary translation, taking the examples of central stylistic phenomena such as metaphor, free indirect speech, heteroglossia, repetition, and transitivity in the English translations of the celebrated Chinese novella 《阿 Q 正传》 (*The True Story of Ah Q*) (Lu Xun, 1921) and in the Chinese translations of the English short stories “Two Gallants” and “The Dead” (Joyce, 1914). I investigate the distinguishable “fingerprints” of the Chinese translators of the 《阿 Q 正传》 through scrutinizing the data uncovered by corpus tools, taking into consideration each translator’s individual style alongside any detectable motivations pertaining to their personal experiences, the publishing context, and so on.

This study argues that literary texts – as distinct from non-literary texts – have a real but hard-to-define “added value”, carried by the particular way in which they exploit lexis, grammar, and pragmatics; this added value is everything to do with the text’s style. A good literary

translation must reproduce something of the source text's style; otherwise the distinguishing literariness in the original will not be conveyed in the target text. Stylistic and corpus methods can help identify important stylistic features in the original, and can help us to evaluate whether equivalent features are or are not present in one or several translations of that original.

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INTRODUCTION

The aim of this thesis is to study the application of stylistic approaches to literary translation by focusing on specific cases of English to Chinese translation and Chinese to English translation. I will investigate how to maintain the original style – in terms of techniques or linguistic features in the literary texts and their corresponding functions – in translation; I will also investigate the style of the individual translation and translator according to quantitative data from corpus linguistic analytical methods. During the investigations, stylistics lays a solid groundwork by supplying systematic and coherent theoretical approaches. I will argue that special techniques, craft and rhetorical effects are characteristics of literary texts compared with non-literary texts, and hence they should be properly maintained; the maintenance is pertinent to the translator's awareness of them (most importantly), the linguistic and cultural restrictions, and the target audiences. The literal translation of the expressions related to style is the basic requirement if there is no linguistic or cultural gap, and where a gap exists, re-creation might be called for to render the same poetic effect. Occasionally, an item being footnoted even for native English-using readers or beyond the intuitive understanding of the common reader might as well be footnoted for the target readers.

This study rests on certain basic assumptions, additionally. My first fundamental assumption is that literary texts have a hard-to-define “added value”, carried by the particular way in which they exploit lexis, grammar, pragmatics, and so on; this added value has everything to do with the text's style. My second fundamental assumption is that a good literary translation must reproduce something of the style of the source text (ST); otherwise the distinguishing literariness in the original will not be conveyed in the target text (TT). A third assumption is

that stylistic and corpus methods can help identify important stylistic features in the original, and can help us to evaluate whether equivalent features are or are not present in one or several translations of that original; the corpus methods can especially help identify the “fingerprints” or style of the individual translator.

The theoretical framework draws heavily on various literary stylistic theories, such as Leech and Short (1981), Simpson (2004), and Toolan (1996, 1998, 2001, 2009), which precisely illustrate how stylistics creates a bridge between literary criticism and linguistics, what prominent linguistic features *in* literary texts can be, and how these techniques function. In addition, Sperber and Wilson’s (1986), and Pilkington’s (2000) pragmatic theories construe the cognitive process of the uptake of style, and Halliday’s (1994, 1996) Systemic Functional Grammar is accommodated to capture the subtle functional essences of the wording. These theories assist the scrutinizing of the style in the source text. Underlying this thesis is “the notion that knowledge of theory can affect the way we translate”¹, to which extent the theoretical issues will be highly foregrounded.

Keeping these stylistic analytical theories in mind, I will further compare the corresponding translations using a comparative model and a causal model, which are two basic models employed in translation studies. The comparative model lines up the translation(s) side by side with the source text, centred on the relation of *equivalence*, which in my view casts doubt and is preferable to being substituted by *correspondence* in pursuit of functional and relevant equality. The causal model involves a wide range of levels or dimensions of causes for the translator’s selections; my research shows that the translator’s cognition – especially the

¹ See <http://www.stjerome.co.uk/books/b/135/>.

translator's state of knowledge about style – may be one of the main causes of the mis-conveying of the original style, and challenges also can be inseparable from the linguistic and cultural differences between the source and target contexts.

The corpus of translations I have selected are three English translations by Leung (1946), Yang (2000) and Lovell (2009) of Lu Xun's (1921) long short story 《阿Q正传》 (*The True Story of Ah Q*), and two Chinese translations by Ma (1996) and Xu (2003) of James Joyce's (1914) "Two Gallants" and two by Wang (1984) and Xu (2003) of Joyce's "The Dead". Lu Xun, considered the "Father of Chinese Modern Literature", is renowned for awakening the Chinese people's soul; apart from the contents of his works, what warrants his success is his ironic tone throughout, which is a main issue that I will focus on. Similarly, Joyce's early work *Dubliners* (in which "Two Gallants" and "The Dead" appear) employs varied techniques to depict the paralyzed soul of that age. Previous literary criticism has to some extent mentioned this; the features *in* language, however, are not yet deeply exploited, let alone their translations.

This thesis consists of three main sections: the general issues related to style in literary translation (Chapter 1 and Chapter 2); translating style – specific analysis of the techniques of the original texts and their translations (Chapter 3 to Chapter 6); and the style of translation – the singularity of style of a certain translator (Chapter 7 and Chapter 8).

Chapter 1 introduces some of the specific challenges of literary translation, which engage the aesthetic value of poetic language, the defamiliarization of the cognitive processes of reading and writing, the interlink between form and content, the linguistic and cultural differences and

the situation of the target readers. It reviews the ideas of some of the most influential translation studies scholars (Nida 1964, Bassnett 2002, Venuti 2000, Snell-Hornby 1995, Steiner 1975, Vermeer 1989, Procházka 1946/1955, Landers 2001). These discussions, while in many respects insightful and impressive, are yet eclectic and *ad hoc*. The chapter then broaches some critical thinking about the general issues in translation studies, such as equivalence, accuracy, fidelity, and compensation. Chapter 2 explains why stylistics is used in this analysis of literary translation, focusing on stylistics as a collection of systematic literary linguistic approaches aimed at a better understanding of literary texts. Additionally, the illuminating research of Boase-Beier (2006) indicates that cognitive stylistics, which principally concerns mind style, can improve the creative potential of the literary translator, and hence offers great validity for the re-creation involved in literary translation.

Chapters 3, 4, 5, and 6 comprise a detailed textual analysis with examples sustained by stylistic theories. Chapter 3 “Metaphor, Symbolization, and Translation” contains a study of metaphors and symbols in literary translation. Metaphors and symbols are often at the heart of literariness in literary texts, so “transferring” them or translating them is important. Yet it is also difficult, because metaphors involve a non-literal richness which might be highly context-dependent. E.g. “my love is an arbutus” may well not be literally translated or translated word for word into Chinese since the “arbutus” does not exist in China. Metaphor carries rhetorical effects and entails *much* perceptual effort. Sperber and Wilson’s (1986) Relevance Theory illustrates the comprehension process of metaphor, which involves the sorting of a set of assumptions with propositional forms determined by the contexts. In translation, mismatches of the context of the source text and the target text can lead to the derivation of an erroneous propositional form, and the communication weakens or even

breaks down. Creative translation of metaphors is called for and allowed for in order to trace a similar perceptual process and achieve the corresponding aesthetic effect. In Chapter 3, I also investigate symbolization which is sometimes closely linked to metaphorical writing, having a wide range of suggestive associations. The symbol is extremely implicit since it always conceals itself behind an apparently natural narrative. Hence the reader – and the translator as a reader – is challenged to notice it. Here the “rule of thumb” for translation might be adding a footnote, namely, that a thing being footnoted even for native English-using readers might as well be footnoted for the target readers. The examples – which are culture- or linguistic-specific and hence challenging – from 《阿Q正传》 (*The True Story of Ah Q*) and “Two Gallants” are scrutinized and suggested solutions are proposed.

Chapter 4 “Discoursal Variety and Translation” focuses on mixed discourse as a feature of modern narratives. *The True Story of Ah Q* holds a unique position as the first “modern novel” in Chinese literary history; the significant position of *The True Story of Ah Q* is earned largely by its writerly craft of narration, i.e., its modern technique of using different types of discourse. Therefore, this topic deserves a lengthy discussion. Specifically, Free Indirect Discourse (Leech and Short, 1981; Toolan, 2001) can express sympathy, irony, or function as light and shade or the clashing of two voices. *Heteroglossia* (Bakhtin, 1934/1981) tends to be a mixed-voiced technique functioning from the social and ideological perspective. *Generic sentences* (Toolan, 1998) also convey irony through the clashing between apparently natural narration about timeless truths and their questionable contents. The three translators show inconsistency in maintaining these techniques, even though Lovell is more aware of these techniques. It is not difficult to maintain the features of a mixed discourse in the translations; an initial awareness of the form might be the most essential prerequisite.

In Chapter 5 “Repetition and Translation”, I investigate some functions of repetition – when it is not clumsy or a sign of meagre vocabulary – in literary texts and how to maintain it in translation. Traditionally, the use of repetition – being central to a number of literary effects – is mainly discussed in the analysis of poetry; in prose, however, it can also achieve some desired effects. Repetition can be a stylistic device with varied functions, such as lexical cohesion, monotony, intensification, and the echo of sound, which will be illustrated with examples from the “Two Gallants” and “The Dead” and their Chinese translations. The translations tend to be problematic because of their variation or omission of the repetitions which stem, I argue, from a misjudgement and distortion of the author’s intention. As a technique used universally – at least it features and functions similarly in both English and Chinese –literal translation is always the best choice. Phonological repetition, however, is challenging because of the linguistic differences between source text and target text; the echoes of the sound created by the translator might be a proper compensation.

The textual analysis of the source text and the target text in Chapter 6 is accommodated within the Hallidayan (1994) transitivity model. Stylisticians from Halliday onwards have found that it usefully reveals style, mind style, and the dynamics of the narrative (who does what to whom, how, where, etc.). My focus is on Joyce’s estrangement technique – a kind of foregrounding – which is used in the selecting of processes and participant roles, and their main function, in “Two Gallants”, namely, that of reflecting Lenehan’s servile position towards Corley. I also discuss some characteristics and functions of ergative verbs. Transitivity is one of the implicit and subtle linguistic features of a literary text, so even for English-using readers footnotes might be necessary. In a similar vein, the footnote is necessary for Chinese readers, especially those who approach Joyce’s works and (always)

expect to appreciate Joyce's writerly craft. In this chapter, I will also investigate the texts on the clause level, by dividing the first paragraph of 《阿 Q 正传》 and three translations into clauses according to Halliday's categories: Participants, Processes, and Circumstances, and comparing them correspondingly, in order to find out if the propositions are properly maintained. It shows that the Chinese translator might make more effort to maintain the propositions strictly; while the British translator focuses more on the fluency of language even at the expense of the propositions.

Chapters 7 and 8 exploit the individual styles of the three translations with the assistance of corpus tools. Chapter 7, as a pilot project of Baker's "methodology for investigating the style of a literary translator" (2000), focuses on the fingerprints of the translators Leung and Yang reflected from the quantitative data calculated by WordSmith and Wmatrix. The higher type-token ratio and the average sentence lengths can be considered as the index of the variety of wording. The words in the word frequency lists on the lexical and grammatical level might indicate a certain style of the translators; for instance, Leung's translation suffuses complicated sentences with *that* introducing a dependent substantive-clause and introducing a clause in apposition to or exemplifying the statement in the principal clause. Leung's translation is considered formal and sometimes even stilted. By contrast, Yang's translation is fluent. Moreover, the word-frequency lists might indicate the foreignization translation strategy of Leung as opposed to the domestication strategy of Yang. A further investigation shows that Leung's and Yang's styles might have a bearing on the issues of their personal backgrounds and publishing status. In Chapter 8, I look at the 4-word clusters of Lovell's translation and Yang's translation calculated by AntConc. My analysis will be drawn largely from concepts of *indirect communication* (Grice, 1975), *semantic prosody* (Sinclair, 1991;

Louw, 1993) and *grammatical metaphor* (Halliday, 1985), which help the better understanding of the ironic effects of some 4-word clusters. Similarly, the other statistical evidence shown in the lists such as types, tokens, and culture-specific 4-word clusters will also be simply analysed. Lovell's personal background, and more interestingly the translator's task – Lovell's translation is the first modern Chinese classic to be published in the influential Penguin Classics series – might contribute to her flowery, fluent, poetic, and lucid language.

To conclude, this thesis will employ a range of stylistic approaches to investigate the ironic style of Lu Xun's 《阿Q正传》 (*The True Story of Ah Q*) and James Joyce's "Two Gallants" and "The Dead", discuss how to maintain the style of these literary texts, and also trace the styles of the translations or the translators. It can be interestingly described as an "assorted platter" of a variety of "dishes" made from a set of recipes with different techniques; the general flavour, however, is the same – bitter.

It is also important to stress that this research is merely suggestive and intends to supply a certain perspective of understanding literary translation; I do not regard it as conclusive. The stylistic approach might be useful as an aid to interpretation rather than a guarantee of full understanding. I humbly hope, however, that this research might to some degree facilitate such disambiguations as to why and how we can use stylistics in the analysis of literary translation and what might be satisfactory literary translations from the stylistics perspective.

CHAPTER ONE

THE SPECIFIC CHALLENGES OF LITERARY TRANSLATION

1.1 Introduction

In this chapter, I will start with a quality assessment of a translation according to text type, based on Reiss's functional theory (Reiss, 1977/1989), which considers the function of the language of a specific text type to be the criterion of a satisfactory translation. Then I will exploit the uniqueness of the literary text – as an “expressive” (Reiss, 1977/1989: 108-109) text type – and the literary translation. In much of this chapter I will illustrate the specific challenges of literary translation, with reference to literary theories and discussions related by translation studies scholars. I will also critically think about some general issues in translation studies, such as equivalence, accuracy, fidelity and compensation.

1.2 Literary translation: criteria varying according to text type

A problem that has bedevilled generations of translators is, “What is a satisfactory translation?” There exist numerous and varied answers to this question from different theoretical perspectives and from different translators and translation scholars. An insightful theory is Reiss's functional theory, which holds that the criteria “vary according to the text type” (Reiss, 1971: 69). Reiss places great emphasis on equivalence at the communicative level, i.e. the function of the language of a text, stating that “The transmission of the predominant function of the ST is the determining factor by which the TT is judged” (Reiss, 1977/1989: 109). She links the function of language related to a certain text type as follows:

1 “Plain communication of facts”: information, knowledge, opinions, etc. The language dimension used to transmit the information is logical or referential, the content or “topic” is the main focus of the communication, and the text type is **informative**.

2 “Creative composition”: the author uses the aesthetic dimension of language. The author or “sender” is foregrounded, as well as the form of the message, and the text type is **expressive**.

3 “Inducing behavioural responses”: the aim of the appellative function is to appeal to or persuade the reader or “receiver” of the text to act in a certain way. The form of language is dialogic, the focus is appellative and Reiss calls this text type **operative**.

4 **Audiomedial** texts, such as films and visual and spoken advertisements which supplement the other three functions with visual images, music, etc. (Reiss, 1977/1989: 108-109, in Munday, 2001: 73; emphasis in original)

Reiss (1976: 20) categorizes the text types into specific genres. Reference work, reports, lectures, and operating instructions, in her opinion, are informative; the poem is highly expressive, focusing on its form and aesthetic value; electoral speeches and advertisements are operative in that they attempt to persuade somebody to buy or do something (Munday, 2001: 74). She categorizes biographies and plays between expressive and informative, satire between expressive and operative, and sermons between informative and operative (Munday, 2001: 74-75).

With regard to translation strategies related to specific text types, Reiss offers a detailed form below (Reiss, 1971, adapted by Munday, 2001: 75):

Table 1.1 Functional characteristics of text types and links to translation methods

<i>Text type</i>	<i>Informative</i>	<i>Expressive</i>	<i>Operative</i>
Language function	Informative (representing objects and facts)	Expressive (expressing sender's attitude)	Appellative (making an appeal to text receiver)
Language dimension	Logical	Aesthetic	Dialogic
Text focus	Content-focused	Form-focused	Appellative-focused
TT should	Transmit referential content	Transmit aesthetic form	Elicit desired response
Translation method	"Plain prose", explication as required	"Identifying" method, adopt perspective of ST author	"Adaptive", equivalent effect

The table above shows what is central to Reiss's theory – "specific translation methods according to text type" (Reiss, 1976: 20). Reiss's work can be seen as guidance for translators at the macro-level, through considering translations in terms of the communication purpose or the function of the source text (ST). With the assistance of this, the translator can be offered a general rule for his or her translation according to the text type. For instance, to translate an instruction book of a printer, the translator basically needs to focus on the contents or the message of the book since it is an informative text, and explicitation – expressing clearly and precisely – is the primary requirement; for a form-focused poem, to re-express the aesthetic value of the original poem is the primary task; the translator of a commercial advertisement should grasp the significance of the appellative function of the advertisement, concerning the way to persuade the target customers (Munday, 2001: 75-76).

Reiss's work, however, has been criticized by a number of translation scholars. "Whether text types can really be differentiated" (Munday, 2001: 76) is mainly questioned. A business report – classed as a strongly informative text by Reiss – can be "an operative text to persuade the shareholders and market analysts that the company is being run efficiently" (Munday, 2001: 76), and an advertisement "while normally appellative, can have an artistic/expressive or informative function" (Munday, 2001: 76). Even though these considerations are reasonable, I believe that in a general manner Reiss's work has great guiding value. The main problem of Reiss's work, in my opinion, is that her proposed translation methods are too abstract to be applied to specific texts. For instance, she suggests the "identifying method" to "adopt perspective of source text author" (Reiss, 1971, adapted by Munday, 2001: 75) when translating a literary text; yet she does not offer a detailed analysis of how this method will be undertaken. How to identify and how to adopt the author's perspective in specific literary translations will be the main focus in this thesis.

It is necessary to point out that Reiss's theory seems to be out-of-date in translation studies. Discussion in Translation Studies today does not just assume that a translation "should" preserve things like function and text type. Instead, translation scholars nowadays – especially those who follow the paradigm Descriptive Translation Studies – dismiss translations from the restrictions of the equal value between the ST and TT, with unthroning the ST; they take that equivalence is a quality of all translations, and "set about describing the many shifts and transformations that translations produce" (Pym, 2010: 120). Even more radically, in terms of "cultural translation", translation is seen as a general activity between cultural groups, in which "colonial and postcolonial processes displaced and mixed languages" (Pym, 2010: 143); to this effect, it is as if all the colonizers and colonized are translators. The descriptive

approaches do “play a central role in the development of Translation Studies as an academic discipline” (Pym, 2010: 83), yet they have been criticised in that “descriptions do not help train translators” and “the models all concern texts and systems, not people” (Pym, 2010: 84). Agreeing with these arguments, I tend to believe that the prescriptive translation theories (such as Reiss’s theory) which help people learn about good translations, will always have values. To this extent, this thesis still focuses on the assessment of the qualities of translations (Chapter 3 to 6), and the descriptive studies only takes a small portion (Chapter 7 and 8).

1.3 The uniqueness of literary translation

Literary text – as an “expressive” text type by Reiss (1977/1989) – has a set of typical features. Thanks to Jones’s summary of a wide range of viewpoints from Stockwell (2002), Venuti (1996), Pilkington (2000), and Berman (1985/2000), the features attributed to literary texts include the following:

They have a written base-form, though they may also be spoken; they enjoy canonicity (high social prestige); they fulfil an affective/aesthetic rather than transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform; they have no real-world truth-value – i.e. they are judged as fictional, whether fact-based or not; they feature words, images, etc., with ambiguous and/or indeterminable meanings; they are characterized by ‘poetic’ language use (where language form is important in its own right, as with word-play or rhyme) and heteroglossia (i.e. they contain more than one ‘voice’ – as with, say, the many characters in the Chinese classic *Shui Hu Zhuan / Water Margins Epic*); and they may draw on minoritized styles – styles outside the dominant standard, for example slang or archaism. (Jones, 2009, in Baker and Saldanha eds. 2009: 152)

In other words, literary texts are in a written form, fictional, and canonical, and they have an aesthetic function, focusing on the expression of emotions, with poetic language, implicit meanings, *heteroglossia*, and deviations, most features of which will be covered in this thesis.

In literary translation, the typical features of the source literary text not only need to be taken into account, but also the influential elements from the target perspective, such as the linguistic and cultural differences and the target readers. Emphasising both sides, with regard to the uniqueness of literary translation, this thesis will mainly focus on the following points (which will be extensively introduced in section 1.4) in great detail:

First and foremost, literary texts – distinguished from non-literary texts – are characterized by rhetorical and aesthetic value, which is the essence expected to be captured and maintained in a literary translation. For example, unlike standard language, literary or poetic language has the feature of foregrounding. Reading and rewriting in translating is a cognitive process *per se* with aesthetic enjoyment. Literary works are created artistically by increasing the difficulty and length of perception, which leads to *defamiliarization* (Shklovsky, 1917, quoted in Pilkington, 2000: 18). Once the *defamiliarization* is comprehended by the translators or readers, a unique sensation is created. To reproduce the rhetorical and aesthetic value is one of the main tasks for literary translators.

Second, in literary translation the form interlinks with the content; while in non-literary translation the content may be considered detachable from the form or structure. An impressive illustration of this viewpoint is the freight train analogy (Landers, 2001: 7): “In technical translation the order of the cars is inconsequential if all the cargo arrives intact. In

literary translation, however, the order of the cars – which is to say the style – can make the difference...” Poetry appositely indicates the fact that the form makes sense; in Jakobson’s words: “Phonemic similarity is sensed as semantic relationship” (1959, in Venuti ed. 2000: 118). In poetry, devices such as assonance, alliteration, onomatopoeia, rhythm, verse, metre, and rhyme are sometimes used to achieve musical or incantatory effects. Likewise, in prose a certain linguistic feature or level can also have a certain textual function. For instance, the repetition in Hemingway’s “In Another Country” contributes to express the character’s tedious life (Abdula, 2001).

Third, literary translators’ choices of wording are highly dependent on the target language (TL) and culture. Literary texts are solidly rooted in the source language (SL) and culture, yet due to linguistic or cultural differences, literal translations might fail to gain acceptability. There are a set of issues potentially impacting the translators’ choices: translation texts, translators, and institutional factors (including extensive cultural factors), among which linguistic and cultural differences are the main factors. How to cope with the linguistic and cultural differences is a crucial question for literary translators.

Fourth, a consideration of the target audiences is another important issue in literary translation. Literary translation always has a readership which is likely to be quite different from the one the writer originally had in mind. A “good” translation of any text from any period will, to some extent, only be “good” in the context of a particular audience at a particular time and place. So we have to keep this question of “audience” constantly in mind. For instance, a good English translation of 《阿Q正传》 (*The True Story of Ah Q*) for people in Ireland in 1930 might not be a good translation for people in California in 2011.

Last but not least, literary translation is a complicated act, and to this effect, there is no definite correct translation yet there is a proper or an appropriate translation according to certain criteria or from a certain perspective. Studying translation is to some extent similar to studying physiology. Physiologists' research about special bodies is like translation scholars' examination of literary texts. To research upon a world champion boxer, a whole cluster of things – such as the body, the balance, and the strength – are supposed to be scrutinized. One physiologist may prefer to do research upon the champion's muscles; while another may focus on his or her mental attitude. Neither of them is wrong; it is just selective. One thing is especially important, that is: how to identify the research topic. Stylistic approaches to translation studies supply a theoretical perspective, which identify the style as the essence of literary translations.

1.4 The specific challenges of literary translation

In this section, I will further expound the issues mentioned above by combining the theories with translation practices, and point out the specific challenges of literary translation. The issues are discussed in sections; they are, however, interdependent and interrelated.

1.4.1 Literary language (poetic language)

Unlike text types such as scientific texts, documentary texts, scripts for spoken language, etc., literary texts are *per se* an act of expression and an art with aesthetic values. Literary language has a different function from standard language. The main difference lies in the fact that literary language has the function of foregrounding the utterance. Foregrounding, however, does not exclusively exist in literary texts; it can also be found in journalistic texts and in

essays for example. Yet it is worthy of attention that it is in literary texts that foregrounding serves the act of expression itself. Mukařovský explicates it so clearly:

The function of poetic language consists in the maximum of foregrounding of the utterance. Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme ... The standard language in its purest form, as the language of science with formulation as its objective, avoids foregrounding [aktualisace] ... Foregrounding is, of course, common in the standard language, for instance, in journalistic style, even more in essays. But here it is always the subordinate to communication: its purpose is to attract the reader's (listener's) attention more closely to the subject matter expressed by the foregrounded means of expression ... In poetic language foregrounding achieves maximum intensity to the extent of pushing communication into the background as the objective of expression and of being used for its own sake; it is not used in the services of communication, but in order to place the foreground of the act of expression, the act of speech itself. (Mukařovský, 1946, in Garvin ed. 1955: 19)

In other words, for the purpose of expressing, poetic language foregrounds the utterance through breaching the norms of the standard language; while ordinary language focuses on the subject matter always having a pragmatic function.

The importance of aesthetic valuation in literary texts is underscored:

In the arts, aesthetic valuation necessarily stands highest in the hierarchy of the values contained in the work, whereas outside of art its position vacillates and is usually subordinate. (Mukařovský, 1946, in Garvin ed. 1955: 26)

Likewise, the leading Formalist Jakobson declares that “The subject of literary science is not literature, but literariness, i.e. that which makes a given work a literary work” (Jakobson, 1919, quoted in Pilkington, 2000: 17). Instead of seeking abstract qualities like imagination as the basis of literariness, the Formalists start to define the observable “devices” by which literary texts (especially poems) foreground their own language, in metre, rhyme, and other patterns of sound and repetition.

Defamiliarization is central to the concept of literariness. To put it simply, *defamiliarization* is to make the text unfamiliar, and it is the renewing and prolonging of perception that refreshes and attracts the readers subconsciously. Prague School structuralists and Russian formalists consider the notion of *defamiliarization* “the set towards the message” leading to a new and fresh perception of reality. *Defamiliarization* was the basic aim of art, according to Shklovsky.

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘unfamiliar’, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged ... A work is created ‘artistically’ so that its perception is impeded and the greatest possible effect is produced through the slowness of the perception. (Shklovsky, 1917, quoted in Pilkington, 2000: 18)

Shklovsky highlights the slowness of perception as a characteristic of literariness; in other words, works are created artistically by increasing the difficulty and length of perception. The effects of a host of techniques and craft involve this cognitive process. For instance, the metaphor – as a non-literal expression of a certain proposition or propositions – often entails greater interpretive efforts, which enforce the aesthetic value.

Turning to literary translation, the complexity of poetic language and the subtleness of the effects raise a great challenge for the literary translator – especially for the prose translator – to recognize or be aware of them in the source literary texts. Many translation scholars have underscored the importance of a “thorough” understanding of the source text. For example, Steiner (1975) argues that translation has an interpretive nature and indicates the importance of understanding the source text in translating, claiming that the main task for the translator as a “complete reader” is to “establish the full intentional quality” of the source text (Steiner, 1975: 5); Gutt (1991: 164) states that “The claim that translation generally falls under interpretive use is significant in that it offers an explanation for one of the most basic demands standardly made in the literature on translation – that is, that a thorough understanding of the original text is a necessary precondition for making a good translation”. It is manifest that a “thorough” understanding of the source text would be a good starting point; the problem, however, is: how do we know someone has a “thorough” understanding of the source text? Stylistics assists us in searching for the answer to this question.¹ Even though a strictly thorough understanding is impossible due to the openness of literature, stylistics – a literary linguistic method to do literature – can hopefully interpret the source text and the target text in a systematic way, and attempt to develop the fundamental concerns of the

¹ This topic will be precisely illustrated in Chapter 2 “Using stylistics in the analysis of literary translation”.

features and functions that are “beyond the hunches of the Common Reader” (Hawthorn, 2000: 344).

Another related challenge is that poetic language – as opposed to standard language – tends to be non-standard and hence the translation does take the risk of being unfamiliar. The non-standard language in translation which involves “the use of some strategy to force us to look” (Fowler, 1996: 57, quoted in Boase-Beier, 2006: 89) is “interestingly at variance with a common theme in translation: that of smoothness, neutrality, readability” (Venuti, 1995, adapted by Boase-Beier, 2006: 89). Bassnett points out that “Again and again, translators of novels take pains to create readable target language texts, avoiding the stilted effect that can follow from adhering too closely to source language syntactical structures, but fail to consider the way in which individual sentences form part of the total structure” (Bassnett, 2002: 115). She then suggests that “What the translator must do, therefore, is to first determine the *function* of the SL system and then to find a TL system that will adequately render the function” (Bassnett, 2002: 199), which shows her view of giving priority to the aesthetic function. Here to “determine the function of the source language” does require the translators’ knowledge of the style, which guides the translators to “consider the way in which individual sentences form part of the total structure” (Bassnett, 2002: 115). With regard to the translation strategy here – to maintain the non-standard feature of language or adapt it into the standard (smooth and neutral) target language – the translator’s criterion is “the function” of the source language system, according to Bassnett (2002: 115).

Procházka (1946, in Garvin, 1955) offers some apposite illustrations. Translating Hans Johst’s *Die Torheit einer liebe*, he maintains the indefinite article *jsem* (which is non-standard in

German to say *a*) in a German sentence into Czech *polibil jsem ruku* (I kissed a hand), although a professor of Germanics criticizes that his translation makes the Czech language unnatural – Czech requires a more concrete mode – and claims the Czech pronoun *jí* (her) should be added. Procházka defends his position arguing that “a hand” rather than “her hand” is to indicate in a large social gathering the uncountable unknown people are seen as if in a fog by the character, who feels to be indifferently dealt with in society. In this example, Procházka encounters at least two challenges: first, to be aware of the foregrounding non-standard language *jsem ruku* (I kissed a hand) and to recognize its subtle textual function, and second to select a translation strategy in the dilemma. He finally maintains the non-standard pattern in the target language, and concludes that “According to the principles of the Prague School of linguistics, a verbal response can be evaluated only in terms of its adequacy to the purpose, that is, whether or not it fills the given purpose adequately” (Procházka, 1946, in Garvin, 1955: 95), which highlights the purpose, i.e. the function, of literary language.

It is worth noting that to maintain the non-standard language of a literary text does not necessarily mean to translate word for word and hence produce unsmooth translation; creatively producing the correspondence in smooth and acceptable target language is also one of the strategies. Gutt (2000) sees the essence of poetic language or non-standard language to be the “communicative clue” which guides us to “the author’s intention” (Gutt, 2000; quoted in Boase-Beier, 2006: 90) and “alerts us to the speaker’s wish to draw attention to a particular word, phrase or passage” (Boase-Beier, 2006: 90). In other words, it is not the words in the source text that are the most significant; while it is the alerting function of the non-standard language that indicates the meaning. In Boase-Beier’s words, “The style of the utterance, which provides clues to the intended interpretation, is of paramount importance” (Boase-Beier,

2004: 277). To this extent, a creative translation which can function to induce a similar attention in the target readers is often justified.

1.4.2 The dominant structures of literary texts

A literary text is a set of related systems; the relation of parts to each other and to the whole is essential for a literary text. A literary text has its own individual structure, which “will lay stress on certain linguistic features or levels and not on others” (Cluysenaar, 1976: 49). The dominant structure, i.e. the dominant linguistic features or levels, is the significance of the text, and hence needs to be adequately grasped. Bassnett (2002: 80) points out that “The failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others”. She offers examples at greater length:

The reader/ translator who does not acknowledge the dialectical materialist basis of Brecht’s plays or who misses the irony in Shakespeare’s sonnets or who ignores the way in which the doctrine of the transubstantiation is used as a masking device for the production of Vittorini’s anti-Fascist statement in *Conversazioni in Sicilia* is upsetting the balance of power by treating the original as his own property. And all these elements can be missed if the reading does not take into full account the overall structuring of the work... (Bassnett, 2002: 82)

Lotman (1970) is also aware of readers’ positions in terms of contents or structures in reading literary texts: “(1) Where the reader focuses on the content as matter, i.e. picks out the prose argument or poetic paraphrase. (2) Where the reader grasps the complexity of the structure of a work and the way in which the various levels interact”. The readers’ positions also link to a

translator since the translator is first a reader and then a writer. Position (1) is held by many problematic translators who in particular focus on content at the expense of formal structuring of the text. Position (2) would seem an ideal position for a literary translator.

Nida (1964, in Venuti, 2000: 154) claims that content and form mutually affect each other, yet which is to be given priority is determined by the different nature of the message. He believes that “The content of a message can never be completely abstracted from the form, and form is nothing apart from content” (Nida, in Venuti, 2000: 154), but in some messages the content is of primary consideration, and in others the form is more important. Generally, in his opinion, since the content of poetry is restricted and reflected by its form, the form should be greatly emphasised. He stresses that “In poetry there is a greater focus of attention upon formal elements than one normally finds in prose” (Nida, in Venuti, 2000: 154); therefore, a lyric poem translated as prose is not a proper correspondence to the original; “Though it may reproduce the conceptual content, it falls far short of reproducing the emotional intensity and flavour” (1964, in Venuti, 2000: 154). He argues, however, that for the acrostic poems in the Old Testament of the Bible – even though written in the form of poems – in a religious text the content is far more important than the form, and the translators should give priority to the message.

Compared with translating poetry, which mainly raises the issues of rhyme, metre, verse, etc., “It seems to be easier for the (careless) prose translator to consider content as separable from form” (Bassnett, 2002: 111). Bassnett explicates the importance of the form in prose through the following example.

The original Italian text is:

Il primo di giugno dell'anno scorso Fontamara rimase per la prima volta senza illuminazione elettrica. Il due di giugno, il tre di giugno, il quattro di giugno. Fontamara continuò a rimanere senza illuminazione elettrica. Così nei giorni seguenti e nei mesi seguenti, finché Fontamara si riabitò al regime del chiaro di luna. Per arrivare dal chiaro di luna alla luce elettrica, Fontamara aveva messo un centinaio di anni, attraverso l'olio di oliva e il petrolio. Per tornare dalla luce elettrica al chiaro di luna bastò una sera. (*Fontanara*, I.Silone, in Bassnett, 2002: 113)

The English translation is:

On the first of June last year Fontamara went without electric light for the first time. Fontamara remained without electric light on the second, the third and the fourth of June.

So it continued for days and months. In the end Fontamara got used to moonlight again. A century had elapsed between the moon-light era and the electric era, a century which included the age of oil and that of petrol, but one evening was sufficient to plunge us back from electric light to the light of the moon. (translated by G. David and E. Mossbacher; in Bassnett, 2002: 113)

Bassnett argues that this passage and the whole novel convey a “downbeat and gently ironic tone” (Bassnett, 2002: 113) which gives it a special quality, yet the tone gets lost in the translation. In this paragraph, the slow development of technology leads to the arrival of electric light in a small mountain village; however, extremely ironically, it can be overturned in a single night. The “resigned tone” (Bassnett, 2002: 113) is established through the fairly simple yet craftily structured sentences. The first, second, and third sentences in the original Italian text all start with time phrases: *il primo di giugno* (on the first of June), *il due di*

giugno (on the second of June), *il tre di giugno* (on the third of June), *il quattro di giugno* (on the fourth of June) and *Così nei giorni seguenti e nei mesi seguenti* (in the following days and months). The fourth and fifth sentences start with verbal phrases of movement: *Per arrivare* (to arrive) and *Per tornare* (to return). These parallel structures ironically reflect the slow movement of technical advancement and the fast speed with which that technology can fail. Yet the English translation “has not made any attempt to retain the pattern of five sentences, beginning with either a time or a verb of movement” (Bassnett, 2002: 114). It is manifest that the translator places the time phrase at the end of the second sentences, and the remaining sentences are formed by separating one source text sentence into two and then by joining two other source text sentences together. Moreover, the sentences with the repetition of *illuminazione elettrica* (electric lighting), *luce elettrica* (electric light), and *chiaro di luna* (moonlight) build to a point of climax, according to Bassnett (2002: 114). It is interesting that the translator has clearly attempted to maintain these patterns of repetition in the English text (e.g. the repetition of era and century); while the repetitive phrases such as *luce elettrica* and *chiaro di luna* are not translated consistently.

This example shows that (i) literary translators – especially prose translators – might not give adequate consideration to the structure, which in a broad sense can be termed a “stylistic device”, and (ii) even though occasionally the structure is retained by the translators, the maintenance is random, as the following quotation from Bassnett underscores: “It is difficult to see what the criteria behind the English translations were, for there are so many inconsistencies” (Bassnett, 2002: 114).

1.4.3 Translation as an individual translator's selections of the target language words

Translation is an artistic communication between the author, the translator, and the reader, and the selection of words by the translator is a core act in the process of translating as communication. Translation is a communicative act, and literary translation is especially an artistic communication. "Literature is both the condition and the place of artistic communication between senders and addressees, or the public" (Bassnett, 2002: 83). In this communication process, the translator has first to read, comprehend, and interpret the source text, then to represent it in a different medium. Selection is a core act in the process. The translator makes a choice from a host of alternative possibilities, and every next choice interlocks with previous choices, which can be accommodated within the model of *game theory* broached by Levý: "Translating can be compared with a game with complete information, like chess, where every next move takes account of all previous moves" (concluded by Hermans, 1999: 23). With regard to the selection, Levý offers an example about the translation of the German word *Bursche*. He argues that the translator needs to select an English word from a set of terms such as *boy*, *fellow*, *chap*, *youngster*, *lad*, and *guy*. It is then incumbent on the translator to distinguish these terms and select a proper word corresponding to the original meaning, style, register, etc. What is more interesting is that the selections can amount to a general rule of selections, which hints at the translator's style.

The individual translator's style, i.e. the translator's "fingerprints", can be investigated from literary texts. Strictly speaking, it is a phenomenon rather than a problem, since it is inevitable. The assumption that the translator cannot have and should not have a style of his own is doubted by Baker: "We may well want to question the feasibility of these assumptions, given that it is as impossible to produce a stretch of language in a totally impersonal way as it is to

handle an object without leaving one's fingerprints on it" (Baker, 2000: 244). Likewise, Hermans argues that "That other voice [i.e. the translator's voice] is there in the text itself, in every word of it" (Hermans, 1996c: 9). Baker (2000: 258) then explores the "motivation" attributed to individual translators – "the cultural and ideological positioning of the translator or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour". To put it simply, the translator's individual experience and identity can lead to a different style of translation.

Venuti (2000) investigates different stylistic features of two English translations of Camus's novel *L'Étranger* (1942): Matthew Ward's 1988 translation and Stuart Gilbert's 1946 version. Venuti's research shows that the translation by American translator Ward has a more "American quality" (Ward, 1988: v-vi), compared with the version by a British translator Gilbert, which is considered a "Britannic rendering". Since Camus has been positively influenced by American writers Ernest Hemingway and James Mallahan Cain, the "American quality" of Ward's translation is "more evocative of American and French cultural forms and therefore more communicative of the French text" (Venuti, 2000: 491).

The source text is:

Aujourd'hui, maman est morte. Ou peut-être hier, je ne sais pas. J'ai reçu un télégramme de l'asile: "Mère décédée. Enterrement demain. Sentiments distingués." Cela ne veut rien dire. C'était peut-être hier.

L'asile de vieillards est à Marengo, à quatre-vingts kilomètres d'Alger. Je prendrai l'autobus à deux heures et j'arriverai dans l'après-midi. Ainsi, je pourrai veiller et je

rentrerais demain soir. J'ai demandé deux jours de congé à mon patron et il ne pouvait pas me les refuser avec une excuse pareille. Mais il n'avait pas l'air content. Je lui ai même dit: «Ce n'est pas de ma faute.» Il n'a pas répondu. J'ai pensé alors que je n'aurais pas dû lui dire cela. En somme, je n'avais pas à m'excuser. C'était plutôt à lui de me présenter ses condoléances. Mais il le fera sans doute après-demain, quand il me verra en deuil. Pour le moment, c'est un peu comme si maman n'était pas morte. Après l'enterrement, au contraire, ce sera une affaire classée et tout aura revêtu une allure plus officielle. (Camus, 1942: 1)

Gilbert's translation is:

Mother died today. Or, maybe, yesterday; I can't be sure. The telegram from the Home says: YOUR MOTHER PASSED AWAY. FUNERAL TOMORROW. DEEP SYMPATHY. Which leaves the matter doubtful; it could have been yesterday.

The Home for Aged Persons is at Marengo, some fifty miles from Algiers. With the two o'clock bus I should get there well before nightfall. Then I can spend the night there, keeping the usual vigil beside the body, and be back here by tomorrow evening.

I have fixed up with my employer for two days' leave; obviously, under the circumstances, he couldn't refuse. Still, I had an idea he looked annoyed, and I said, without thinking: "Sorry, sir, but it's not my fault, you know."

Afterwards it struck me I needn't have said that. I had no reason to excuse myself; it was up to him to express his sympathy and so forth. Probably he will do so the day after tomorrow, when

he sees me in black. For the present, it's almost as if Mother weren't really dead. The funeral will bring it home to me, put an official seal on it, so to speak. (Gilbert, 1946: 1-2)

Ward's translation is:

Maman died today. Or yesterday maybe, I don't know. I got a telegram from the home: "Mother deceased. Funeral tomorrow. Faithfully yours." That doesn't mean anything. Maybe it was yesterday.

The old people's home is at Marengo, about eighty kilometres from Algiers, I'll take the two o'clock bus and get there in the afternoon. That way I can be there for the vigil and come back tomorrow night. I asked my boss for two days off and there was no way he was going to refuse me with an excuse like that. But he wasn't too happy about it. I even said, "It's not my fault." He didn't say anything. Then I thought I shouldn't have said that. After all, I didn't have anything to apologize for. He's the one who should have offered his condolences. But he probably will the day after tomorrow, when he sees I'm in mourning. For now, it's almost as if Maman weren't dead. After the funeral, though, the case will be closed, and everything will have a more official feel to it. (Ward, 1988: 3)

Venuti compares these two versions, and finds that Gilbert's translation is formal and with adaptation; while Ward's translation is simple, direct, and close to the source text. Specifically, as Table 1.2 shows, Gilbert translates freely, "adding words for clarification" (Venuti, 2000: 489), e.g. expanding "je pourrai veiller" ("I shall be able to keep vigil") into "I can spend the night there, keeping the usual vigil beside the body". Gilbert "revised and softened the abruptness of the French phrasing" (Venuti, 2000: 489), shifting "Cela ne veut rien dire" ("That does not mean anything") into "Which leaves the matter doubtful". He also

“endowed his prose with a formality and politeness” (Venuti, 2000: 489), substituting “Maman” for “mother”, “patron” for employer”, and “Ce n’est pas de ma faute” for “Sorry, sir, but it’s not my fault, you know.” Ward “translated closely”; he “reproduced the lexical and syntactical particularities of the French” (Venuti, 2000: 489), for example, maintaining “Maman” and “boss” and adhering to Camus’s brief sentences “That doesn’t mean anything”, “It’s not my fault.” Venuti (2000: 489) argues that “Ward endowed his prose with familiarity and directness”, such as “two days off”, “old people’s home”, and “I didn’t have anything to apologize for”.

Table 1.2 Differences of Gilbert’s and Ward’s translation

<i>L’Étranger</i>	Gilbert’s translation	Ward’s translation
je pourrai veiller (I shall be able to keep vigil)	I can spend night there, keeping the usual vigil beside the body	I can be there for the vigil
Cela ne veut rien dire (That does not mean anything)	Which leaves the matter doubtful	That doesn’t mean anything
maman	mother	maman
patron	employer	boss
deux jours de congé	two days’ leave	two days off
L’asile de vieillards	Home for Aged Persons	old people’s home
je n’avais pas à m’excuser	I had no reason to excuse myself	I didn’t have anything to apologize for

Not only does Venuti look at the different styles of the two versions, but he places more weight on the functions of the two styles, i.e. the impact of the different styles on the theme of the work. Camus is a philosopher; as his masterpiece, *L’Étranger*, is brimming with complicated and subtle themes, such as “existentialism, absurdism, atheism, determinism, nihilism, and stoicism” (Venuti, 2000: 491), and the personality of the character is complicatedly strange. Ward’s translated version, which is close to meaning of the original

text, shapes the personality of the character as exactly as Camus does. Gilbert's explanatory translation decreases the absurdness and strangeness of Meursault; in Venuti's (2000: 491) words "Ward gave Camus's character psychological realism" which is lacking in Gilbert. For instance, Venuti scrutinizes the effect of "Maman" in the first paragraph of *L'Étranger*, that is, it subtly conveys the character's sensibility, in other words, his curious feeling for his mother. Meursault seems to be absurdly indifferent to his mother, but actually he has curiosity and attachment. Gilbert uses the formal word "Mother", which estranges him from his mother; while Ward revises Gilbert's version as "Maman", which maintains the close feeling in an implicit way. Therefore, the latter one is highly appreciated by Venuti: "Ward's version communicated an understanding of the French text that is available to French readers" (2000: 490).

Also, Gilbert is criticised for paraphrasing of the source text to make it explicit. In Ward's "Translator's Note", he describes Gilbert's version as employing a "certain paraphrastic earnestness" in an "effort to make the text intelligible, to help the English-speaking reader understand what Camus meant". He then suggests that in his own translation he has "attempted to venture farther into the letter of Camus's novel, to capture what he said and how he said it, not what he meant" (Ward, 1988).

Venuti's lengthy discussion shows that the translator's – communicator's – selection of a target language word from a host of alternative possibilities plays a cardinal role in the process of translating. A translator's improper selections can result in inadequate interpretation of the source text. On the other hand, the individual translator's style can be

traced in the translation; the “fingerprints” are influenced by the translator’s own experience and sometimes his or her ideological standpoints.

1.4.4 Target perspective: target language and culture, and target readers

The challenges of literary translation not only rise from the complexity of the source text, but also from a set of related issues on the target side. The main ones are linguistic and cultural differences.

1.4.4.1 Target text: with linguistic and cultural differences from the source text

With regard to linguistic differences, the main problems reside in the obligatory grammatical and lexical forms. Jakobson expounds the nature of linguistic meaning in his renowned paper “On linguistic aspects of translation” (1959, in Venuti ed. 2000). He points out that “Languages differ essentially in what they *must* convey and not in what they *may* convey” (1959, in Venuti ed. 2000: 116; emphasis in original). The contents of “what they must convey” refer to the obligatory grammatical and lexical forms, which, according to Jakobson (1959, in Venuti ed. 2000: 116), occur at the level of gender (e.g. *house* being feminine in Romance languages; however, it has no gender in English), the level of aspect (e.g. in Russian, the verb morphology varies according to whether the action has been completed or not), and the level of semantic field (e.g. the German *Geschwister* can mean *brothers* and *sisters* in English¹). Deutscher (2006) offers an interesting example to illustrate the obligatory linguistic differences.² He takes the English sentence “I spent yesterday evening with a neighbour” as an example. According to his analysis, the addressee is not informed of the gender of the

¹ Actually, *siblings* means brothers and sisters.

² By Guy Deutscher, published online on August 26, 2010; see <http://www.nytimes.com/2010/08/29/magazine/29language-t.html>.

addresser's companion, i.e. the addresser can keep it as a private issue; yet in French or German, the addresser must tell exactly the gender of the neighbour through the use of either *voisin* or *voisine*, or either *Nachbar* or *Nachbarin*.

Differences between languages, however, do not necessarily prevent interlingual translation. In Jakobson's viewpoint, interlingual translation involves "substitut[ing] messages in one language not for separate code-units but for *entire messages* in some other language" (Jakobson, 1959, in Venuti ed. 2000: 114; emphasis added). Maintaining the entire messages – not the strictly identical language code-units – tends to be achievable in interlingual translation. For instance, in Chinese it is not obligatory to identify the linguistic aspects; but this does not mean that the Chinese are not able to understand the concepts of time and tense; the concept of time is embedded in the context.¹

The linguistic differences, however, pose a great challenge in literary translation. The exception to the translatability of linguistic differences is poetry, Jakobson argues. Poetry is considered "untranslatable" and requires "creative transposition", since "phonemic similarity is sensed as semantic relationship" (Jakobson, 1959, in Venuti ed. 2000: 118), i.e. form makes sense. In effect, in prose the linguistic differences should also be carefully considered. For instance, the pun is an extremely language-dependent wordplay. Considering the fact that the pun rarely works in the target language due to the linguistic differences, some translators simply omit a pun or maintain one aspect and jettison the parallel one when translating. These translation strategies are problematic, because at the same time they prune the aesthetic value

¹ Actually, Chinese has a set of adverbial markers to hint at the aspect, e.g. aspect markers 了, 着, 在, and 过 roughly equivalent to markers of the perfective, durative stative, durative progressive, and experiential aspects. They are, however, always ellipses.

of *playing* with words. What is more important, care needs to be taken in translating a pun for a specific function, e.g. to express humour, satire, sympathy etc. Delabastita (1996: 34) proposes some creative translation strategies “PUN → PUN: the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function; PUN → RELATED RETORICAL DEVICE: the pun is replaced by some wordplay related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun”. These strategies involve more effort for the translator, yet they are worthwhile in translating *literary* texts.

Apart from the linguistic differences, culture differences are also great challenges in literary translation. Language is inseparable from culture, and vice versa. The *Sapir-Whorf Hypothesis* places great emphasis on the determining influence of language on culture. Sapir claims:

No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached. (Sapir, 1929, in Mandelbaum ed. 1949: 162)

The *Sapir-Whorf Hypothesis* tends to be radical, and most scholars hold the mutual position that language and culture are interdependent. Lotman (1978, in Bassnett, 2002: 22) declares that “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”, which argues for the interdependence between language and culture. Similarly, Bassnett underscores this argument:

Language, then, is the heart within the body of 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 surrounds it, so the translator treats the text in isolation from culture at his peril. (Bassnett, 2002: 22)

Bassnett's analogy vividly expounds that language is the core of culture and at the same time culture is the vital environment for language.

Intercultural translation challenges are categorised from the extralinguistic and intralinguistic aspects, according to Leppihalme's (1997) *Culture Bumps, An Empirical Approach to the Translation of Allusions*. The extralinguistic phenomena range from natural (topography, flora, fauna, etc.) to man-made (social institutions, buildings, trademarks, etc.) (Leppihalme, 1997: 2). An oft-quoted example is the word for *cheese* in English and in Russian in Jakobson's essay. He points out that the English *cheese* is not identical to the Russian *syr*, (or the Spanish *queso*, the German *Käse*, etc.) since the Russian "code-unit" does not include the concept of cottage cheese, which is *tvarok* instead of *syr* in Russian. The intralinguistic challenges involve pragmatic issues such as idioms, puns, and wordplays or, for instance, ways of addressing a person, complimenting him or her, or apologising (Leppihalme, 1997: 2).

It is interesting that the extralinguistic challenges sometimes become entangled with the intralinguistic challenges in literary texts. Namely, the effects of the techniques or craft of literary language are highly context-dependent and culture-dependent. Boase-Beier argues that "Cognitive approaches to style and translation rely on the interplay of stylistic universals with stylistic characteristics particular to an individual language, culture or view" (Boase-Beier, 2006: 81). In other words, the stylistic universals are interlinked with the linguistic or

cultural uniqueness. She suggests that even though stylistic figures – such as ambiguity, foregrounding, metaphor, iconicity, and mimesis – are universal, their poetic effects may be culture-specific. For instance, some metaphors of the source text are hard for target readers to understand in that the two things or ideas involved are culture-specific.

1.4.4.2 Target audiences

A consideration of the target audiences is another important issue in literary translation. Literary translation usually has a readership which is likely to be quite different from the one the writer originally had in mind. In such a situation, a translation, which is supposed to be accessible and available to this new readership or audience, may well need to adapt the source text anew.

The Skopos school of translation studies stresses the purpose of the translation action. *Skopos* is “a technical term for the aim or purpose of a translation” (Vermeer, 1989, in Venuti, 2000: 227). According to the Skopos theory, the target text is determined by the purpose it is meant to fulfil, and the function of the target text is the overriding factor in the translation action. The Skopos is framed by a set of factors, such as “the client who commissions the action”, the translator as an “expert” who “is responsible for deciding whether, when, how, etc., a translation can be realised”, and the “circumstances of the target culture” which determines the realizability of the commission (Vermeer, 1989, in Venuti, 2000: 225).

Most importantly, in Vermeer’s view, the translation must be *kohärent* (coherent) (Reiss and Vermeer, 1984: 35) with the situations of the target readers. In other words, the source text is a part of a world continuum, which, through translation, should be interpreted by the

recipients as coherent with their situation (Vermeer, 1978: 100). Vermeer argues that translation is an intercultural communication; the original authors – even those who are especially aware of transcultural communication – are unable to adequately envisage the target situation. “It is thus not to be expected that merely ‘trans-coding’ a source text, merely ‘transposing’ it into another language, will result in a serviceable *translatum*” (Vermeer, 1989, in Venuti, 2000: 228). Instead, “To translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances” (Vermeer, 1987: 29).

With regard to the target audiences, Vermeer believes that translators consciously or unconsciously bear the target audiences in mind. Impacted by the “widely varying levels of intelligence and education”, a translator “must in fact be orienting oneself towards a certain restricted group of addressees”. Also, a publisher, which commissions a translation, may specialize in a particular range of publications, and the knowledge of what that range is will help the translator assume the intended addressee group (Vermeer, 1989, in Venuti, 2000: 233).

An impressive translation which has been considerably target-audience oriented is Baz Luhrmann’s film “Romeo and Juliet” (1996). Setting the people in the modern world – especially the young people – as the audiences, this film is considered the most fresh and welcoming translation – or more accurately speaking adaptation – of Shakespeare’s *Romeo and Juliet*. It applies a radical approach to “translate” “Romeo and Juliet”: setting the background in modern-day Miami and Mexico City, replacing horses with cars with roaring engines, and using guns instead of swords and daggers. In short, it is cast in the modern world and caters for modern people. It has achieved great success, i.e., a worldwide audience has

embraced it, especially the young people who may have had to “endure” the Shakespeare original in school. Nevertheless, a question is still posed: is this adaptation a translation? This detachment from the source text is exactly the fault for which lots of translation scholars are criticized. Newmark (1991: 106) criticizes the emphasis on the message at the expense of richness of meaning and to the detriment of the authority of the source text, and this “dethronement” of the source text leads to the “transgressing of the limits of translation proper” (Newmark, 1991: 106), namely, violating the general rules of translation.

The example illustrated by Bell (1984) in terms of *Audience Design* is also illuminating in that it shows how the addressers’ speeches “design” the audiences. He argues that the different broadcasting styles do correlate with the different social identities of the audiences. Specifically, he compares the newsreaders’ speech styles in two different broadcasting modes when they are working for a National Radio station (YA) and a community station (ZB), given the same speakers, institutional context, speech genre, and even the studio setting. He finds that “The newsreaders shifted on average 20 percent in each linguistic environment between stations YA and ZB. Single newsreaders heard on two different stations showed a consistent ability to make considerable style-shifts to suit the audience” (Bell, 2001: 140). For instance, the intervocalic *t* tends to be a voiceless stop consonant [t] – associated with standard usage in the UK and New Zealand – when it is broadcast by YA, in order to attract the audience of higher socioeconomic status. On the contrary, [t] tends to be pronounced by ZB, obeying the normal pronunciation rule of the lower socioeconomic audiences. Bell concludes that “Style is what an individual speaker does with a language in relation to other people ... Style derives its meaning from the association of linguistic features with particular social groups ... Speakers design their style primarily for and in response to their audience”

(Bell, 2001, in Coupland, 2007: 60). Bell's research focuses on a genre of news speech rather than literary texts; yet it throws light on the textual style analysis since it supplies a perspective of taking account of the target readers. Concerning the target readers, they are not only distinguished by different countries, cultures, or social classes, but also by different times; therefore, major literary works need to be retranslated every 30 to 40 years.

To recap, in cross-cultural activity translation, the translators' consideration of audiences or readers – as a part of the purpose of the translation – is an important issue. A literary translation coherent to the target readers' situation may be more accessible and hence more popular; however, the reproduction should not transgress the limits of translation proper, i.e. respect for the original should always be the first and foremost factor to bear in mind.

1.5 Critical thinking about general issues in literary translation

1.5.1 Equivalence: can equivalence be achieved?

Equivalence is a key issue in translation theory, especially from the 1960s to the 1990s, i.e. between the paradigm of linguistic based translation theories and the Descriptive Translation Studies. It is perhaps a statement of the obvious to declare that translation can be defined by equivalence, yet equivalence is “not a stable concept” (Pym, 2010: i) as what has always been taken for granted.

In effect, the strict application of the concept of equivalence is improper in translation studies. It is inevitable that language is also featured by an extra-linguistic domain of objects, persons, emotions, memories, histories, etc. (Halliday's term is “situation”). The full sameness is rarely achieved, as the quotation from Bassnett stresses: “Equivalence in translation, then,

should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same texts, let alone between the SL and the TL version” (Bassnett, 2002: 36). Frawley (1984: 164) argues that: “The worlds and possible worlds differ, and the question of referent is not even the question to pose”. Another reason comes from the idea of post-structuralism, which holds that meaning is now more likely to be construed as “fleeting and inherently unstable, highly subjective and context-bound, and thus not amenable to replication, whether in the same or another language” (Malmkjær, 2005: 15). In this sense, equivalence can be seen as “a fluid, relative concept” (Hermans, 1999: 28).

From a practical perspective, some weaker definitions – with meaning similarity rather than synonymy like correspondence, congruence, or matching – are more apposite than equivalence. Holmes tends to use “matching”, which “in many and appropriate ways are closely akin (though never truly equivalent) to those of the words etc. in the language and culture of the original and its reader” (1988: 12, 54) and finally of a “network of *correspondence*, or *matchings*, with a varying closeness of *fit*” (1988: 101; emphasis in original).

It is worthwhile to present a detailed review of Pym’s (2010) historical awareness concerning equivalence since it is considered to present the most comprehensive and condensed analysis about equivalence. It argues that all translation theories are actually a response to the problem of whether translation can be defined by equivalence.

The basic mode of the concept of equivalence can be traced back to Cicero, who claims that one text can be translated from Greek to Latin in two ways – “*ut interpretes* (like a literalist

interpreter) or *ur orator* (like a public speaker)” (Cicero, 46BCE; quoted in Pym, 2010: 31). These two approaches assume the existence of a constant value behind them, referred to as, equivalence. After the period of Cicero however, much of medieval thinking assumed “a hierarchy of languages, where some were considered intrinsically better than others” (Pym, 2010: 22); for instance, the more highly regarded languages were associated with “divine inspiration” (Biblical Hebrew, New Testament Greek, Arabic, sometimes Sanskrit), then the languages of “divinely inspired translation” (the Greek of the Septuagint, the Latin of the Vulgate), then “the national vernaculars”, then “the patois or regional dialects” (Pym, 2010: 22).

Until the Renaissance, the translation theories began to presuppose languages of equal status. Especially, after 1950s, a large number of linguistic-based translation theorists construe that the ST and TT share the same value (equi-valence) on different levels (*natural equivalence* by Pym) or of different types (*directional equivalence* by Pym). For instance, Catford (1965), Vinay and Darbelnet (1958/2000), Koller (1979) – believe that “Equivalence can be established on any linguistic level, from form to function ... Equal value can be achieved on one level or another” (Pym, 2010: 7-8); they list translation procedures or linguistic levels in translation. Other theorists separate different kinds of equivalence; such as the “formal equivalence” and “dynamic equivalence” by Nida (1964), “semantic” and “communicative” translation by Newmark (1988), “documentary” and “instrumental” translation by Nord (1997), “overt” and “covert” translation by House (1997), etc. Adopting a rather empirical standpoint, these scholars provide valuable lists of procedures and techniques actually used by translators. What is equally important, they prove “the existence of translation as a vital social practice” (Pym, 2010: 20) which serves a valuable social function.

Nevertheless, this equivalence paradigm is contentious for a number of reasons. A notable discordant debate is that “equivalence presupposes symmetry between languages” (Pym, 2010: 39), argued by the structuralist linguists, who believe that different languages divide up the world in different ways and thus symmetry is merely an illusion (Snell-Hornby, 1988). More radically, the post-structuralism and deconstruction hold an indeterminist view which is sceptical of all meanings. As I mentioned above, the asymmetry and uncertainty of equivalence call for the weaker terms such as *correspondence*.

Another key argument is that “Theories of equivalence make the source text superior” (Pym, 2010: 39). This is questioned by scholars like Vermeer (1989) from the skopos perspective. The principle idea is that the translator should work to achieve the function or “the communicative purpose of the translation” (Pym, 2010: 44) rather than just follow the ST. In other words, the dominant factor is “what the end-user wants the translation for” (Pym, 2010: 44). This skopos theory became a paradigm in 1980s and 1990s. With regard to its virtue, it “recognizes the translator works in a professional situation, with complex obligations to people as well as to texts” (Pym, 2010: 56); namely, it bears in mind a wide range of factors that can impinge on the translator’s choices rather than the ST and TT. Skopos theory however, is criticised mainly because it is “an idealism” (Pym, 2010: 57) and it “contradicts ethics of truth and accuracy” (Pym, 2010: 59).

If we surmise that skopos theory demotes equivalence from central to marginal in translation, then Descriptive Translation Studies – the dominant paradigm in translation studies since 1980s – dismantles equivalence in an opposite way. Descriptive Translation Studies assumes that “equivalence was a feature of *all* translations” (Pym, 2010: 64; emphasis in original). To

put it another way, if equivalence is not a criterion within prescriptive research – i.e. the assessment of a good or bad translation – it then becomes a prerequisite of the translation product, namely the research subject of Descriptive Translation Studies. Equivalence no longer attracts the translation scholars attention in the paradigm of Descriptive Translation Studies; instead they focus on translation – as a system – in the target polysystems (linguistic, literary, economic, political, military, culinary) (Even-Zohar, 1978), looking at how the target norms impinge on translation shifts. To this effect, equivalence became a cliché term after 1980s.

Since the 1990s, a more subversive discourse examining translation studies gradually took root which resulted in equivalence being completely erased as a paradigm. Translation here metaphorically refers to the cultural processes – especially “colonial and postcolonial process” (Pym, 2010: 143) – without texts, translators, and equivalence involved. Bhabha (1994) argues that the cultural communication in colonies looks like translation, with “a sense of the new as an insurgent act of cultural translation” (Bhabha, 1994: 10); the communication engages untranslatability, in that similarly in the subjectivity of migrants there exist binary dilemmas: both “resistance” – a negation of complete integration – and “a will to survival” (Bhabha, 1994; summarized by Pym, 2010: 145). The upshot is that equivalence has been jettisoned in the research of cultural translation. Cultural translation is acknowledged for its interdisciplinarity, yet it is criticised for its being not in touch with the translation profession.

To sum up, Pym’s review about equivalence demonstrates that it is in a state of flux and that grasping a better understanding of where we are at the moment, as well as understanding the controversy surrounding *equivalence*, we need to go back a considerable amount of time to

chart its continuum. With regard to the selecting of the ideas pertinent to equivalence, no one has to be pigeon holed; “We should feel free to move between the paradigms, selecting ideas that can help us to solve problems” (Pym, 2010: 165). In this thesis, basically I believe in the equal value of ST and TT on varied linguistic levels; I consider the equivalence of the text type – especially the expressive literary type – to be central to the assessment of qualities of literary translation; descriptive translation method however, is also employed, where the translated versions are assumed equivalent to the originals by default.

1.5.2 Accuracy and fidelity: Does accuracy or fidelity mean word-for-word translation?

Accuracy is a task commonly set for translations, especially by the *early* translators and translation scholars. “Accuracy of rendering with grace of expression” is a phrase used by McFarlane (1953: 78-9). Similarly, one of the most renowned Chinese translators and translation scholars Yan Fu claims that “There are three difficulties in translation: faithfulness, expressiveness, and elegance”¹ in the preface to his translation of *Evolution and Ethics* (《天演论》) (translated by Yanfu, 1898).

Early translators and translation scholars often equate “accuracy” with the literal or word-for-word translation, and entangle it with terms such as “faithfulness” and “fidelity”. Up until the 1950s, translation theory seemed locked in a “sterile debate” over the “triad” of “literal”, “free”, and “faithful” translations, as Steiner (1998: 319) claims. From their standpoints, “word-for-word” (i.e. “literal”) translation is a stark reversal of “sense-for-sense” (i.e. “free”) translation, and the debate of “word-for-word” and “sense-for-sense” translation has dominated much of translation theory in the “pre-linguistics period of translation” (Newmark,

¹ See <http://history.cultural-china.com/en/50H6631H12247.html>.

1981: 4). For instance, in Roman times, Greek texts are translated exactly “word-for-word” into Latin, i.e. with the closest lexical and grammatical equivalent in Latin. Cicero adopts a different position, and claims that “I do not hold it necessary to render word for word, but I preserved the general style and force of the language” (Cicero, 46 BC/1960 CE: 364). Likewise, “fidelity” is often identified with faithfulness to the words of the author; namely, it involves a literal or word-for-word translation.

In effect, “accuracy” does not necessarily result in a literal or word-for-word translation; instead, accurate translation “involves the search for an equivalent content or sense, covering both substantial and stylistic meaning, which are thought to reside in the words of the original” (Hermans, 1999: 18). Hermans summarizes McFarlane’s opinion as below:

What words mean is determined by the context in which they occur. Since literal translation is obsessed with words or even their component parts and takes no account of context, any mode of translation based on literalism as a standard for accuracy is fundamentally false. (Hermans, 1999: 18)

In other words, “accuracy” can be rendered as a correct transfer of information according to a specific context, and the translators accurately produce the same impression on the target language readers as the original would have done on the appropriate source language readers.

Similarly, fidelity has considerable dimensions. The Chinese American linguist Chao Yuanren construes the multi-dimensions of fidelity in his article “Dimensions of Fidelity in Translation with Special Reference to Chinese” (1969: 109-130). He starts impressively: “There are translations and translations. Whenever a sentence of this type is heard by Bertrand

Russell, he will almost invariably remark dryly: ‘Then there must be at least four translations’” (Chao, 1969: 109). Chao is also sceptical of the translatability of “there are translations and translations” into a language that has no distinction between the singular and plural forms of nouns and into a language only having a dual number. “I cite this example in order to show that translation is such a multidimensional affair that for any given material there are not only four translations, but usually many more than four translations according to the relative importance to be assigned to various dimensions” (Chao, 1969: 109). In the sequent parts of the article, he illustrates that the different criteria for fidelity depended entirely on the relative importance in a specific context. He discusses issues such as interchange of language and non-language, semantic versus functional fidelity, literal versus idiomatic fidelity, the presence of obligatory categories, the varieties in different cultures of the subcategories of things and qualities, style, sound effects, etc.

Two telling examples by Chao (1969) will be cited to sustain the point that fidelity does not necessarily lead to literal or word-for-word translation. In the 1930s, the famous Beijing Opera female impersonator Mei Lanfang gave a lecture in New York. At the beginning of the lecture, Mei said: “小弟这些日子承各位殷勤招待，真是感激的很。” (word-for-word translation: Little brother has been entertained warm-heartedly by you these days; I am really grateful). Mei’s humble words as a beginning of a lecture conformed to the normal conventions of that time in China; namely, these words set a certain pattern for some formal situations. Yet it was not suitable for a lecture in New York. Moreover, a man’s humble address of himself, “little brother”, was hard to understand by the Americans. At this critical point, the interpreter Dr. Chang flexibly offered a sentence which was indeed appropriate for the beginning of a lecture: “The fundamental principle of Chinese drama is simplicity itself”. There was zero degree of

semantic fidelity in Chang's translation; while it was extremely helpful in that it did "what the original does in the given situation of use" (Chao, 1969: 114). In other words, the interpreter had adequately grasped the significance of this sentence: functioning as the first sentence of a lecture.

Another example is the Chinese translation of the English idiom "to carry coals to Newcastle". It is self-evident that the word-for-word translation does not make sense to Chinese readers, unless glossing that "Newcastle is 'naturally' supplied with plenty of coal". Some translators may "craftily" translate it with a Chinese idiom that has a similar structure – 锦上添花 (adding embroidered flowers to the brocade) or 雪中送炭 (carry coals (to somebody) on snowy days), yet interestingly these Chinese idioms are actually the counterparts of "carry coals to Newcastle". The Chinese phrase 锦上添花 refers to making something perfect even though it is already perfect; 雪中送炭 refers to giving timely assistance; on the contrary "carry coals to Newcastle" means to do what is absurdly superfluous.

Accuracy and fidelity in their extreme versions – equalling word-for-word translations – are questioned, as I mentioned above; nevertheless, the loose sense of accuracy or fidelity or literal translation, which refers to a close lexical translation and does stress the authority of the source text, is still somewhat valuable, even though they seem to be cliché terms in translation studies nowadays. Everything being equal, accuracy is often the very first requirement of the assessment criteria by professional translator training institutions; for instance, it is the topmost item in the *Notes for Candidates* of the Institute of Linguists (IoL) Diploma in Translation and the *Guidelines for Translators* (Kidd, 1981/1990) of the UNESCO (United Nations Educational, Scientific, and Cultural Organization).

1.5.3 Loss and gain through compensation: when is the game worth the candle?

Once it is accepted that strictly conceptual sameness cannot exist between the source language and target language, the issues such as loss and gain, and compensation deserve a further discussion.

With regard to loss and gain, Hervey and Higgins (1992: 24) draw an analogy with the engineering concept of “energy loss”. The energy loss is inevitable in the design of machinery and results in the impossibility of perpetual motion. The engineer accepts the fact that energy loss is inevitable, and the aim is to minimise the loss. In the same way, the translator’s aim is to reduce translation loss.

Compensation is a translation technique used to compensate for translation loss and to achieve a compensational translation gain. Harvey defines it as “a technique for 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 the target text” (Harvey, 1995: 66). Baker (1992: 78) also argues that compensation is a technique for dealing with “any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text”.

Care needs to be taken with the scope of compensation. Compensation requires careful application. The transfer of meanings from one language to another inevitably and continually involves loss, namely, loss is omnipresent in the process of translating. This does not mean that as a result compensation is also omnipresent. Translators should decide when and where compensation is called for. Newmark (1991: 144) suggests that “Puns, alliteration, rhyme,

slang, metaphor, pregnant words – all these can be compensated, if the game is worth the candle – sometimes it isn't". Likewise, Hervey and Higgins (1992: 40) argue that "While compensation exercises the translator's ingenuity, the effort it requires should not be wasted on textually unimportant features". In other words, compensation takes translators' great efforts, and the significant features of the source text might be deserving compensation. Harvey's "stylistic compensation" (Harvey, 1995: 78) raises implications for our understanding of when compensation is necessary. In his words, "Stylistic compensation occurs where effects achieved in the source and target texts which are text-specific and contribute uniquely to the colour, tone, and register of that particular text" (e.g. the use of sound for achieving a rhetorical effect) (Harvey, 1995: 78).

Hervey and Higgins (1992: 34-40) offer two further apposite examples. They discuss a French narrative which interplays the past historic and perfect tenses in order to achieve a strong stylistic effect. The text displays the life of a young fighter in the French Resistance:

Quelques jours après la Libération, on retrouva son corps dans un charnier. **Elle a été fusillée** le 8 juillet 1944 l'âge de 23 ans.

Elle fut une militante exemplaire. (Hervey and Higgins, 1992: 35; emphasis added)

In this account of the fighter's death, the ordinary use of the past historic tense for narrative (*retrouva, fut*) is interrupted by the appearance of the perfect (*a été fusillée*) to express shock and immediacy. The problem for English translators is that this interplay of tenses cannot be reproduced in English. Compensation is employed in translating the last two sentences:

This girl was shot on 8 July 1944, at the age of 23.

She was an exemplary **résistance**. (Hervey and Higgins, 1992: 36; emphasis added)

Here, the demonstrative *this* and the noun *girl* substitute the pronoun *Elle* in the source text; also there is a strategic placing of the rhetorical comma after 1944; Hervey and Higgins also use a cultural borrowing of the term *résistance*. All these points contribute to compensating for the loss of “the emotional impact of the ST’s play on tenses” (Hervey and Higgins, 1992: 36).

The second example is about the compensation of the sound and rhetorical effect:

Voilà ce que veulent dire les **viriles** acclamations de nos **villes** et de nos **villages**, purgés enfin de l’ennemi. (Hervey and Higgins, 1992: 37; emphasis added)

There are a set of alliteration and assonance in this French sentence (as I highlighted), which cannot be reproduced in English and hence there is inevitable loss. Nevertheless, the translators compensate for the loss of sounds in the corresponding sentence, with a range of phonetic reinforcement in English:

This is what the cheering means, **resounding** through **our towns** and villages **cleansed** at last of the **enemy**. (Hervey and Higgins, 1992: 37)

It is manifest that the sounds in English are different from those used in French speech, yet the rhetorical effect by alliteration and assonance can be similar. To this extent, the loss is compensated.

The above examples appropriately illustrate translators' compensation in translating stylistic features. Also, as the citation above shows, Harvey has listed some textual features "worth the candle", such as the colour, tone, register, and idiomatic expression. However, the list is not complete, and actually a wide range of foregrounded features in literary texts need to be compensated if the related literal translations do not work properly. Stylistics is a subject that assists the readers and translators in investigating these features.

1.6 Conclusion

This chapter reviews the relevant recent literature involving style in literary translation. Reiss's functional theory (1979/1989) proposes assessing the quality of a translation with close attention to its text type; with regard to literary text type, Reiss believes that the "expressiveness" is central. Reiss's theory is valuable, even though she fails to offer a detailed analysis about translation methods and the theory seems to be out of date (Pym, 2010). In the same vein, a few translation scholars underscore the unique "expressiveness" in literary translations with apposite examples. For instance, Procházka (1946, in Garvin, 1955) finds that non-standard patterns are a feature of poetic language and argues that translation should be evaluated according to its adequacy in that regard. Bassnett (2002) argues that in literary text form is tightly connected with content, and thus form should be carefully preserved, even if this is at the expense of fluency of the TT. Nida (1964, in Venuti, 2000) claims that whether the content or form is given priority is determined by the different nature of message. Venuti

(2000) argues that the styles of the ST and TT reflect the ideologies of the author and translator and thus should be highlighted. These discussions are helpful; but they mainly relate to translation practice, with very few theoretical concerns. In other words, they are impressionistic, and lack theoretical supporting from linguistics and literary criticisms. This gap calls for the use of stylistics – an array of more “rigorous” and systematic literary linguistic theories about the nature of literary language – in the theory and practice of literary translation. These will be further discussed in Chapter 2.

The specific challenges of literary translation mainly stem from both ST and TT consideration. Specifically, the literary text *per se* has unique qualities compared with non-literary texts, which are extremely challenging to literary translators. For instance, the poetic language of literary texts has as a prominent function that of foregrounding, which is the opposite of automatization. The foregrounded linguistic features can breach the norms of standard language, and thus their translation here does take the risk of creating counterpart patterns that are unfamiliar in the TL. Moreover, some linguistic features are implicit and subtle, of which the literary translators are often unaware. What is more important, some prose translators take it for granted that – unlike in poetry – in prose the form is detachable from content, which directly causes their inconsistency in maintaining the ST style. On the other hand, challenges also come from the TT aspect, the linguistic and cultural differences are problematic for literary translation in that they exert influence on the comprehension of the aesthetic values by the target reader; also literary translation usually has a readership which is likely to be quite different from the one the writer originally had in mind. In a word, literary translators confront difficulties because of their unawareness of the uniqueness of literature, and even

though they aware they cannot cope with them especially when they are cultural or linguistic specific.

Apart from challenges in literary translation practices, some familiar theoretical issues related to the nature of translation remain contentious. Equivalence –often mentioned in translation theory studies – is open to question since language is context-dependent and hence cannot be sure to have the same value in different contexts. Accuracy and fidelity do not necessarily refer to the literal or word-for-word translation; on the contrary, fidelity has varied dimensions. Compensation may be an efficient and effective translation principle in translating stylistic features where literal translation fails, and it is a feature “worth striving to maintain”.

In the following chapters, I will scrutinize the challenges mentioned above in Chinese-English and English-Chinese translations, and look at how stylistic approaches can enhance a translator’s grasp on the aesthetic value of the ST and improve their potential of employing successful translation strategies.

CHAPTER TWO

USING STYLISTICS IN THE ANALYSIS OF LITERARY TRANSLATION

2.1 Previous research on style and translation: an eclecticism of theoretical approaches

Scholars working in the field of translation have paid particular attention to the style for some time now. Formulating a unified definition of what style exactly is, however, remains problematical. It remains both elusive and ambiguous in nature, and the investigation is still unsystematic. Boase-Beier, at the beginning of her book *Stylistic Approaches to Translation*, points out that:

From the earliest writings about translation, such as those of Cicero or Horace, style has often been mentioned but, as Snell-Hornby (1995: 119) notices, its role has rarely been systematically explored. Yet style is central to the way we construct and interpret texts. (Boase-Beier, 2006: 1)

Highlighting this systematic failure to fully understand the reverberations of style, Snell-Hornby informs us that:

Style is nominally an important factor in translation, but there are few detailed or satisfactory discussions of its role within translation theory. In their definitions of translation quoted in 1.2.3 above, both Nida and Wilss put style on a par with meaning or content. In Reiß 1971, Wilss 1977 and Koller 1979, references to aspects of style in translation are frequent, and Stolze devotes a complete section (1982: 300ff.) to the question of style. In all cases however, the discussion is linked to specific items or examples, and no coherent theoretical approach is attempted. In the recent theories of Vermeer and Holz-Mänttari the problem of style recedes perceptibly into the background: in Holz-Mänttari 1984 it is barely mentioned, and in Reiß and

Vermeer 1984 the topic is limited to brief references to the general need for a “Stiltheorie” in translation (1984: 22, 219). Up to now this has remained a desideratum. (Snell-Hornby, 1995: 119-120)

Snell-Hornby considers the discussions about style unsatisfactory, since “no coherent theoretical approach is attempted” and “the problem of style recedes perceptibly into the background” (Snell-Hornby, 1995: 119). Specifically, the problems can be:

(1) The lack of a comprehensive and systematic investigation of the style. A few examples serving to show that the notion of style has been mentioned by translation scholars, such as Nida (1964), Venuti (2000), Bassnett (2002), Lotman (1970), Procházka (1946/1955) (the detailed cases of these scholars are mentioned in Chapter One), Wills (1977), Koller (1979), Stolze (1982); however, in all these cases the discussion “is linked to specific items or examples” (Snell-Hornby, 1995: 119). In effect, the discussion mainly focuses on the translation practice, with little theoretical concern. Moreover, the discussion of style only takes a small portion of the scholar’s research. For example, Nida – one of the most renowned and productive scholars in translation studies offers only limited number of pages about style amongst the large volume of his books and journal papers.

(2) The comments on style in many translation studies works tend to be *ad hoc* and impressionistic, and the notion of “style” in those comments is deemed as an abstract and obscure *spirit* or *sense*. For instance, under the sub-title “before stylistics: the spirit of a text”, Boase-Beier (2006: 6-12) lists some related translation scholars: Dryden, in 1680 referred to the style, or something similar to it, as the “genius” of a text; Pope, similarly concerned with the translation of classical authors, spoke grandiosely of the “spirit” and “fire” (Lefevere,

1992: 64, in Boase-Beier, 2006: 11) of the text; Denham, too, spoke of its “spirit” (Robinson, 2002: 156, in Boase-Beier, 2006: 11), a concept echoed in the concerns of a modern translation of spiritual poetry of Rowan Williams to preserve the “energy” of the source text (Robinson, 2002: 8, in Boase-Beier, 2006: 11); Schleiermacher spoke of the need to pay attention to “the spirit not only of language but also of the original author” (Robinson, 2002: 233, in Boase-Beier, 2006: 11). Yet style is not merely a sense which is taken for granted by the reader or translator, it is *in* the language of a literary text, and through a “rigorous” and systematic stylistic approach the style can to some extent be investigated.

(3) Style receives sporadic attention in contemporary translation studies. Nowadays translation scholars seem to be more interested in pure linguistic accuracy, cultural issues, translation polysystems, gender issues, computer translation, etc.; while style is paid scant attention. For instance, scholars exploring a wide range of issues of translation studies, such as Munday (2001) and Baker (2000) have not explored style in detail. Even Fawcett’s *Translation and Language* (1997) and Williams & Chesterman’s *The Map: A Beginners Guide to Doing Research in Translation Studies* (2002) do not mention style at all. The exception is Boase-Beier’s *Stylistic Approaches to Translation* (2006), which explores the significance of stylistics for translation and how style operates actively in the translating process (introduced in detail in section 2.3).

2.2 Stylistics: an approach assisting in a better understanding of literary texts

2.2.1 Stylistics defined

Stylistics can be seen as a bridge connecting linguistics and literary criticism. Stylistics focuses on the language in literature (although it can be and is applied to non-literary texts),

specifically on the linguistic features or the technique or craft of literary texts and their related functions. The stylisticians or readers derive a better understanding and appreciation of literary texts through stylistic analysis.

Stylisticians define stylistics as listed below:

Stylistics, simply defined as the (linguistic) study of style ... literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function ... The aim of literary stylistics is to relate the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description. (Leech and Short, 1981: 13)

Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*. (Simpson, 2006: 2)

Stylistics is the study of the language *in* literature ... If we agree that Hemingway's short story "Indian Camp" and Yeats's poem "Sailing to Byzantium", are both extraordinary literary achievements, what are some of the linguistic components of that excellence? Why these word-choices, clause-patterns, rhythms and intonations, contextual implications, cohesive links, choices of voice and perspective and transitivity, etc. etc., and not any of the others imaginable? Conversely, can we locate the linguistic bases of some aspects of weak writing, bad poetry, the confusing and the banal? Stylistics asserts we should be able to, particularly by bringing to the close examination of the linguistic particularities of a text an understanding of the anatomy and functions of the language. (Toolan, 1998: viii-ix)

To understand the above definitions is to understand the notion of *style* at the outset. The noun *style* has a long history and wide range of meanings. *Style* derives from the Latin word

stylus meaning stake or pointed instrument for writing, and modern meanings are an extension of this. The most relevant meaning – among the six page-columns devoted to its definitions in the Oxford English Dictionary – is: “The manner of expression characteristic of a particular writer (hence of an orator) or of a literary group or period; a writer’s mode of expression considered in regard to clearness, effectiveness, beauty, and the like” (quoted in Hawthorn, 2000: 344). Abrams (1993: 203; emphasis in original) defines style as “the manner of linguistic expression in prose or verse – it is *how* speakers or writers say whatever it is that they say”. Here *how* – which is emphasized by Abrams – refers to the technique or craft of writing. Here Abrams’s definition emphasizes the linguistic approach of style.

There are a few ways of looking at style and talking about style; the linguistic focus is a main one. Stylistics – more strictly known as literary stylistics or linguistic stylistics – is a *linguistic* approach to style or an approach that focuses on the linguistic properties of a writer’s style of a literary text. Influenced by the Russian formalists and the scholars of Prague School, literary stylistics holds that “Style could be more fully accounted for by text-immanent linguistic explanation and less effectively by means of interdisciplinary approaches” (Carter and Simpson, 1989: 2). Some branches of contemporary stylistics do not restrict their research to text-immanent linguistic explanations. For instance, sociostylistics investigates style from the perspective of the writers’ social groups, e.g. the Elizabethan university wits; pamphleteers or those “in the fashion in language” (Wales, 1989: 438) instead of restricting their study to the inner linguistic system of a text. The stylistics that I use in this thesis, however, is literary stylistics, and I will use the term “stylistics” as the short form for “literary stylistics”.

Stylistics not only attempts to understand the linguistic foundations of the style in literary texts, in terms of the manner of expression or technique or craft of writing, but also places great emphasis on the function of the language of literary texts. Toolan (1998: ix) provides examples of this feature of stylistics. For instance – as I quoted above – if we agree that Hemingway’s short story “Indian Camp” and Yeats’s poem “Sailing to Byzantium” are impressive literary texts, the questions raised then may be: Why are they great? Stylistics can assist us to find answers from this line of enquiry by looking at their features and techniques. Moreover, the function of literary language is also exploited by stylisticians. The main function that stylistics underscores is the aesthetic or “artistic function”, shown in the quotation above (see Leech and Short, 1981: 13). However, apart from aesthetic function, other functions with reference to Hallidayan Functional Grammar are also investigated. It is worthwhile to note that sometimes stylistic features are functional in subtle ways yet they are not necessarily noticed by the reader or listener, and here stylistics attempts to develop the fundamental concerns of these features and functions that go “beyond the hunches of the Common Reader” (Hawthorn, 2000: 344).

2.2.2 Stylistics: a “rigorous” and systematic approach

Compared with the *ad hoc* and impressionistic comments of the style of a literary text, stylistic method aims to be “rigorous” because it is “based on an implicit framework of analysis” (Simpson, 2004: 4). Modern linguistics lays the groundwork for stylistics by establishing structured models of language and discourse. It is these models that explain how we process and understand various patterns of language.

Stylistics involves a set of branches of language study. Stylistics investigates language features on multi-levels of language, and what is more important, these levels are interconnected. Simpson (2004: 5) lists the major levels of language and their related technical terms in language study:

Figure 2.1 Levels of language and branches of language study

Level of language	Branch of language study
The <i>sound</i> of spoken language; the way words are pronounced.	phonology; phonetics
The patterns of <i>written</i> language; the shape of language on the page.	graphology
The way words are constructed; words and their constituent structures.	morphology
The way words combine with other words to form phrases and sentences.	syntax; grammar
The words we use; the vocabulary of a language.	lexical analysis; lexicology
The <i>meaning</i> of words and sentences.	semantics
The <i>way</i> words and sentences are used in everyday situations; the meaning of language in context.	pragmatics; discourse analysis

Simpson (2004: 5) develops our understanding of this by placing great emphasis on the symbiotic interconnection of these levels: “They interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of an utterance”. In other words, stylistic analysis is seen to be synthesising and integrating. For instance, it is through embedding the transitivity of a process in the related context that we can reveal the subtle and implicit relationship of the agents involved.

The issues that stylistic analysis is concerned with are extremely wide ranging. They can be the diction (choices of words); sentence structure and syntax; modality and attitude; processes and participants; the figurative language; recording speech and thought; the patterns of rhythm; cohesion; and narrative structure. Also, stylistics examines “deliverer’s intention (a humorous style); receiver’s evaluation (an imprecise style); context (an inappropriate style or REGISTER); AESTHETIC (an ornate style); level of formality (a colloquial style); social CLASS (an urbane style) – and so on” (Hawthorn, 2000: 344; emphasis in original). But even these lists are incomplete, since in effect any striking language or language pattern – in stylistic term the language with the *foregrounding* device – can be the subject of stylistic research.

Foregrounding is a significant literary stylistic device. *Foregrounding* literally means to bring to the front. Foregrounding is borrowed from art criticism, which distinguishes the foreground of a painting from its background in that the foreground of a painting usually appears large in relation to the rest of the objects in the picture according to the rules of perspective and so on (Short, 1996). Likewise, in stylistic analysis, foregrounding refers to “a form of textual patterning which is motivated specially for literary - aesthetic purposes” (Simpson, 2004: 50), and the parallel notion background is the linguistic norm, or in other words, the normal set of rules of a language. *Deviation* is a linguistic phenomenon that has the “psychological effect of foregrounding” (Short, 1996: 11). *Deviation* involves the breaking of normal rules of linguistic structure (whether phonological, grammatical, lexical or semantic); “If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent” (Short, 1996: 11). *Repetition* – the noticeable recurrent use of a particular linguistic feature – also has the

effect of foregrounding. Both deviation and repetition may produce a psychological effect on the mind of the reader: they make a feature stand out.

What is remarkable is that sometimes stylistic analysis feels like trivial labelling – in Toolan’s words (1998: viii) – however, the labels have content and contribute to an explanation of that text. In stylistic analysis, familiar materials are sometimes labelled with exotic linguistic terms, but the point is that they are not empty ones and they may still contribute to describing and explaining the given literary text. There is an apposite illustration by Toolan (1998: ix). For example, in order to undertake a systematic study of the practice of naming in a novel, you could look at whether the characters are named via a pronoun (e.g. *she*), or by a proper name (*Clarissa Dalloway*) or by various definite descriptions (*the woman, the fluttering sparrow, the elegantly dressed matron*), or via different kinds of pronoun (e.g. *thou* vs. *you* in Early Modern English texts), and so on. These linguistic labels are not meaningless here; they might in effect amount to a certain textual function. As Toolan claims: “Becoming more sensitive to particular contexts, you might well want to consider any disparities in naming in relation to two or more characters appearing in the same scene” (1998: ix).

It is necessary to mention that the “rigorousness” of stylistics is not a notion that is as strictly interpreted as in science. Stylistics does supply stable and reliable models for textual analysis. It is not, however, characterized by extreme strictness of analysis. If we take the above mentioned naming system and its significance in the whole text as an example, for some situations, the related claims can be debated, further discussed and even verified. “So stylistic claims are usually testable, by others, but without the degree of agreement as to the fundamental descriptive units and categories that one finds in the natural sciences. For

example, there is little room for debate or discussion as to whether a particular gas is or is not oxygen, or as to whether something is or is not a prime number; but there is still some debate over whether English imperative clauses (*Leave the room!*; *Give me that.*) are finite or non-finite, or whether *She looked at the painting* is a mental or behavioural process in Hallidayan transitivity terms. There is no single uniform linguistic description used by all stylisticians in describing texts, nor is there uniformity as to the functions or genres of specific literary texts; so the maintenance of rigour is only relative to an often quite specific and selective background.”¹

Different stylisticians may hold different views on style, according to, for example, current trends, personal experiences, and different preferences. For instance, when dealing with metaphors, the current trend may be towards cognitive poetics or stylistics, which analyses metaphors with *conceptual blending theory* seeing elements and vital relations from diverse scenarios that are “blended” in a subconscious process; while some stylisticians prefer to apply *Relevance Theory*. Similarly, some stylisticians may prefer to investigate the simple qualities of lexis; while others may wish to focus on the complex quality of lexis, affected by their grammatical competences or personal experiences.

To this extent, stylistics at least attempts to “put the discussion of textual effects and techniques on a public, shared, footing – a footing as shared and established and inspectable as is available to informed language-users” (Toolan, 1998: ix). It supplies us with a linguistic perspective to comprehend literary texts.

¹ This is a quotation from Toolan’s supervising comments in 2011.

2.3 Illuminating research in *Stylistic Approaches to Translation*

Stylistic Approaches to Translation (Boase-Beier, 2006) is an innovative book applying stylistics in translation studies. It was chiefly the experience of reading this book that motivated me to explore this domain in my thesis. I consider it to be a book rich in source, encompassing a large scope of theory and practice. I will list some of its illuminating points below:¹

First, Boase-Beier lists the effects of style upon translation and translation studies in at least three ways:

Firstly, in the actual process of translation, the way the style of the source text is viewed will affect the translator's reading of the text. Secondly, because the recreative process in the target text will also be influenced by the sorts of choices the translator makes, and style is the outcome of choice (as opposed to those aspects of language which are not open to option), the translator's own style will become part of the target text. And, thirdly, the sense of what style is will affect not only what the translator does but how the critic of translation interprets what the translator has done. (Boase-Beier, 2006: 1)

Especially, Boase-Beier considers style in translation from at least four different viewpoints (2006: 5):

- i) the style of the source text as an expression of its author's choices
- ii) the style of the source text in its effects on the reader (and on the translator as reader)

¹ Some information contained in this part can be found in the book reviews by Seago (2006) and Erkazanci (2008) of *Stylistic Approaches to Translation* (Boase-Beier, 2006).

- iii) the style of the target text as an expression of choices made by its author (who is the translator)
- iv) the style of the target text in its effects on the reader.

In other words, Boase-Beier points out that style of the ST impacts on the ST reader (including the translator) on the one hand, and on the other hand the style of the TT – which reflects the choices of the translator – impacts on the TT reader. Here the translator is both the reader of the ST style and the re-creator of the TT style, and the TT reader responds to the TT style. Moreover, she argues that the notion of style adopted by the translator affects the translation criticism.

Boase-Beier places great emphasis on the target perspective, i.e. (iii) and (iv), through focusing on the translator's perception and the effects of the translator's re-creation to the target reader. She is concerned throughout with the gap that exists between the ST style and the comprehension of TT style caused by the TT readers' *cognitive state*. She claims that style is determined by the *cognitive state*, which can change or refresh the reader's uptake of the poetic effects. The *cognitive state* is closely related to the context: the historical, sociological and cultural issues. She argues that translation is not simply a decoding-encoding process, but that context plays an essential role in the understanding of the meaning of ST by the translator and the meaning of TT by the reader.

Boase-Beier applies Relevance Theory in literary translation. She acknowledges Gutt's (1991) view that "Translation, as communication, works under the assumption of relevance (that what the translator intends to communicate to the audience is relevant enough to them to make processing it worthwhile)" (concluded by Boase-Beier, 2006: 44). Communication

involves *relevance*, in her view, literary translation – as a communication process – involving *maximum relevance* rather than *mini-max relevance*. Specifically, she distinguishes literary texts from non-literary texts. In non-literary texts, the mini-max principle operates, i.e. inputting the minimal effort to produce maximum meaning; while in literary texts the max-max principle operates, namely, the reader takes maximum effort to attain the maximum meaning. Here the maximum effort involves pleasant experiences – working very hard to interpret *weak implicatures*, which “goes beyond ‘primary’ lexical or syntactic meaning” (Katz, 1990, in Boase-Beier, 2006: 45). In this sense, style is considered by Boase-Beier as a set of weak implicatures which enables the reader to make pragmatic inferences, and it is style – requiring extra cognitive work – that the reader most likely finds appealing.

Boase-Beier argues for the importance of reproducing of the *mind style* when translating literary texts. *Mind style* focuses on the perception of the style: “Reading a literary text is seen as giving access, not just to whatever meaning is attachable to the linguistic structures, but also to a state of mind” (Boase-Beier, 2006: 19). *Mind style* is a set of *weak implicatures* under a certain *cognitive state* which might impact the translator’s stylistic choices. “Given that stylistic features reflect the mind style embodied in the source text, the translator’s attempt to recreate these features is an invitation to the reader to cognitively process the translated text in a similar way” (Erkazanci, 2008: 181).

After exploring the theoretical issues, Boase-Beier introduces cognitive stylistics theories in terms of such literary figures as ambiguity, foregrounding, metaphor, and iconicity, analyses them with examples, and what is more important, employs the creative translation strategy to attain relevant poetic effects. She uses abundant examples; here I will cite just one example

about the translating of the ambiguous German word *wenn* in a German poem translated into English.

The German word *wenn* is ambiguous and it can mean either “when” or “if”, a linguistic fact often used in poetry to create ambiguity. The poem “Am Ende der Zeit” (“At the End of Time”) by Rose Ausländer (1977: 266) uses *wenn*: “Wenn der Krieg beendet ist/ am Ende der Zeit...Es wird schön sein/ wenn es sein wird”, which could mean “At the end of time. When the war is over...It could be good when it happens” or “If the war is over by the end of time ... It will be good if it happens”. It is noteworthy that the title and the whole poem is implicitly “an allusion to the Book of Micah’s ‘But in the last days it shall come to pass ... they shall beat their swords into ploughshares ... neither shall they learn war anymore”, which implicitly evokes a *cognitive state* in which “both negative and positive possibilities are entertained” (Boase-Beier, 2006: 119-120), i.e. that can be expressed by *if*. But English has no word that exists where there is ambiguity between the meaning of *when* and *if*. Oser’s translation *when* is unsatisfactory because it represents a strong hope, which “changes the cognitive state embodied in the poem quite radically”, and “We could consider it¹ not to be a translation if a translator’s task is to preserve the interactive nature of original” (Boase-Beier, 2006: 120). In order to preserve the hopeful uncertainty carried by both “when” and “if”, Boase-Beier changes the structure of the poem in some degree and uses a creative translation: “The war might end/at the end of time/and we’ll go for a walk ... It could happen/it could be good” (Boase-Beier, 2006: 120).

¹ Here “it” refers to Oser’s translation *when*.

At the end of this book, Boase-Beier underscores that knowledge of theory can affect the way we translate. Whilst avoiding such a radical statement that stylistics will definitely facilitate the practice of translation, she does however claim that stylistics supplies a more varied perspective of a reading and translation and informs translators' decisions:

Knowledge of stylistic approaches to translation can help us understand more about what style is, what its effects are, how it works and how it becomes transformed in the translation process. But ... such knowledge does not of itself help us to understand what its effects might be on the practising translator. This is not just a question for stylistic approaches and theories, nor for translation theories in general: it is an issue affecting any discussion of the relation of theory and practice to one another. The view taken here is that for translators, as for any practitioners concerned with theory, the theory is another possible tool, a way broadening the mind, an added perspective, a "pair of spectacles through which to see the world differently" (Midgley, 2001: 26). Knowledge of theory, for example, suggests that we read for translating in a different way from how we would read if not intending to translate (1.5). But knowledge of theory might also allow us to read for translating more effectively, by paying close attention to style and recognizing what is important for its effects, by being open to its cognitive dimensions, and by enjoying an enhanced awareness of what is universal and what is culture-specific. Such knowledge can inform decisions made during translation, however tentative they are. (Boase-Beier, 2006: 147)

In other words, Boase-Beier indicates that a theoretical knowledge of style can raise the translator's awareness of the style of a literary text and can also improve the creative potential of the literary translator.

Stylistic Approaches to Translation aroused my curiosity about stylistics and its application to translation studies. It broadens our view of style, and provides a research model for connecting stylistic theories and translation practices. However, in this thesis I mainly investigate the *textual* features and functions of style in literary texts rather than the cognitive aspects of style. Specifically, Boase-Beier focuses on the mind gap between ST style and TT style, and the dynamic and active translating process influenced by culture-specific issues. My focus is on ST style with the purpose of using the systematic stylistics (especially the literary stylistics) approaches to scrutinize ST stylistic features, and then investigate how to maintain those stylistic effects, which can be culture-specific or linguistic-specific but sometimes can also be universal. Moreover, Boase-Beier mainly focuses on the style of poems, yet my focus will be on prose.

2.4 Lu Xun and James Joyce: masters of writerly craft

It is important to list the chief reasons why Lu Xun and James Joyce are to be studied at the outset. First, both are renowned writers with great achievements. Second, both *The True Story of Ah Q* and *Dubliners* purpose is to awaken the people or to “betray the soul ... of paralysis” (See Joyce’s letter, 1904/1957: 55). With this realistic and political motivation they depict the people of their nations with ironic tone, and there are rich implications embedded in their simple language. I will explicate these below.

2.4.1 Lu Xun’s *The True Story of Ah Q*: a venture in technique

Lu Xun (鲁迅) (1881-1936), is considered to be one of the most renowned Chinese writers not only in China but also all over the world. He is considered to be the “Father of Modern Chinese Literature” and the representative writer of socialist realism. He wrote short stories,

poems, essays, and literary criticism, among which short stories or short novels are his most important achievement.

Lu Xun's main works are:¹

Call To Arms (Cheering from the Sidelines) (Na-Han) (1922), his first collection of stories, includes his most celebrated stories such as "The True Story of Ah Q" (1921) which depicts an ignorant farm labourer who goes through a series of humiliations and finally is executed during the chaos of the revolution of 1911.

Wandering (Hesitation) (Pang Huang) (1925/1979), his second collection of stories, includes his second best-known story, "The New-Year Sacrifice," in which Lu Xun sketches the life of an ordinary working woman. Through his exploration of her life and heart, Lu Xun makes a profound analysis of society -- displaying the social pressures she faces and hinting at the inhuman Confucian morality destroying her hopes and sense of dignity.

Wild Grass (Ye Cao) (1926/1973), a collection of prose poems where Lu Xun describes his feelings in relation to the Chinese struggles against imperialism and the Northern warlords.

Dawn Blossoms Plucked at Dusk (Chao-hua hsi-shih) (1926/1979), a collection of essays dealing with Lu Xun's childhood and early youth.

Old Tales Retold (Gu Shi Xin Bian) (1935), his third collection of short stories, where Lu Xun retells old Chinese stories from his own perspective.

¹ See <http://fajardo-acosta.com/worldlit/luxun/>.

Lu Xun's works are socialist realistic in terms of content, and at the same time abundant in writerly craft. Lovell impressively describes Lu Xun as "China's Dickens and Joyce rolled into one",¹ which indicates the high reputation of Lu Xun in China, his concern for social reform, his powerful depictions of then-contemporary life, and his use of a large range of literary devices and techniques.

Lu Xun is an impressively versatile writer. He is the first writer to publish literary texts in vernacularly written Chinese (as opposed to the previously used classical written Chinese), and he is able to convey rich imaginative implicatures in the economical language. His texts are a combination of ironic detachment and sympathetic engagement. He is always the detached narrator, it seems, yet readers may feel his emotion behind the narration. Moreover, his texts involve class and gender relations, which are highly ideologically-dependent (see Hesford, 1992: 408). Similarly, Hanan highlights Lu Xun's technique and the emotions and judgements behind his work.

For a man driven by ideas of the social purpose and efficacy of literature, Lu Hsun was uncommonly concerned with technique. More than with other writers, each story of Lu Hsun's is a venture in technique, a fresh try at the perfect matching of subject and form ... It is the obsession with technique, combined with the quality of emotions and judgements we sense behind his work, that makes his handful of stories the most powerfully expressive art in modern Chinese literature. (Hanan, 1974: 53)

In this sense, Lu Xun's works are outstanding in that they are abundant in techniques which have poetic and textual functions.

¹ See <http://www.guardian.co.uk/books/2010/jun/12/rereading-julia-lovell-lu-xun>.

Irony is the most prominent technique that Lu Xun frequently employs.

Lu Xun showed a far greater degree of psychological interest ... an interest manifested particularly in the irony of character, the contrast between the pretension or misperception, on the one hand, and the action or reality, on the other. In this kind of irony, there is no ironic narrator, for both object and factor are located within the character ... His first stories, with their obtrusive ironic techniques, were perceived by the public as symbolizing the great schism in contemporary culture, and are consequently the more famous. (Hanan, 1974: 75-76)

The above quotation points out that the irony by Lu Xun involves the contrast between the pretension and action, the misperception and the reality, and that the ironic targets are the divisions overwhelmingly prevalent in that society. This is exactly what is displayed in Lu Xun's masterpiece 《阿Q正传》 (*The True Story of Ah Q*).

The True Story of Ah Q traces the tragedy and inadequate life story of Ah Q, a man of warped mind, from the rural peasant class without education or a definite occupation. First, Ah Q is a self-deceiver; whenever he suffers from humiliation, he resorts to the illusion that he is spiritually "superior" to his oppressors. For instance, when Ah Q is beaten and his silver is stolen, he slaps himself on the face, and he sees himself as the victor because it is *he* that does the slapping, rather than anyone else. Second, Ah Q is ignorant. He bullies the less fortunate such as the peasant Whiskery Wang, Little D, and a nun, but fears those who are above him in rank, strength, or power such as Mr. Zhao, the Fake Foreign Devil, the village genius, and Mr. Provincial Examination. When Mr. Zhao, an honoured landlord of the village, beats Ah Q in a fight concerning Ah Q's claim that he shares the same surname with Zhao, Ah Q considers himself important for having even a tenuous association with such a person. What is also

ironic is that the villagers give Ah Q more respect for this unproved association. As can be seen, beyond irony we may suspect Lu Xun of treating aspects of Ah Q and his fellow villagers as absurd in behaviour and thinking, and thus a suitable target for satirical treatment.

Third, Ah Q has a very negative view of women and incorrect concept of family. He annoys the servant-maid Wu Ma and a little nun, and he believes that Chinese men are ruined by Chinese women, which can be traced back to the principle of Confucius that women are inferior to men. Ah Q also believes that having no descendents is a sin against filial piety, which is also central to Confucianism. Therefore, Confucianism is also set as a satirical target.

Fourth, Ah Q is closed-minded about petty things. Seeing that a “long bench” is called a “straight bench” in the town, he believes that the town people’s way of calling it is instantly inferior and totally wrong, due to his unwillingness to accept the external information. He is equally wayward in his thinking about large social forces. Thus he fantasizes about revolution yet knows little about it. In the Xinhai Revolution, all the rich people in the village and town claim themselves to be revolutionaries, simply to keep their own power. Ridiculously, other people, calling themselves a “revolutionary army”, rob the houses of these rich men. Ah Q wishes to join the revolutionary (looting) army; yet he misses the opportunity to act, because no-one wakes him up on the appointed night. Ah Q finally is arrested for the looting, and sentenced to death by the new governor, not because he is actually guilty of a particular crime but since he blunders his way into becoming a victim of the political chaos.

However, Lu Xun also feels much sympathy for Ah Q’s tragic life. Ah Q is impoverished and humiliated, and he cannot change his miserable situation although he works hard as a labourer.

He has enthusiasm for revolution, yet he is illiterate and has no access to useful knowledge about the real revolution.

Lu Xun exposes Ah Q's extreme faults as symptomatic of the Chinese national character of his time. His purpose in writing is to awaken the Chinese people to recognize their own shortcomings and to call for them to rise up to change their miserable lives:

Imagine an iron house without windows, absolutely indestructible, with many people fast asleep inside who will soon die of suffocation. But you know since they will die in their sleep, they will not feel the pain of death. Now if you cry aloud to wake a few of the lighter sleepers, making those unfortunate few suffer the agony of irrevocable death, do you think you are doing them a good turn?

But if a few awake, you can't say there is no hope of destroying the iron house. (Preface of the *Call to Arms*, Lu Xun 1922/1960, translated by Yang)

On the basis of this general intention, irony is Lu Xun's weapon. The ironic tone dominates *The True Story of Ah Q*. The problem so far is that no scholar has investigated the style of *The True Story of Ah Q* in its English translation versions: Yang and Yang (1976/2000), Leung (1946), and Lovell (2009). In effect, the style – for instance irony – may not have been properly maintained in English translations. This will be one of the main foci in this thesis.

First and foremost, I will carefully apply the stylistic approaches in order to investigate the style – especially the ironic tone – of the original text of *The True Story of Ah Q*, as the first step – a thorough understanding of the ST – in literary translation. On the one hand,

“Stylistics involves an attempt to back up the hunches of the Common Readers (“Hemingway has a distinctive, plain style”) with statistical evidence” (Hawthorn, 2000: 344) through the use of systematic stylistic analysis directed at syntax, vocabularies, grammar, and so on. To borrow Hawthorn’s words in the analysis of *The True Story of Ah Q*, the ironic tone of this short novel is a common hunch of its readers, i.e. the readers do feel the existence of the ironic tone, yet they do not know definite facts about it. Therefore, I will scrutinize the text and exploit the linguistic evidence which embody the ironic tone *in* the text. Not only will I display *what* linguistic features are present, but also I will draw upon explicit accounts of these linguistic features developed by the stylisticians so as to illustrate *how* these linguistic features function. To evoke the translators’ theoretical awareness is one of the main aims of this thesis, in that awareness is the first step of translating, i.e. without awareness of the linguistic features and functions, the translators may tone down or even omit them. On the other hand, “Stylistics can involve an attempt to go beyond the hunches of the Common Reader, detailing significant stylistic differences which may be functional but which are not necessarily noticed by the reader or listener” (Hawthorn, 2000: 344). To this extent, I will exploit some extremely implicit and subtle linguistic features and functions that so far have not been brought to our attention.

Then, I will compare the three translation versions and examine if the linguistic features and functions are properly maintained (given the prerequisite that these features are the essences of a literary text and are worthwhile to be maintained). As I mentioned in Chapter one, Bessnett points out that “It is difficult to see what the criteria behind the English translations were, for there are so many inconsistencies” (Bassnett, 2002: 114) with apposite examples. My hypothesis is that the “inconsistencies” will be a common existing phenomenon in these

three versions. That is to say not one translator is able to systematically maintain the stylistic features throughout the translation of a piece of work. Furthermore, these three translations will encounter a wide range of challenges in translating style; the challenges can be linguistic differences or cultural differences. How to face these challenges, i.e. with what translation strategies, will be proposed as well. It is necessary to state that my suggested translations are not definitely correct. As I mentioned before, they are from a new perspective: a stylistic perspective. However, I hope it can bring to the foreground certain implications for our understanding of what literary translation can be.

The above research I have proposed to do is categorized as the translating of style, and it will be followed by an investigation of the style of translations. The former focuses on the translation process to some degree as a prescriptive research; while the latter focuses on the style of an individual translation and translator as a somewhat descriptive research. Specifically, I will be asking what is the general style of Yang's, Leung's, or Lovell's translation? As an individual translator, what is Yang's, Leung's or Lovell's characteristic of the manipulation of language? Are there any potential factors impacting their personal styles of translations? Based on the quantitative data – for instance the type/token ratio, the average sentence length, etc. – of the three translation versions calculated by the corpus tools (software), the prominent data emanating from this will be my focus, from which I will further indicate their individual style, for instance plain style or complex style etc. Even though this research tends to be descriptive, it cannot however, rule out entirely the possibility of bias because there will be my own judgements about the translations. Such a pure descriptive approach that is said to be attainable in science is perhaps almost impossible to attain in humanities research.

2.4.2 James Joyce

The Irish writer James Joyce (1882-1941) is considered to be one of the greatest and most influential writers in English literature. He is best-known for his *Ulysses* (1922), which notably employs the technique of *stream of consciousness*, where it appears that the text represents a character's thoughts just as and how they take shape. The earlier collection, *Dubliners* (1914) is another major work of his. In this short-story collection, he dramatizes the mundane and shabby life of people in the city of Ireland. His novel *A Portrait of the Artist as a Young Man* (1916) is a semi-autobiographical story showing the predicament of a boy who grows up in an impoverished middle-class family, and learns to “fly by” the nets of family, nationality, and religion, in order to become a fully-committed artist. His late and “limit-point” masterpiece is the multilingual multi-genre multi-themed volume, *Finnegans Wake* (1939).

Dubliners, a collection of fifteen short stories sketches the “paralysis” in the lives of middle-class and lower-middle-class Catholics in 1900s Ireland – especially Dublin. With regard to intention, Joyce confessed that his purpose was to “betray the soul of that hemiplegia or paralysis which many consider a city” (see Joyce's letter, 1904/1957: 55). He claimed “My intention was to write a chapter of the moral history of my country and chose Dublin for the scene because that city seemed to me the centre of paralysis” (see Joyce's letter, 1904/1957: 134). The “hemiplegia or paralysis”, from Joyce's view, traces back to the burdens stemming from the Catholic Church and British Empire: “If the Catholic Church had the souls of Dublin in its grip, then the British Empire had forced these same souls into political and economic submission” (Bulson, 2006: 33). After centuries of submission to others, the Irish had – it was implied – learned to oppress themselves. “It was precisely this self-oppression that frustrated

Joyce most, and he believed that his writing could in some modest way change the way the Irish saw themselves” (Bulson, 2006: 33).

The *Dubliners* is from his early writing career, yet it proved him to be a skilled prose technician. Joyce departs from the “formula-oriented modes and devices” and instead chooses the form of a “‘plotless’ story in the tradition of Flaubert and Henry James” (San Juan, 1972: 15). For instance, Joyce embeds a set of suspensions in his stories. Joyce writes the series of stories in a simple style of “scrupulous meanness” (see Joyce’s letter, 1904/1957: 136), however, the simplicity is deceptive in that there are massively dense implicatures under the superficial words. He uses the clusters of images, metaphors and symbols. Moreover, his wording engage “tonal suggestiveness” and “emotional colouring” (San Juan, 1972: 16).

The two stories whose Chinese translations are discussed in my thesis are the “Two Gallants” and “The Dead”. “Two Gallants” is a story about two so-called “gallants”, two jobless young Irishmen escorting and cheating a woman. The poor yet obsequious Lenehan and a policeman’s son Corley exploit a servant girl’s affection so as to induce her to give them money. The plot is fairly simple: after a walk through Dublin with Lenehan, Corley walks off with the girl, leaving Lenehan to aimlessly walk around the streets and to anxiously wait for Corley’s return. On returning, Corley shows Lenehan a gold coin, which may betoken the girl’s own savings or more possibly has been stolen by her from her employer. This story has been read as revealing the deteriorating moral state of Ireland, marked by decay in its political, economic and spiritual standards. “The Dead” is the last and longest story in the *Dubliners*, and often considered the culmination of the *Dubliners* and the finest of Joyce’s short works. The story centres on Gabriel Conroy on the night of the Morkan sisters’ annual dinner party,

where Gabriel suffers a series of socially awkward and discomfoting events, such as the servant Lily's refusal of his tips, and the sharp teasing of his nationalist colleague Miss Ivors, who calls him a "West Briton". The song that Mr. Bartell D'Arcy sings deeply touches Gabriel's wife Gretta and causes her to recall memories of her youth, when she had a young lover who sang that same song and later died of illness contracted through his love for her. At the hotel, Gretta tells Gabriel this story and Gabriel feels his own spirit to be defeated, shamed, and even moving in the direction of death.

Joyce depicts these "paralysed" people with the swift use of techniques which will be the subjects of my investigation. Specifically, I will explore whether his techniques and related functions are properly maintained in their Chinese translations: Ainong Ma's (1996) and Xiaowen Xu's (2003) Chinese translations of the "Two Gallants" and Zhiliang Wang's (1984) and Xiaowen Xu's (2003) translations of "The Dead" .

The issues that I will scrutinize include complex repetition and the selections of verbs (about transitivity). Unlike the commonly known rhetorical devices such as the simile, metaphor, alliteration, hyperbole, etc., the communicative intention of transitivity is considerably implicit and subtle by taking into account the degree to which an action affects its object. Since transitivity is beyond the scope of most common readers' and the translators' general understanding of the literary texts, few translators discuss it. Yet as a linguistic feature existing and functioning, transitivity is worthy of being paid attention. Repetition, on the contrary, is more easily identifiable when reading or translating; translators, however, may not always recognize its suitable foregrounding function and therefore may sometimes fail to maintain a parallel pattern of repetition in the translated text.

CHAPTER THREE

METAPHOR, SYMBOLIZATION, AND TRANSLATION

3.1 Introduction

Metaphor, as an essential rhetorical device, is placed on a checklist of key stylistic resources devised by Leech and Short (1981). Metaphor has generally been considered a difficult area for translation (Snell-Hornby, 1995); translation of metaphor has even been treated as part of a general problem of “untranslatability”. Paradoxically, it has been viewed as so “marginal” (Tabakowska, 1993: 66) that it is seldom fully discussed in translation theories; for instance, it fails to have its own entry in *Encyclopaedia of Translation Studies* (1998). Newmark (1981) discusses this issue, but he simply considers metaphor as non-literal expression, and supplies wide-ranging translation norms for the “dead, cliché, stock, recent, and original” (1981: 85) metaphors, and what is more, he does not concentrate on the original, creative, or poetic metaphors in literary texts.

One theoretical point that has been long ignored is the point Pilkington makes, about metaphors not being “directly translatable” variants of literal statements:

Metaphorical utterances are not simply alternative ways of experiencing what could equally well be expressed literally. They are not merely ‘decorative’ in some superficial sense. They differ in terms of *what* they communicate, as well as *how* they communicate. (Pilkington, 2000: 89)

The *how* is highlighted in this chapter. Sperber and Wilson’s Relevance Theory (1986) is illustrated and applied in the analysis of creative metaphors from *The True Story of Ah Q*.

In detail, I will exploit the special characteristics and values of metaphor: it carries risks and rewards (Nair, Carter, and Toolan, 1988); it entails *much* perceptual or cognitive effort; and it involves indirect derivation from the boundless context. On this ground, in order to retrace the complicated comprehension process, and maintain the rhetorical evaluation, a creative translation strategy is proposed.

Alongside metaphor, and closely linked to it, is the use of symbolization in a literary text. Similar to metaphor, it is richly suggestive in its significance. In literature, the narrative can seem fairly realistic; the symbolic image, however, stands out from realistic narrative and projects further messages and associations. Joyce has employed a bundle of symbols in his stories, for instance to satirize the “paralysis” of the city of “Dublin” and *Dubliners* (see Joyce’s letter, 1904/1957: 55). A symbolic image, together with the grammatical and lexical choices around it, combine to produce the given effect. I will scrutinize the symbolization in Joyce’s “Two Gallants”, and investigate whether and how it can be maintained in its Chinese translation.

3.2 Interactional risks and rewards

Metaphor, as one of the characteristics of literariness, frequently carries rhetorical impact. Its abnormal use of language – in Toolan’s words “perversity” and “outrageousness” (Toolan, 1996) – takes risks to (temporarily) “trick” and even “cheat” the readers, yet it is in literary text that readers especially welcome metaphor and at the same time enjoy the rewards of fully comprehending it: an enhanced understanding or affinity.

Metaphor has been seen as a kind of risk-taking with rewards – richer interpersonal communication. It is risk-taking because it has the less conventional or “usage-enshrined associative possibilities” (Nair, Carter, and Toolan, 1988: 27) of the language, and the addressee may not always be able to “get” the metaphor, and may even dismiss the writer or speaker as untruthful or foolish or needlessly obscure. However, metaphor has its own rewards: for instance, subtle indirect informativeness often “gets people thinking”, since it may induce them to “sort things out for themselves without being insulted or talked down to” (Nair, Carter, and Toolan, 1988: 27); and being entertaining often helps the addresser to “gain friends and influence people” (Nair, Carter, and Toolan, 1988: 27). Metaphor stimulates the addressee to think and sometimes increases the affinity or intimacy between the addresser and the addressee. The metaphor-maker artfully designs his or her message, expecting the addressee to perceive the design or, at least, some aspects of it. Once a risky metaphor has “got through” from the addresser to the addressee, it produces “a more-than everyday intersubjective accord and intimacy between the parties” (Nair, Carter, and Toolan, 1988: 27).

Literary texts offer for metaphorical risk-taking a safety-net, since the readers expect and appreciate *much* effort in comprehending literary texts. Toolan explains this point as below:

The category of literariness seems to carry with it a safety net for the protection of metaphoric risk taking ... The safety net is the interpretive principle, of respect and deference, that people standardly bring to their reading of literature: that the unexpected and hard-to-interpret expressions therein are not defects but fresh and difficult characterisations that it is incumbent on the reader to work at understanding. (Toolan, 1996: 67)

Toolan's illustration endorses the discussion about literariness by scholars from the Prague School, who state that *defamiliarization* is the basic aim of art and "the set towards the message" leads to a new and fresh perception of reality:

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged ... A work is created 'artistically' so that its perception is impeded and the greatest possible effect is produced through the slowness of the perception. (Shklovsky, 1917, in Pilkington, 2000: 18)

Shklovsky highlights the slowness of perception as a characteristic of literariness; in other words, works are created artistically by increasing the difficulty and length of perception. Metaphors frequently appear in literary texts, increase the difficulty and length of perception, and thus strengthen the literariness of the works.

3.3 Traditional deviation theory about metaphor

In Aristotle's *Poetics*, metaphorical use is viewed as involving a *deviation* from a literal norm. Many discussions of metaphor in semantics and in the major philosophical and literal traditions succeed Aristotle's approach.

In broad terms, *deviation* theory entails *anomaly*, incongruence, and comparison. For instance, Traugot and Pratt (1980: 207) claim that "Anomaly provides the basis for one of the most versatile and widely used foregrounding devices, metaphor"; according to Larson (1984: 264), "metaphors and similes are grammatical structures", that are related to each other by

comparison, where “the comparison is always that of some likeness”. Some see metaphor as a relation of similarity, or substitution, or analogy, rather than incongruence as the essence of comparison. For most theorists, metaphor is bound up with the perception of either anomaly or analogy, as the above examples showed. Black (1962) adds “interaction theory” as of crucial importance; he regards three rival but sometimes overlapping theories of metaphor as dominating the discussion: substitution, comparison, and interaction theories (also see Levinson 1983). Indeed Black has provided some of the most stimulating commentaries on metaphor, claiming that metaphor is a distinctive mode of achieving insight. This chimes with Pilkington’s point, quoted earlier.

In recent years, the conviction has become more and more widely held that “Metaphor is deeply engrained in cognitive processes, social acts and verbal usage, that metaphor in fact is a constructive factor of all mental structures and reconstructions of reality” (Dirven and Paprotté, 1985: x). Indeed a burgeoning school of cognitive studies of metaphor, which perhaps began with Lakoff and Johnson’s seminal study *Metaphors We Live By* (1980), has developed. In principle some of this work has a bearing on the translation of metaphor in literature, but in practise I have found the ideas of metaphor scholars such as Black and the alternative cognitivist approach of Pilkington sufficient bases for the present stylistic study.

3.4 Recent research about metaphor: Grice’s pragmatic aspect

Grice (1989) attempts to offer a satisfactory explanation within a pragmatic framework. He claims that metaphor interpretation involves the calculation of implicatures in response to a “perceived flouting of (one of) the maxims” that form part of the “Co-operative Principle”

(discussed in Pilkington, 2000). He exposes the processes that are involved in the interpretation of the following metaphorical utterance (discussed in Grice (1989: 34)):

You are the cream in my coffee.

Grice assumes that the addressee first computes a literal meaning which corresponds to the proposition expressed by the utterance. Then the addressee finds that it involves a “categorical falsity”, that it is not consistent with one of the tacit norms of cooperative talk, the maxim of quality, which prescribes that you “do not say that which you believe to be false”. When such a maxim is so blatantly flouted, “the interpretation of the utterance on the level of what is said is rejected in favour of an interpretation that is consistent with the maxims on the level of what is implicated” (Pilkington, 2000: 85). Knowing what we do about people, cream, and coffee, we judge the statement to be the kind of quality (truth) breach that is intended to be seen at once as intentional (i.e., not a simple lie). This then prompts the addressee or overhearer to search for a motive for such a superficially strange assertion. According to Grice (1989: 34):

The most likely supposition is that the speaker is attributing to his audience some feature or features in respect of which the audience resembles (more or less fancifully) the mentioned substance.

Grice contends that ordinary literal language communicates its meanings directly; while metaphorical utterances are disruptive of direct communication, and therefore require some special explanation.

Grice's assumptions about the procedure of metaphor have been questioned. For instance, is the flouting of the maxim of quality always necessary to trigger the calculation of implicatures? Levinson (1983: 157) gives the example "She is no spring chicken", which can be read metaphorically in some contexts yet there is no obvious flouting of the maxim of quality to prompt or trigger the calculation of implicatures (a relevance-maxim breach seems to be involved: but Grice sourced all metaphors to quality-maxim breaches); likewise, Pilkington (2000) gives the example "No man is an island", that is a true assertion but it is at the same time a metaphor.

Grice's theory is also criticised because "Grice offers only *ex post facto* relationships for certain interpretations" (Pilkington, 2000: 85), he "does not provide an explicit account of the processes by which interpretation is achieved" (Pilkington, 2000: 85), and he "offers little insight into the nature of metaphor" (Levinson, 1983: 157). Sperber and Wilson (1986), however, work along Grice's line, and throw some new light on the topic. Grice's theory form the basis for Relevance Theory, and Relevance Theory explicates Grice's "maxim of relation". With regard to the communication process of metaphor, Relevance Theory illustrates it more explicitly.

3.5 Sperber and Wilson's Relevance Theory

3.5.1 Metaphor as a process: "how" rather than "what"

Sperber and Wilson's theory (1986) offers a richer account of metaphor that is able to respond to many of the criticisms levelled against Grice's account. They apply Relevance Theory to explain the processes of metaphor, offsetting the deficiencies of Grice's theory, according to Gutt:

- (1) They illustrate how the mind, as it processes a metaphor utterance, arrives at the intended interpretation, following certain principles or rules.
- (2) They show how, given our understanding of the metaphorical utterance, the intended interpretation could have been achieved. (Gutt, 1991: 72)

Sperber and Wilson (1986) argue that metaphor – as a less literal utterance – involves an interpretive procedure. They take a rather abstract example to elaborate the interpretive procedure.

Suppose I have a complex thought P , which makes manifest to me a set of assumptions $\{I\}$, and I want to communicate $\{I\}$ to you. Now suppose that the following conditions are met: P is too complex to be represented literally, but the assumptions in $\{I\}$ are all straightforwardly derivable as logical or contextual implications of an easily expressed assumption Q . The problem is that Q is not a thought of mine; it has some logical and contextual implications which I do not accept as true and which I do not want to communicate. What should I do? Given the principle of relevance, as long as you have some way of sorting the implications of Q into those I do and I do not want to endorse, the best way of communicating $\{I\}$ may well be to express the single expression Q and leave the sorting to you. (Sperber and Wilson, 1986: 234)

This is the mechanism of an *interpretive expression*. If we consider the process stated above as part of the “encoding”¹ process from the addresser, Sperber and Wilson then go further to the addressee’s “decoding” process with the support of the principle of relevance.

¹ In fact, Sperber and Wilson (1995) “view that utterances do not directly encode but merely resemble thoughts” (concluded by Boase-Beier, 2006: 32). Yet I still borrow the traditional terms “encode” and “decode” for the convenience of illustration.

We are assuming that all the hearer can take for granted is that an utterance is intended as an interpretation of one of the speaker's thoughts ... all the hearer has to do is start computing, in order of accessibility, those implications which might be relevant to him, and continue to add them to the overall interpretation of the utterance until it is relevant enough to be consistent with the principle of relevance. At this point, the sorting will have been accomplished as a by-product of the search for relevance, and will require no specific effort of its own. (Sperber and Wilson, 1986: 234)

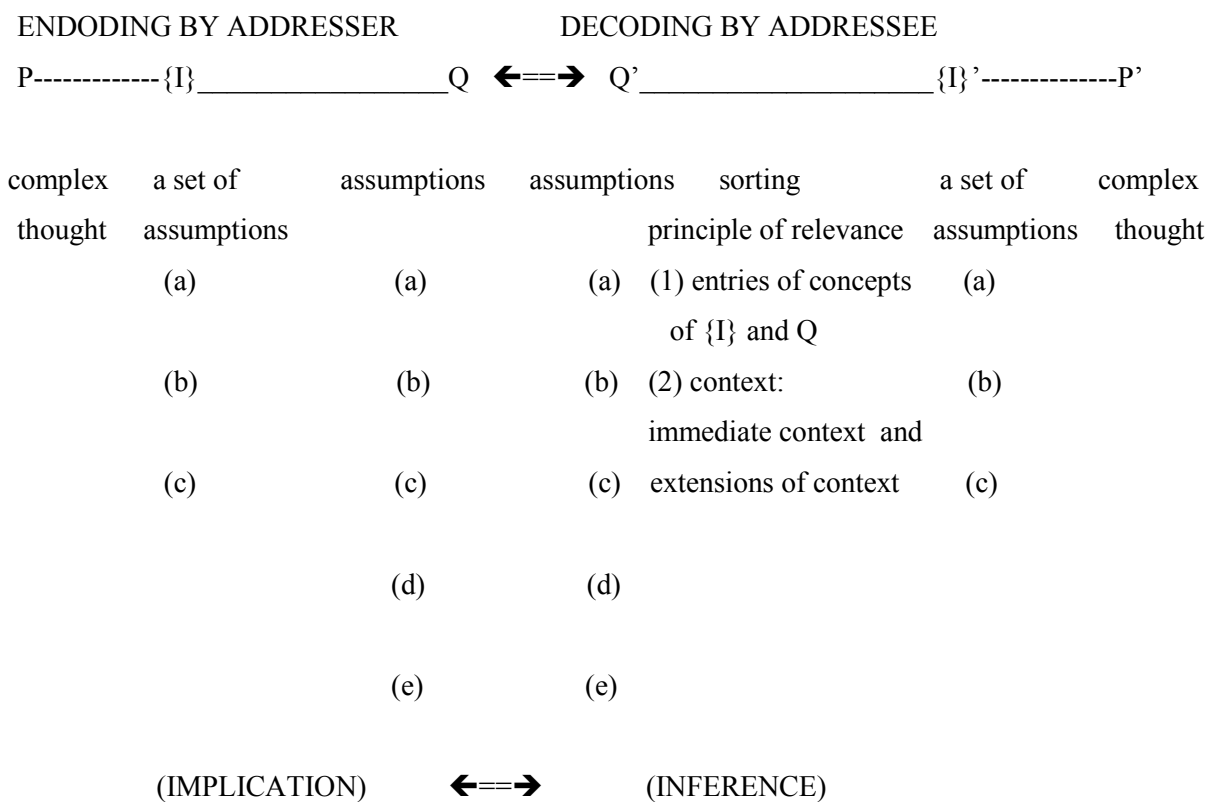
This mechanism of metaphor can be suitable for any metaphors. There are, however, subtle differences between the mechanism of standardised metaphor and creative metaphor; the sorting process of the creative metaphor involves weak implicatures which need to be exploited from the extensions of context; while the standardised one always involves the dominant or conventional assumptions. Specifically, highly standardised metaphors "give access to an encyclopaedic schema with one or two dominant and highly accessible assumptions" (Sperber and Wilson, 1986: 236). Creative metaphors involve not only "bring[ing] together the encyclopaedic entries" but also "a wide array of contextual implications" (Sperber and Wilson, 1986: 236). They place great emphasis on the weak implicatures derived from the "extensions of context".

In general, the wider the range of potential implicatures and the greater the hearer's responsibility for constructing them, the more poetic the effect, and the more creative the metaphor. A good creative metaphor is precisely one in which a variety of contextual effects can be retained and understood as weakly implicated by the speaker ... in the richest and most successful metaphors, they even involve accessing a wide area of knowledge, adding metaphors of his own as interpretations of possible developments he is not ready to go into, and getting

more and more implicatures, with suggestions for still further processing. (Sperber and Wilson, 1986: 236)

According to my understanding of the theories above, I create the figure below to illustrate the mechanism of metaphor:

Figure 3.1 The mechanism of metaphor



In other words, the central feature of metaphor is that it pithily encapsulates a set of assumptions {I} that might prove difficult to spell out in non-metaphorical language. The addressee computes Q's possible assumptions shown as (a), (b), (c), (d), and (e) in the Figure 3.1. Then the addressee sorts or restricts this range of Q's values by the principle of relevance, which is a "communication" process between the assumptions and the context. Finally, the addressee finds that the relevant set of assumptions (a), (b), and (c) might be the addresser's

inferred meaning. What is remarkable is that the sorting process is determined mainly by two factors: the entries of the concepts of {I} and Q, and the context. The creative metaphor has a wide range of weak implicatures, which are especially highly dependent on the extensions of context.

After introducing Relevance Theory in relation to metaphor, I will turn to its impact on translation. I will argue that Relevance Theory supplies the theoretical validity of the freedom of target-oriented translation. Specifically, first, to avoid the breakdown of the communication caused by a different context, target-oriented translation is called for; second the weak implicatures – as the unique features of poetic or creative metaphor – need to be maintained by target-oriented translation; third, broadly speaking, the interpretive feature of translation also supports target-oriented translation.

3.5.2 Insights from Relevance Theory into translating metaphor

3.5.2.1 The importance of context and target-oriented translation

Context is a crucial determinant of the comprehension of metaphor. From Figure 3.1, it is obvious that the metaphor process is influenced by:

(1) the entries of concepts of {I} and Q.

(2) the context: the immediate context, and sometimes in creative metaphors the extension of context.

Since the encyclopaedic entries of concepts {I} and Q are subject to adjustment by context, and the contextual effect, or in other words contextual modification is highly related to

context, it is valid to say that context plays an essential role in the process or practice of metaphor.

Putting these two context-determined issues – “the propositional form” and “the implicature of an utterance” (Gutt, 1991: 73) – into the process of translating, I find that: (1) The entries of concepts of {I} and Q in the source language are probably different from those of the target language. In details, it may happen that there is no literal translation for {I} or Q, or there exist literal translations {I}' and P', but they do not contain the same assumptions as those of {I} and Q. (2) The immediate context of a metaphor is the same in both the source text and the target text, yet by the influence of broader contexts (sociocultural ones), the contextual effects between {I} and Q in the metaphors of the ST and the TT are probably different. For instance, in the target language context, {I}' is not necessarily relevant to Q', or (a) and (b) are rejected, but (d) is maintained. In these situations, the implication of a metaphor is hard to achieve, and the communication weakens or even breaks down. The target reader will be uncertain what the author (through translation) is trying to say, and even think that the metaphor is irrelevant to him. Gutt claims: “There is probably no greater threat to a translation approach committed to communication than such a complete breakdown” (Gutt, 1991: 92).

To avoid a “complete breakdown” in communication, the translator always paraphrases metaphor explicitly, yet as a result the cognitive process – the “how” rather than “what” – cannot be traced back to the target text. *Defamiliarization* – the delayed perception and the corresponding enjoyment – as a basic aim of art – cannot be achieved. To this extent, a simple explicit paraphrasing is not a proper translation strategy. Some translators compensate for the loss of the implicatures of a metaphor somewhere else in the text; this method is acceptable

yet not as laudable as a creative translation. If we place great emphasis on the feature of metaphor as cognitive rather than linguistic (Boase-Beier, 2006), the creative translation method might be the best choice, i.e. substituting the image of the source text with a target language image which can evoke a similar cognitive state. Boase-Beier argues that “the way we read literature means that literary metaphors are processed differently; they are processed in keeping with the ‘maximal subjective involvement [of] the reader’¹” (Boase-Beier, 2006: 97). She believes that unlike non-literary text which does not require any changing of metaphor in translation, metaphor in literary text is based on a way of thinking – “the way the mind worked to create figures of thought” (Boase-Beier, 2006: 96), and it is necessary to “change the cognitive domains which the reader will relate to one another” (Boase-Beier, 2006: 100). In other words, to reproduce the way of thinking in the cognitive process of understanding metaphor, the target-oriented change is recommended. Boase-Beier offers a translation of a metaphor which is considered “a radical conceptual change” (Boase-Beier, 2006: 137). The German title of Meister’s poem “Am Rande des Meers” (1979: 44) literally means “at the edge of the sea”, with the expression “zu Rande” (to cope with), which is picked from the idiomatic use of language in the second line of the poem *zu Rande bringen* (to manage to do) and from the last line *wegrand* (the edge of path) ; because of the contextual difference, the literal English translation “at the edge of” will completely break down the communication mentioned above. Therefore, she suggests a translation “Near the Top of the Hill”, which involves a concept “GOOD IS UP” and allows her to transform the idiom into “on top of” and “the path to the top” (Boase-Beier, 2006: 137). “Radical” though it seems, her translation “takes the notion of metaphor itself as a cognitive and linguistic

¹ It is a quotation from Steen, G. (1994) *Understanding Metaphor in Literature: An Empirical Approach*, London: Longman.

phenomenon to be central to the poem” (Boase-Beier, 2006: 137); from this perspective, this creative translation is relevant and laudable.

Context is crucial as I mentioned above, but it is also problematic because of its boundlessness, which introduces the openness and richness of creative metaphor. Context is boundless in two senses from the radical deconstructionists’ viewpoints. First, “Any given context is open to further description. There is no limit in principle to what might be included in a given context, to what might be shown to be relevant to the performance of a particular speech act” (Culler, 1983: 123). The “performance” here is in terms of “performatives”, a type of utterances that actually perform the action to which they refer (e.g. “I promise to pay you tomorrow” accomplishes the act of promising). Second, “any attempt to codify context can always be grafted onto the context it sought to describe, yielding a new context which escapes the previous formulation” (Culler, 1983: 124). To put it simply, these theorists believe that we can never be sure what is “inside” and what is “outside” the particular context in which a specific utterance or signal occurs. It is true that we cannot specify the context except when relative to specific purposes or a particular situation of communication. In this sense, analysis of metaphors and of all other linguistic signs cannot be done once and for all. They cannot be fixed and resolved, so they are inevitably reanalyzed according to new contexts relative to new purposes. In the same vein, translation strategies proper – or the specific translation strategies for metaphors – also depend upon the communication situations by which we can specify the relevant contexts.

3.5.2.2 Weak implicatures and target-oriented translation

Relevance Theory also accounts for relative creativity and the relative success of metaphors intended to be poetic. Pilkington adapts Sperber and Wilson's opinion (see 3.5.1) and points out the difference between relatively conventional metaphors and a relatively creative one as below:

Metaphors that are relatively conventional and metaphors that are relatively creative vary in terms of the range and strength of the assumptions that they make more salient. According to the view that treats these assumptions as implicatures, the richer and more creative the metaphor, the wider the range of weak implicatures. By contrast, the narrower and stronger the range of implicatures the more conventional the metaphor. (Pilkington, 2000: 100)

In other words, one of the criteria is the range and strength of the salient assumptions; the conventional metaphor has a narrower range of strong assumptions; while the creative metaphor has a wider range of weak assumptions. "The surprise or beauty of a successful creative metaphor", Sperber and Wilson (1995: 237) write, "lies in this condensation, in the fact that a single expression ... will determine a very wide range of acceptable weak implicatures".

Pilkington also proposes another criterion, the directness of deriving the assumptions as contributing to the creation of a new *ad hoc* concept:

The new concept is more creative the less it is derived directly from any one established lexical concept ... the new concept is not derived from a subset of the properties of an existing concept,

but is constructed on the basis of an interaction between assumptions derived from two or more encyclopaedic entries. (Pilkington, 2000: 100)

In short, the wide range of weak assumptions and the indirectly derived assumptions account for the creativity or poetic effects or stylistic effects of the poetic metaphors. Concerning the translation strategy of the poetic or creative metaphor, it is the re-creation – rather than making it explicit – that can maintain the weak assumptions and indirectly derived assumptions in the target language to a large extent.

3.5.2.3 Translation as an interpretive use of language and target-oriented translation

Relevance Theory can be used in the specific analysis of the mechanism of metaphor, but also in a broader sense can help our understanding of the interpretive feature of translation and the validity for the target-oriented translation. From Relevance Theory viewpoint, translation falls naturally under the interpretive use of language. Sperber and Wilson explain “interpretation” as follows:

Any representation with a propositional form, and particularly any utterance, can be used to represent things in two ways. It can represent some state of affairs in virtue of its propositional form being true of that state of affairs; in this case we will say that the representation is a *description*, or it is used *descriptively*. Or it can represent some other representation which also has a propositional form – a thought, for instance – in virtue of resemblance between the two propositional forms; in this case we will say that the first representation is an *interpretation* of the second one, or that it is used *interpretively*. (Sperber and Wilson, 1986: 228-229)

In short, an utterance is said to be used interpretively when it is intended to represent what someone said or thought. Translation is intended to restate in one language what someone said or wrote in another language. If we see that Sperber and Wilson's definition focuses on intra-lingual quoting or reporting, we would conclude that in inter-lingual situations translation belongs to the interpretive use.

Boase-Beier employs Relevance Theory in translating style. She reviews Gutt's *Translation and Relevance* (2000, first published in 1991), in which Gutt made a number of suggestions about how translation could be explained using Relevance Theory, including these elements:

- i) translation, as communication, works under the assumption of relevance (that what the translator intends to communicate to the audience is relevant enough to them to make processing it worthwhile).
- ii) a translated text is an instance of interpretive, as opposed to descriptive, use (the translator is saying what someone else meant).
- iii) texts in which the way of saying – the style – plays an important role require direct translation, as opposed to indirect translation, which, like indirect quotation, just gives the substance. (Boase-Beier, 2006: 44)

Here the *direct translation* and the *indirect translation* are coined from “direct quotation” and “indirect quotation” by Gutt: “Direct speech quotations preserve exactly what was *said*, whereas indirect speech quotations give an indication of what was *meant*” (Gutt, 1991: 125). He proposes to “define translation along lines paralleling to direct quotation”, in that “[It] calls for the preservation of all linguistic properties, so this kind of translation calls for the preservation of all communicative clues” (Gutt, 1991: 128). Gutt's definition is not quite clear.

The essence, however, can be concluded as in the quotation above from Boase-Beier, that direct translation focuses on “not just what was originally said but, crucially, how it was said” (Boase-Beier, 2004: 277), whereas indirect translation focuses only on content. Since “The style of a literary text, as all translators know, is essential to its translation”, Boase-Beier (2004: 278) assumes that “Literary translation is always direct translation” (see the point (v) below).

Boase-Beier then claims that Relevance Theory might be useful for studying what happens to style when we translate:

- i) The notion of mind style ... can be integrated into translation theory as a set of weak implicatures which are communicative clues to a cognitive state.
- ii) Relevance Theory allows for the importance of cognitive state as that which a translator will try to recreate, rather than meaning in a truth-conditional sense.
- iii) By allowing a view of style as weak implicatures, Relevance Theory provides a framework and legitimation for the translator’s interpretive freedom and the creativity of the translation act.
- iv) By tying poetic effect to the extra work, in terms of maximal relevance, that stylistic features call for, a Relevance Theory view can help explain the common intuition of translators that preserving style helps recreate the effects of the source text on the target reader.
- v) An important difference between the way literary and non-literary texts are translated is that the former will tend to require direct translation (which preserves the style) while the latter will tend to require indirect translation (see Gutt, 2000: 68). (Boase-Beier, 2006: 44)

It is interesting that Boase-Beier's view *per se* involves a metaphor – the style of a literary text as a set of weak implicatures. The “‘primary’ lexical or syntactical meaning”¹ is considered to be the main or dominant assumptions of the author, and the style to be the weak implicatures. “Weak” though they are, they “serve to provide clues to a state of mind”, and amount to the “spirit” of the original text (Boase-Beier, 2006: 45). For weak implicatures, “There is not much ‘conclusive evidence’ (Sperber and Wilson, 1995: 198) but which are *open to interpretation*” (Boase-Beier, 2004: 278; emphasis added). In a word, the subtleness, richness, and openness of style – locating to the topic of this chapter about metaphor – offers the freedom for the translator to act and calls for a creative translation.

Another point that Boase-Beier underscores above is that “truth” in terms of Relevance Theory is not always an actual truth but something relevant; to this effect, even though the target-oriented creative translation appears “untrue” because it might radically change the original contents, it is actually interpreting “truth” since “it may instead be useful (or to be believed to be useful or to resemble something useful) or it may be said because it is assumed to be an addition to knowledge” (Boase-Beier, 2004: 276). This notion of “truth” is significant for literary translation in that it offers the translators freedom of using flexible translation strategies whichever is relevant and useful.

3.6 Case study

3.6.1 Cases of metaphors in *The True Story of Ah Q* and translations

Example 1:

¹ It is a quotation from Katz, I. (1990) *The Metaphorics of Meaning*. Cambridge, Massachusetts: MIT Press.

The source text is:

这一场“**龙虎斗**”似乎并无胜败。(Lu Xun, 1921: Chapter 5)

The Back-translation is:

This **dragon – tiger struggle** had ended in neither victory nor defeat.

Yang's translation is:

This **epic struggle** had apparently ended in neither victory nor defeat. (Yang, 2000: 71)

Leung's translation is:¹

It seemed that this **furious fray between dragon and tiger** had ended in neither victory nor defeat. (Leung, 1946: 99)

Lovell's translation is:

There was a certain lack of clarity and closure about this particular **battle between the dragon and tiger of Weizhuang**. (Lovell, 2009: 100)

Relevance Theory can illuminate the comprehension of this original or creative or poetic metaphor thoroughly. On reading the original sentence, the Chinese reader activates

¹ Please note that grammatical errors do exist in Leung's (especially) and Yang's translations. To be objective and faithful to their work, they are included in their original form in my quotations.

assumptions stored in the encyclopaedic entry for the concept 龙虎斗 (dragon-tiger struggle), specifically two encyclopaedic entries for the concepts 龙 and 虎 (斗, struggle, is a literal use). The reader computes values of 龙 (dragon) as it is powerful and capable; it is huge; it is holy in Chinese legends; it lives in water. The encyclopaedic entry attached to the concept 虎 (tiger) is fierce, kingly, and living in the forest. Then the addressee will derive the implicatures such as “the struggle is violent and vehement”, “the struggle is holy”, and “the struggle is between absolutely different types of people” (as between water animal and forest animal). The first implicature seems quite strong like “dead” or at least a “conventional” metaphorical meaning, but the second and third seem weak. The next step is sorting, or in other words, restricting the range of assumptions above, by virtue of context. In *The True Story of Ah Q*, both Ah Q and Young D are short and skinny because of impoverishment, but they are so self-conceited that they delude themselves with the idea of being powerful, brave, and admired heroes. Because of their weakness and cowardice, the battle is not really fierce; they just seize each others’ queues for a while, without any further fighting. By searching and constructing contextual assumptions in this manner, the reader strengthens the first implicature “the struggle is violent and vehement” and erases the third implicature “the struggle is between absolutely different types of people”, and more importantly, he converts the weak implicature “the struggle is holy” into a strong one.

Yet the target language readers cannot infer the above implicatures as the source language readers do, because the source language context and the target language context are different and the output of Relevance Theory processing might be different from the source text output. The socio-cultural context of English determines the assumptions stored at the encyclopaedic entry of the concept “dragon” as not only violent but also extremely evil, which is impacted

by Western legends and the Bible; the “tiger” is only fierce. Therefore the English reader can only derive that the struggle is fierce rather than that it is a significant, holy, and proud event, which is what Lu Xun implies in the Chinese text to satirize Ah Q and Young D.

Leung translates this metaphor as a “furious fray between dragon and tiger”, according to Newmark’s strategy “using the same metaphor combined with sense” (Newmark, 1981: 89), yet he fails to take careful consideration of the range of implicatures, that is, he ignores the weak implicature “the struggle is significant”, which precisely “gives the metaphor its poetic force” (Pilkington, 2000: 102). Lovell maintains the original metaphor “battle between the dragon and tiger”. What is interesting is that she adds “of Weizhuang”, which makes this metaphor more fable-like or folkloristic through the description of the fighters – they are the two famous animals famed throughout the small village Weizhuang. Lovell’s translation indeed shows that she has noticed the weak implicature of this metaphor; adding “of Weizhuang”, however, is still too weak to trigger the reader’s assumption that the fighting is ironically significant.

Yang gives a creative translation by substituting “dragon-tiger” with “epic”, which achieves something resembling the contextual effects that the Chinese metaphor does. “Epic” is “pertaining to that species of poetical composition, represented typically by the Iliad and Odyssey, which celebrates in the form of a continuous narrative the achievements of one or more heroic personages of history or tradition”.¹ On reading “epic struggle”, the English reader is able to suddenly infer that the “heroic personage” is a satirization of Ah Q and

¹ See <http://www.oed.com/view/Entry/63237?redirectedFrom=epic#eid>.

Young D. It is a satisfactory translation to some extent. I, however, will recommend a creative metaphor which is able to express the irony more vividly.

Encountering such complex implicatures of the “dragon-tiger struggle”, I assume that the focus on the ironic tone is of most importance in this metaphor and hence should maintain priority. The original metaphor is insincere; it is used in the service of irony. The battle is described through the metaphor as being fierce and holy, yet Lu Xun is hinting that the two combatants were in reality more like a couple of quarrelling alley cats. Since the “alley cat” is an image extremely familiar to English readers, I will use it instead of the “dragon-tiger”. In order to convey the effect of ridiculousness, I will combine “epic” with “alley cat”, which will produce an obvious conflict and absurdity. In short, to create a wording that “resembles it closely enough in relevant respects” (Sperber and Wilson, 1988: 137), I suggest the translated version “the epic battle between alley cats”. It is necessary to claim that even though this radical conceptual change results in losing all the associations of dragon and tiger, my version traces a similar cognitive procedure through a *metaphor*; my version also involves compensation, since the irony of “epic” is no longer in the expression “dragon-tiger” but as the qualifier of “battle”; moreover, my version is *relevant* in terms of the ironic effect.

Example 2:

The source text is: 阿 Q

The Back-translation is: Ah Q

This is Yang’s translation: Ah Q (Yang, 2000: 1)

This is Leung's translation: Ah Q (Leung, 1946: 1)

This is Lovell's translation: Ah-Q (Lovell, 2009: 1)

Lu Xun creates metaphors with wordplay techniques. Both metaphor and wordplay can be explained with Relevance Theory: if Relevance Principle fails to work, the implicatures cannot succeed. In *The True Story of Ah Q*, Lu Xun creates many wordplay metaphors for satirical effect. Yet the translators sometimes jettison the wordplay, and in doing so reduce Lu Xun's rich words to something bland. What is more, their literal translations, failing to invoke appropriate contextual effects, may give the target reader an impression that it is irrelevant to him or her, which directly leads to – a natural response of irrelevance – a deterioration in the communication process.

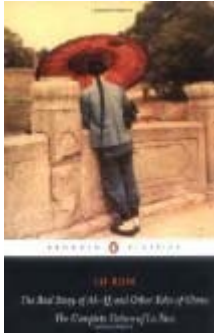
The process of grasping the implicature of “Ah Q” is complicated. “Q” shares the same pronunciation as “Queue”, which symbolizes feudalism and the power of a bygone age. The Qing Dynasty, the last feudal dynasty of China, was founded and governed by the Man ethnic Minority, who kept the queue as part of their culture. The 1911 Revolution undermined that dynasty, and “cutting (the) queue” was gloriously put forward as one of the revolutionary accomplishments. (The importance of how one wears one's hair, as symbolic of other values, recurs in history in most cultures many times over. For instance, the puritan Roundheads of mid-17th century England – who mostly wore their hair – cut hair very short around the head, in contrast to the long-haired Royalists and Cavaliers). Yet the mass of the people (such as Ah Q) understand that revolution only superficially and follow others, either by cutting the queue or keeping it, with little grasp of the associated political convictions. In this sense, “Q” tends to be not only the queue of Ah Q but also signifies the attitude to the revolution among the

people. 阿 is an unsophisticated address term before a given name in the low class; it hints at the institution (low society of China), the tenor (informal), and the mode (oral dialect). At the first sight of the name “Ah Q”, the Chinese reader deems it a name for a low class person, with Lu Xun using a foreign letter Q. After proceeding to the plot – the immediate context – he recognizes that the “Q” actually implies the “queue” of Ah Q, and satirizes Ah Q’s blind behaviour in the 1911 Revolution. Thus the name “Ah Q” is the stimulus to trigger a particular communication; immediate and socio-cultural contexts together supply contextual clues; and then the Chinese reader grasps exactly what Lu Xun sets out to express implicitly.

Yet without the socio-cultural context about the role of the queue in the Qing Dynasty, even when the target reader proceeds to the plot about the queue, he probably can only grasp that Ah Q has a queue – little more than that. Yang, Leung, and Lovell give a literal translation “Ah Q” with the same pronunciation, which is likely to appear irrelevant to the target readers; this culturally complex name thus in translation has retained its reference but lost its special sense.

What bears attention is that Lovell (or probably the Penguin publisher) employs a translation strategy termed compensation. To compensate the loss caused by the cognitive gap, she (or the publisher) selects a photo of a young Chinese man with a long queue as the front cover for this book. As the note on the back cover states “Young man on the Datongqiao bridge in the suburb of Beijing, photographed by Stéphane Passet, June 1912”, which spotlights the image of a queue (see below) although it is not exactly a photo of Ah Q (who we can be sure never reached the suburbs of Beijing). Confessedly, this trans-semiotic method is considerably

artful, creative, and effective! However, the metonymy of wordplay is still not thoroughly displayed in this way.



In order to avoid the reader’s “natural reaction to irrelevance” (Gutt, 1991: 92) to this name, I recommend a creative translation “Ah-Q – Old Pigtail¹”. The “Old” not only conveys the informality and the orality of *Ah*, but also shortens the distance of the character – Western readers would feel as if the story is happening around them about Old Smith, Old Sam, or Old Paul. There are, however, a series of non-literal terms including “Young”, “Little”, and “Big”, which all potentially hold a degree of mocking and a degree of affection; I select “Old” because I assume that Ah Q looks old – and older than his real age – because of labour and poverty, according to Lu Xun’s description. Moreover, “pigtail” is similar to “queue” but more acceptable in the English context. The assumption of the encyclopaedic entry for the concept of “a man with a pigtail” is, at least, to some degree abnormal. This previously settled assumption in the title of the novel raises readers’ interest and draws their attention, and thus they tend to search for relevant clues about Ah Q’s pigtail while they are reading. I still suggest, however, that the translator puts a footnote in the translated text about the “Q” – the queue and its historical background for the English readers. The footnote might be necessary,

¹ “Pigtail” has actually been used by both Yang and Lovell to describe the “queue” in their translations; it is not, however, used for the name of this protagonist.

since it supplies an opportunity for the target readers to gain a better understanding of the beauty of the original text, although some readers might not read it.

Example 3:

The Source Text is: 赵白眼, 赵司晨

The back-translation is: Zhao Baiyan, Zhao Sichen

This is Yang's translation: Zhao Baiyan, Zhao Sichen (Yang, 2000: 57)

This is Leung's translation: Chao paiyen, Chao szu-chen (Leung, 1946: 79)

This is Lovell's translation: Zhao Baiyan, Zhao Sichen (Lovell, 2009: 113)¹

The assumptions about the encyclopaedic entries of the concepts of 白眼 and 司晨 are generated from Chinese legends, in which 白眼 represents the “wolf” or “dog” (犬, *quan*), and 司晨 (鸡, *ji*) is a nickname for “chicken”. In Chinese culture, these animals have negative connotations; wolves and dogs are considered to be ungrateful and chickens are immoral. In this immediate context, 赵白眼 and 赵司晨 appear together as the names of brothers. These “parallel” names immediately trigger another assumption derived from the collocation of 鸡犬之輩 (the peers of roosters and dogs), which has an extremely negative connotation: a group of disreputable low-class people. Lu Xun satirizes Mr Zhao's relatives with these ridiculous names.

¹ Strictly speaking all these names are not translations; they are transliterations.

The three translators do not penetrate the implicatures of these names. The transliterations “Baiyan” or “Paiyan” and “Sichen” or “szu-chen” are meaningless to target readers, to say nothing of the weak implicatures and rich intertextual relevant effects. Their translations fail to communicate Lu Xun’s luminosity of this masterful address to the reader.

I suggest a creative translation: replacing *Baiyan* with Riff and *Sichen* with Raff. First and foremost, the English reader has similar assumptions in their encyclopaedic entry from their mental encyclopaedia for “riff-raff” as that of the Chinese reader for the phrase. Semantically, riff-raff shares a similar meaning to 鸡犬之輩. Riff-raff means “Persons of a disreputable character or belonging to the lowest class of a community; persons of no importance or social position ... The refuse or scum of a community, class, etc.; the worthless or disreputable element of the populace ... A collection of worthless persons.”¹ Activating the same assumptions, the English reader connects Zhao Riff and Zhao Raff together, just as the same contextual procedure for the Chinese reader to the Chinese novel. The irony created by Lu Xun therefore is maintained properly.

3.6.2 Cases of symbols in “Two Gallants” and translations

Symbolization and metaphorical writing are closely linked. The term symbol in the broad sense is “anything which signifies something”, yet in the discussion of literature, “The term symbol is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself” (Abrams, 1993: 206). Similar to the feature of a metaphor, as I mentioned above, a symbolized object or event also has associations and meanings. Metaphors and symbols are, however, different in that some

¹ See <http://dictionary.oed.com/cgi/entry/50206634>.

associations and meanings of symbols are quite strongly established and so cannot be reinterpreted from scratch by the receiver, such as the red octagonal sign for stop and the pipe for father.

Symbols may have some direct physical connection with their symbolic meanings. For instance, flowers can be symbolic of beauty, friendship, and transitoriness. The significance of beauty is the feature of flowers in itself. Also it is a reality of flowers that in a couple of weeks' time generally speaking they will fade away, and so do the flowers on the bush because they are subject to seasons. Therefore, deriving from this physical feature, flowers can also be a symbol of transitoriness. Concerning that the symbolic meaning is dependent on the physical feature of an object, we might indicate that it can be culture-specific sometimes.

Since there might be a set of significances for a symbol, and to identify the relevant meaning is dependent on the contextual situation. Again take the flowers as an example. The symbolic meaning of a gift of flowers is determined by the specific context – the flowers put on coffins and graves are always aligned with transitoriness rather than beauty.

In literary text, symbols are much more complex, since they are original, creative, and carry a number of weak implicatures. Abrams (1993: 206) terms these symbols as “private” or “personal” symbols: “Some poets, however, repeatedly use symbols whose significance they largely generate themselves, and these pose a more difficult problem to interpret”. Taking the example of the word “rose” in William Blake’s poem “The Sick Rose”, he illustrates the creativity in the symbolic meaning of the “rose”.

O Rose, thou art sick.

The invisible worm

That flies in the night

In the howling storm

Has found thy bed

Of crimson joy,

And his dark secret love

Does thy life destroy.

The rose, in this poem, has a meaning beyond its general symbolic meaning: beauty, purity, and love. In the poem, the rose, together with “bed”, “joy”, “love” which do not accord with an actual flower, “press the reader to infer that the described object has a further range of suggested but unspecified reference which makes it a symbol” (Abrams, 1993: 207). Specifically, the rose sounds like a person in bed rather than a rose in a garden; this rose is sick and corrupted by a worm, which is a completely different picture from the beautiful picture of a rose normally; there are sexual connotations with “bed” and “love”, especially with “joy” and “worm”; what is more, Blake includes similar elements and topics in his other poems. Sorting out the clues mentioned above, the reader might indicate that “Blake’s lament for a crimson rose which has been entered and sickened unto death by a dark and secret worm symbolizes the destruction wrought by furtiveness, deceit, and hypocrisy in what should be the frank and joyous relationship of physical love” (Abrams, 1993: 208).

The implicit, creative – and sometimes culture-specific – features of symbols pose great challenges to translators. In detail, firstly, the translators need to notice the existence of the

symbol when they are reading the source text, although the symbol – just as an object or a person – can be concealed in the apparently fairly realistic narrative. Then it is a challenge for the translator to decide which meaning (or meanings) is (or are) the intended meaning (meanings) of a symbol, and the general rule is to consider the relevance. In other words, among multiple meanings, the translator can pick out the relevant meaning or meanings. The last yet most important question is how to maintain the symbols in the target text, which will be illustrated with the following examples. After the earlier examples of Chinese-to-English translation, I turn now to the challenge of translating a passage from Joyce’s “Two Gallants” story into Chinese.

Example 4

The source text is:

He plucked at the wires heedlessly, glancing quickly from time to time at the face of each new-comer and from time to time, wearily also, at the sky. His harp, too, heedless that **her coverings had fallen about her knees**, seemed weary alike of the eyes of strangers and of her master's hands. One hand played in the bass the melody of **Silent, O Moyle**; while the other hand careered in the treble after each group of notes. The notes of the air sounded deep and full. (Joyce, 1914: 57-58)

This is Ma’s Chinese translation:

他信手拨弄琴弦，不时瞟一眼每一个新来的听众，间或懒洋洋地瞥一下天空。他的竖琴尽管琴罩脱落了一半，却和主人一样，似乎对陌生人的目光和主人的双手都已厌倦。竖琴手用一只手在低音部弹出《请安静，

哦，摩伊尔》的旋律，另一只手随着每节曲调在低音部飞快地滑动。颤动的乐曲听上去低沉浑厚。(Ma, 1996: 64)

Here is the Back-translation of Ma's translation:

He plucked at the wires skilfully, from time to time glancing at each new-comer and sometimes glancing wearily at the sky. His harp, although **half of the harp covering had fallen**, seemed tired of the eyes of strangers and of the master's hands. The harpist used one hand to play in the bass the melody of **O, Silent, Moyle**; the other hand moved swiftly in the treble with each group of notes. The vibrant melody sounded deep and full.

In contrast to Ma's translation, this is Xu's translation:

他心不在焉地拨弄着琴弦，时不时迅疾地朝每个新来的人的脸上瞥一眼，还时不时迅疾地朝天空迅速地瞟一眼，却也是同样地索然无趣。他的竖琴也是一样，**表面的涂料已经剥落到脚撑处**，对于陌生人的目光和主人的双手好像都同样地感到索然无趣。一只手在低音部弹奏着《**哦，安静吧，莫伊尔**》，每弹完一小节，另一只手就到最高升部上划一下。那小调的音符深沉而饱满地**跳跃**着。(Xu, 2003: 44)

The Back-translation for Xu's translation is:

He plucked at the wires heedlessly, from time to time glancing quickly at each new-comer's face and from time to time glancing quickly at the sky, also with weariness. His harp, too, **the paint on the surface having fallen to the heel brace**, seemed weary alike of the eyes of strangers and of the master's hands. One hand played in the bass the melody of **Silent, O Moyle**; after playing each group of notes, the other hand swept in the treble. The notes of the air were **jumping** deeply and fully.

This is a fairly naturalistic narrative in which a real Dublin is described, yet the harp and harpist are more than a realistic object and a person, and according to the context they hatch up further messages or associations. The harpist playing a harp in a street of Dublin might be considered just a scene on Lenehan's and Corley's way; if they are taken out from the story, it would not make any difference to the plot. In other words, the harp and the harpist are not closely integrated with the story, and they have a loose connection to the coherence of the plot. In literary texts, there is a tension between the wording to do with plot coherence and those with specific functions, such as symbols. It is the wording with specific functions that distinguish a literary text from a documentary text for instance and therefore need to be underscored.

The description of the harpist's performance takes place between Corley's and Lenehan's long dialogue about Corley's girlfriend – a servant who is seduced by Corley and then (probably) steals money from her employer – and seeing this prospective “victim” after this performance. According to this immediate context, the harp might be symbolic of the women in Dublin, and the harpist as an irresponsible man – such as Corley – who uses and abuses women like playing a musical instrument. In San Juan's (1972: 98) words: “The spectacle serves first of all the function of an apt comment on Corley's handling of women (note the harpist's heedless, weary manner) and a preparation for the tart's [*sic*]¹ appearance”.

The symbols “harp” and “harpist” are gendered as female and male respectively. Joyce uses the feminine possessive pronoun *her* in “her coverings had fallen about her knees”, which

¹ Here San Juan uses the offensive term “tart”, which refers to “A female of immoral character; a prostitute. Also *loosely* as a term of abuse.” (See <http://www.oed.com/view/Entry/197925?rskey=IIjq8M&result=1#eid>); while it is not the case that Corley's girl is a prostitute.

triggers the careful readers' imagination, sensing that the "harp" here is more than an object but a symbol for female. The fallen coverings might hint at the disgrace of women's nudity. Moreover, *he* – the harpist – "plucked at the wires heedlessly ... glancing ... wearily", with the complex repetitions of "heedlessly" and "wearily", tending to show him wearying of women.

Joyce conveys a subtle yet deep sympathy for the women in Dublin through the metaphorically symbolic harp. The harp is an instrument, without sense and consciousness; how can an instrument be aware of its lack of covering? You cannot blame the harp for being shameless. It belongs to the harpist; it is the harpist's task to take care of it. The harp is used with little care, in the same way as some men may use a woman but do not love or care for her.

Apart from the gender perspective, there is a social and political perspective of understanding the symbolic meaning of the harp and harpist; it is possible that the harp is symbolic of Ireland, and the harpist is representative of England in that England exploits Ireland. Joyce claims that "After all, *Two Gallants* – with the Sunday crowds and the harp in Kildare Street and Lenehan – is an Irish landscape" (see Joyce's letter, 1904/1957: 208). Also, the harp is symbolic of a part of Irish culture – there is a picture of the harp on the back of Irish coins. In short, "*Two Gallants*" with the harp in it gives a significant picture of the Irish ethos. The historical background of Ireland in the 1900s suggests that the harpist might be symbolic of British colonists. Bulson states that "Although Ireland became an independent nation in 1922 after the Anglo-Irish War, Joyce's works are restricted to the first decade of the twentieth

century when it was still a colony [*sic*]¹ of the British Empire ... then the British Empire had forced these same souls into political and economic submission” (Bulson, 2006: 32-33). To this effect, the harpist’s making use of and abuse of the harp can be seen as a symbolic depiction of the British “colonization” of Ireland.

Similarly, according to the historical background of British Ireland, not only the objects such as a harp, but also the characters such as Lenehan and Corley might be symbolic. Lenehan and Corley are real people, but they carry suggestive significances. Lenehan might be symbolic of the paralysed Dubliners, who are in poverty without any personal integrity, personal enterprise, and honesty; while Corley “seems to typify Irish officialdom in alliance with the British authorities in intimidating the Irish people” (Walzl, 1965: 73). Lenehan’s flattering of Corley is exactly the same as Ireland treated Britain (I will investigate this subtle and ironic relationship in Chapter 6 “Transitivity and Translation”).

It is now worth returning to the Chinese translations by Ma and Xu, and assessing if they have maintained the symbols properly.

With regard to the craftily gendered harp, Ma’s translation 他的竖琴尽管琴罩脱落了一半 (*His harp, although half of the harp covering had fallen...*) is inappropriate. Joyce’s metaphorical description is *her coverings had fallen about her knees*, in which *her* – the possessive form of feminine pronoun *she* – together with personified parts *knees* and an ambiguous word *covering*, all integrate a sign that has feminine hints. Ma’s translation “half of the harp

¹ Strictly speaking, Ireland was not a British colony. Ireland was one of the four kingdoms that made up the United Kingdom. (Unlike India, Canada etc. that were once colonies, and were never part of the U.K.).

covering had fallen” almost deprives the readers’ possibility of further imaginations. Firstly, Ma substitutes *her covering* as 琴罩 (*harp covering*), omitting the essential word *her*; secondly, he paraphrases *had fallen about her knees* as *half of ... had fallen*. Without the combination of *her* and *knees*, the feminine intent has been pruned. The rich symbolic connotation of harp is hard to grasp and appreciate.

Xu’s translation of this passage as 表面的涂料已经剥落到脚撑处 (*the paint on the surface having fallen to the heel brace*) is even more impoverished. Xu describes the harp with professional terms for musical instruments, leading the readers to consider the harp as only a musical instrument, nothing more than that! Xu substitutes *her covering* – which would have triggered the readers’ imagination of a woman’s clothes – with 涂料 (*the paint on the surface*). What is more important, she changes *her knees* to 脚撑 (*the heel brace*) which is definitely a term for musical instruments in Chinese. In brief, Xu’s translation turns the apparently realistic narrative to its extreme: sheer realistic narrative, let alone its symbolic meanings.

Another key word in the original is *about*, the sense being that the female’s knees are shockingly or shamefully visible to onlookers, since the coverings have fallen either side of her knees. It is all quite hard to visualize, especially of a harp. When people play a harp they take the cover off. How can he play a harp with half the harp covered?! Nobody indeed can draw a picture or take a photo of a harp with her covering fallen about her knees. Also it is very hard to create a mental picture. This suggests that language is not just representation and can go beyond representation. This is hard to translate. Both Ma and Xu are not aware of it. Ma omits this preposition, and Xu uses *fallen to* rather than *fallen about*.

My translation is “她的罩子快要脱落到她的双膝处” (Back translation: her covering is about to fall to her knees’ positions). I maintain the essential words 她的 (*her*), 双膝 (*knees*) and 罩子 (*coverings*). With regard to the preposition *about*, I compensate for it with the phrase 快要 (*be about to or is going to*) to sketch the strange situation where the harpist is playing a harp which is half covered. On such a ground, Chinese readers might be led to think about its implications and a wide range of symbolic meanings.

Besides the literal translations of these essential words, I might also insert a footnote about the symbolic meanings from a literary critical perspective at the end of this paragraph. The gloss can be as in this Back-translation: *According to the comments of Western literary criticism, the harp and harpist have a wide range of symbolic meanings. The harp can be symbolic of Dublin women, and the harpist as the man who makes use of and abuses women. Furthermore, the harp could be early 20th century Dublin, which is under colonial invasion and suppression by the Britain – the harpist.*

Moreover, it is worthwhile to highlight that the entire atmosphere of this episode contributes to the comprehension of symbolization. The melody of “Silent, O Moyle” has a gloomy and lifeless atmosphere. “Silent, O Moyle” is one of the Irish melodies by Thomas Moore, taken from Irish mythology: the four children of the lord of the sea, Lir, were, by their wicked stepmother’s supernatural power, transformed into swans and condemned to wander for many hundreds of years over certain lakes and rivers in Ireland including the stormy Straits of Moyle, till the coming of Christianity, when the first sound of the mass-bell was to be the signal for their release.¹ The melody is slow, mournful, and gloomy; while Xu’s translation 那

¹ See http://www.james-joyce-music.com/song02_lyrics.html.

小调的音符深沉而饱满地跳跃着 (*The notes of the air were jumping deeply and fully*), in which 跳跃 (*jumping*) on the contrary connotes a happy atmosphere, which is definitely inappropriate. Considering the remarkable function of the melody “Silent, O Moyle”, I would add a footnote about its specific background knowledge for Chinese readers, i.e., “Silent, O Moyle” would be glossed with this Irish mythology.

With regard to putting a note in a translation, the “rule of thumb” here can be that a thing being footnoted even for native English-using readers might as well be footnoted for the target readers. The thing being footnoted can be either about difficult background knowledge that English readers might not have, or a level of knowledge above the naturalistic information. For instance, for native English speakers such as students, there are certain things that need footnoting by the editor in “Two Gallants”. This editor – to give a critical edition for students – might put in certain references to help the readers, one of which would be about the harp and the harpist. The symbolic meanings of them are so implicit and historical-background involved that “go beyond the hunches of the Common Reader” (Hawthorn, 2000: 344). Also, the background information about “Silent, O Moyle” is beyond common English student readers’ knowledge. In order to improve the Chinese readers’ better understanding of the original source text, and assist to some degree in a thorough appreciation of Joyce’s techniques and crafts, the footnote is recommended. Chinese translators translating “Two Gallants” should get hold of a whole critical edition of “Two Gallants”, and then translate the glosses into Chinese.

Footnotes are functional; they do, however, pose problems. Firstly, the author might not like these notes since they are not necessarily what the author meant. This is a general

predicament for literary critics, stylisticians, and also for translators. As I mentioned in the previous chapter, stylisticians only supply a perspective to understand literary texts. It is hopefully helpful, yet not definitely and necessarily correct. Secondly, student readers might never read them; they might just read the main text. Yet I still believe that if it is there, there is a chance for the reader to know more. Namely, it is better than nothing. Thirdly, a large number of footnotes can be extensive interruptions for the reader. This is in part a question to do with the linearity of language, and the impossibility of producing or reading two threads or lines at the same time. If there are lots of notes “filling out” a literary translation, the entertainment of reading is ruined; while the non-footnote translated text deprives the target reader’s chance of understanding the original more broadly and deeply. To cope with the dilemma, the economic term “law of diminishing returns” might shed some light. The “law of diminishing returns” is an economic law “stating that if one input in the production of a commodity is increased while all other inputs are held fixed, a point will eventually be reached at which additions of the input yield progressively smaller, or diminishing, increases in output”.¹ A typical case is the use of fertilizer on a farm. Generally, the use of fertilizer can improve crop production, yet beyond a certain point, adding more and more fertilizer improves the yield less and less, and excessive quantities can even reduce the yield. So too are the footnotes of a translation. To this effect, a few uses (rather than massive uses) of footnotes in translation – restricted to things being footnoted even for native English-using readers – can be reasonable and helpful.

¹ See <http://www.britannica.com/EBchecked/topic/163723/diminishing-returns>.

In the “Two Gallants”, there are some images that symbolize religion. The following example will illustrate a religious symbol which is cultural-specific and hence poses a challenge to Chinese translators.

Example 5

The source text is:

Then with a grave gesture he extended a hand towards the light and, smiling, opened it slowly to **the gaze of his disciple**. A small **gold coin** shone in the palm. (Joyce, 1914: 65)

Here is Ma’s translation:

然后，他以一副庄重的架势向灯光伸出一只手，带着微笑，慢慢摊开手掌，**让他的追随者看个仔细**。掌心里，一枚小小的**金币**闪闪发光。(Ma, 1996: 73)

Here is the Back-translation of Ma’s translation:

Then he, with a grave gesture, extended a hand towards the light, with a smile, and opened his palm to **let his follower watch carefully**. In the palm a **small gold** coin shone.

While, Xu’s translation is:

他郑重其事地朝着亮处伸出一只手，然后满面笑容地把那手**迎着他那跟随者的目光**缓缓展开。在他的掌心，一枚小小的**金币**正闪闪发光。(Xu, 2003: 50)

The Back-translation of Xu's translation is:

He gravely extended a hand towards the light, and smilingly to **the gaze of this follower** slowly opened that hand. In his palm **a small gold coin** was shining.

This is the last paragraph as well as the climax of the "Two Gallants". Lenehan has caught up finally with Corley and now awaits the revelation of what Corley has extracted from his girlfriend. Lenehan waits there anxiously: "he knew Corley would fail; he knew it was no go" (Joyce, 1914: 64); yet after misleading and suspension by Joyce's rephrasing, the reader feels remarkably surprised, since Corley's girlfriend gives him a gold coin. For Litz, the final scene is an example of Joyce's power of creative writing:

But after the initial surprise has been assimilated the reader realizes that the "denouement" was inevitable, that the entire story tends towards this shocking conclusion. The gold coin – probably stolen ... from the servant girl's employer – is a final symbol of debased "gallantry," but it is also a fitting climax to related motifs of Ireland's political, economic, and spiritual degradation. It is a true epiphany, a showing forth of hidden reality, and like all of Joyce's epiphanies it is wholly dependent upon its context. (Litz, in Scholes and Litz eds., 1976: 377)

The severe disjunction between the readers' expectation and textual fulfilment draws attention towards the final metaphorical and symbolic wording: *the gaze of his disciple* and *the small gold coin* shining in Corley's palm.

The gaze of his disciple is enshrined in the Bible, and Joyce uses it as biting irony towards the "spiritual paralysis" of some Irish people (Walzl, 1965: 80). *Disciple*, a word with a strong

religious association, is known for denoting the personal followers of Jesus Christ during his life (especially one of the Twelve Apostles). In addition, *gaze* is frequently used in the Bible and therefore the symbol evokes strong Christian echoes and analogies (Walzl, 1965: 80). Therefore, to a Christian reader or any reader aware of the Christian story, this sentence confers that Corley has a Christ-like role, i.e. a Christ to his disciple, Lenehan. It would be shocking and even offensive to a lot of Christian readers, and hence the ironic tone is conveyed.

The *gold coin* also has implicit symbolic meanings: it can be symbolic of the “avarice for riches” (Walzl, 1965: 80) generally, and what is more important it symbolizes the betrayal. According to the Bible, Judas betrayed Jesus for thirty pieces of silver. In short, readers might assume a religious significance when reading these details related to Christians, and the ironic effect might be achieved after the readers’ sorting of the implicatures according to their religious background knowledge.

The ironic effect caused by the religious symbols, however, is lessened in both Chinese translations. With regard to the *disciple*, Ma translates it as 追隨者 (*follower*), and similarly, Xu translates it as 跟隨者 (*follower*). Ma deletes the core word *gaze* in her translation, and instead paraphrases it as 让他的追隨者看个仔细 (*to let his follower watch carefully*). It is self-evident that the religious hint is wiped out by Ma. Xu maintains the *gaze* with a literal translation 目光, yet because of the cultural differences, Chinese readers cannot infer anything religious from 目光. Therefore, in the same way, Xu’s translation fails to maintain the ironic effect.

The Chinese translation I recommend is: 迎着他门徒那虔诚的目光 (to the devout gaze of his disciple), and then I would offer a simple footnote to explain the covert religious irony. Firstly, I maintain the two essential words in the original text with their literal translations: *disciple* with 门徒, which is a fixed and exclusive term for the *disciple* in every Chinese translation of the Bible. Moreover, to enforce the religious hint, I recreate a translation by adding an adjective 虔诚的 (devout) as a compensation, which is also frequently used in the Christian register in Chinese; for instance, 虔诚的基督徒 (devout Christian), 虔诚的祷告 (devout prayer), and 虔诚的心 (devout heart). Yet the problem is that it is a fact that many Chinese readers do not know about Christianity and its main episodes or images. Even those Chinese knowing a little Christianity might not grasp the extremely symbolic meaning of it. Therefore, a gloss is necessary.

3.7 Conclusion

In this chapter, I have discussed how to translate metaphor and symbol in literary text, from stylistic perspective. Specifically, what are the unique features of metaphor and symbol? What are their challenges to translators? What are proper translation strategies for them?

Metaphor is always considered to be an essential rhetorical device; it carries rhetorical impact and, when it succeeds, it seems to enhance the understanding or affinity between the addresser and addressee. Equally important, it arguably causes a prolonging of cognitive process – an artistic defamiliarization – which recipients (readers) may well find entertaining or satisfying. Due to these features which are pertinent to literariness, it is incumbent upon literary translators to try to maintain or reproduce them in their translations.

How does one to reproduce the literariness of metaphor? It is easy to translate a metaphor in which images involved. If the latter are universal (Jewels, the sun, the sea, mountains, storms, extremes of heat/cold, height and depth, light and dark, and so on); a literal translation can work well. It is extremely challenging however, when the images are more obviously culture-specific. For example, as I mentioned in example 1, 2, and 3, encountering the culture-specific images like dragon, queue, chicken and dog in Lu Xun's texts, translators have failed to offer satisfactory English translations – they simply give a literal translation or transliteration, which may mean that full communication (with the affinity and prolonging described above) fails. Relevance Theory argues the validity of target-oriented creative translation to cope with this problem. On the one hand, it illustrates the specific mechanism of metaphor, highlighting weak implicatures and interaction with context, and thus helps us to clearly understand metaphor and improves our potential to create corresponding metaphor in TL. On the other hand, Relevance Theory argues that translation has an interpretive dimension and that translation itself works under the assumption of relevance. In other words, the criterion of a good translation is that it must be relevant in that context, and thus the translation strategies of literary translation need to be flexible. Observing Relevance Theory, I recommend substituting those images with “alley cats”, “pigtail”, “riff-raff”, which are familiar to the English-using readers. In a word, to supply a creative translation is a rule of thumb for literary translators when there is cultural or linguistic difference; this rule will be used in my discussions in the following chapters.

Moreover, I have investigated symbolization which is sometimes closely linked with metaphorical writing. The symbol in a literary text, like metaphor, has a wide range of suggestive associations, which are dependent on the context. The symbol is extremely implicit

– far more implicit than the metaphor – since it can be concealed behind an apparently natural narrative. Hence the reader – and the translator as a reader – is challenged to notice it. Here the “rule of thumb” for translation might be adding a footnote, namely, that a thing being footnoted even for native English-using readers might as well be footnoted for the target readers. The symbols in Joyce’s “Two Gallants”, such as harp, harpist, and gold coin, etc. might be beyond the interpretive reach of the common reader and hence footnotes are necessary; for a similar reason, footnotes might also be necessary in the Chinese translation.

CHAPTER FOUR

DISCOURSAL VARIETY AND TRANSLATION

4.1 Introduction

Discoursal variety is a remarkable characteristic of narrative prose fiction. Discoursal variety is pertinent to varied mixed voices in prose. Bakhtin (1929, in Lodge, 1990: 49) claims that “One of the essential peculiarities of prose fiction is the possibility it allows of using different types of discourse, with their distinct expressiveness intact, on the plane of a single work, without reduction to a single common denominator”. Free Indirect Discourse (FID) is a mixed voice, which carries the mixed features of Direct Discourse (DD) and Indirect Discourse (ID) to subtly convey irony and sympathy, etc. *Heteroglossia* (Bakhtin, 1934/1981) also enriches the variety of the narrative discourse, which basically refers to the fact that various social and historical voices such as dialects and sociolects enter a novel. *Generic sentences* (Toolan, 1998) – typically in the simple present tense (the tense usually used for timeless truth) – can be clashes of voices when they assert something we find very questionable.

It is worthy of note that discoursal variety is a characteristic of modern literature, which “characterizes the Renaissance (especially in French language), the end of 18th, and virtually the entire 19th century” and “characterizes the novel as discourse and distinguishes it from earlier types of narrative prose and from lyric verse” (Bakhtin, 1973, in Lodge, 1990: 49) and with “its importance in nineteenth- and twentieth-century fiction” (Short, 1996: 306). *The True Story of Ah Q* holds a unique position as the first “modern novel” in Chinese literary history and is renowned for a modern technique of using varied mixed voices. Therefore,

preserving the discursual variety is one of the central criteria for the assessment of the quality of the English translation of *The True Story of Ah Q*.

Applying the stylistic theories to translation studies, I will focus on the question: how can literary translators handle the mixed voices going from Chinese to English? The mixed voices might not be necessarily noticed by the reader (or the listener) and the translator; they do amount to a certain textual effect, which, however, is probably little more than a “sense” (Boase-Beier, 2006). I will exploit the *linguistic* features – rather than merely a sense – of these mixed voices in *The True Story of Ah Q*, and examine if they are properly maintained by translators.

4.2 Free Indirect Discourse

4.2.1 Features of FID

FID can be traced back to Plato’s discussion about a “bad speaker” in Book III of *The Republic*. Mixed speech is in the manner of a “bad speaker” who “will not take the whole of the subject, but will break a piece off in order to support his argument” (B. Jowett’s translation).¹ Bakhtin calls the mixed speech double-voiced discourse, which was independently identified in German, French and English as *erlebte Rede*, *style indirect libre* and *free indirect style*, respectively.

FID occupies a middle ground between Direct Discourse (DD), the direct transcription of a character’s speech, and Indirect Discourse (ID), a narrator’s paraphrasing of the contents of a

¹ See <http://classics.mit.edu/Plato/republic.4.iii.html>.

speech event in the narrator's own "style". Toolan illustrates the features of FID by comparison with DD and ID. He lists the features of DD and ID:

1. DD has a character's tense; ID has a narrator's tense.
2. DD has a character's pronouns; ID has a narrator's pronouns.
3. DD is graphologically set apart; ID is not.
4. DD is paratactic and complementizer-free; ID is hypotactic and complementizer-prone.
5. DD has a character's deixis; ID has a narrator's deixis.
6. DD has a character's lexis/colouring; ID has a narrator's lexis/colouring.

Then he introduces the features of FID:

FID is a remarkable selecting and blending of the ID or narratorial option for 1, 2, and 3 (tense, pronouns, and graphological non-removedness), but the DD or characterological option for 4, 5, and 6 (main clause syntax – especially noticeable in interrogative and imperatives and exclamations; no complementizer; and character's space/time deixis and lexis/colouring). But FID is not *simply* a judicious combination of DD and ID features, nor *simply* some middle way between these two. Both DD and ID are accompanied by framing or matrix clause: FID eschews one altogether. (Toolan, 2001: 130; emphasis in original)

To put it simply, FID has the narrator's tense and pronouns, without the *verbum dicendi* like "she said", yet has the character's deixis and lexis. Toolan also notes that FID is not just something halfway between DD and ID; it's also between ID and Narration. Furthermore, considering FID to be a very open category, he claims that "Despite the foregoing list of usual indicators of FID, there is no single *necessary* feature of FID, which you have to have in order for a phrase or clause to qualify as FID" (Toolan, 2001: 134). As Leech and Short (1981: 328-

333) show, a single character-attributed expletive “bloody” as in “He said that the bloody train had been late”, or even a single character-expressive exclamation mark as in “he told her to leave him alone!” can signal the presence of FID rather than narratorial indirect discourse.

4.2.2 Functions and effects of FID

The essential effect of an FID sentence is its ambiguity. FID has an *alignment* (Toolan, 2001) of the narrator with the character on the one hand, and on the other these aligned voices intrinsically clash with each other. Specifically, in the absence of *verbum dicendi* and a subordinating conjunction, and with the narrator’s tense, FID involves the grammatical disguise of a narrated fact called *veil of speech* and *speech as fact* (Hernadi, 1977); while the character’s *deixis* and wording show to the readers that it is not Pure Narrative.¹ Jefferson terms this effect *invraisemblance*:

The dual voice of FID which is responsible for the superficially realistic effect of immediacy is also an ambiguity which is highly unrealistic. From a realistic point of view, FID is a doubly disconcerting use of language: its ambiguities cut it adrift from the two points at which we commonly imagine language to be anchored to reality, the speaker, and the referent. It is neither fully expressive nor fully referential, and this *invraisemblance* differentiates it most profoundly from other forms of reported discourse. (Jefferson, 1981: 42)

Invraisemblance, attributed here to FID, alludes to its lack of *vraisemblance*: the effect of the convention of faithful and “realistic” representation of the real worlds that many novels foster and many readers demand.

¹ By Pure Narrative Toolan means all sentences in the narrative that contain no trace of a representation of one or another character’s words (spoken, thought, or written). This is with reference to the third person narration (Toolan, 2001).

With regard to the functions of FID, Leech and Short (1981) argue that Free Indirect Speech (FIS) can be a vehicle of irony, and Free Indirect Thought (FIT) can be employed to convey sympathy. They emphasize the ironic function of FIS, "...all these factors of (FIS) help put an ironic distance between the reader and the character ... this ability to give the flavour of character's words but also to keep the narrator in an intervening position between character and reader makes an extremely useful vehicle for casting an ironic light on what the character says" (Leech and Short, 1981: 327). Sympathy is generally the typical effect of "FIT", which is demonstrated by Short as "We feel close to the character, almost inside his head as he thinks, and sympathize with his viewpoint ... we can only infer what people might be thinking ... and it is thus much more plausible to think of IT as our thought presentation" (Short, 1996: 315). Moreover, FIS helps control the "'light and shade' of conversation, the highlighting and backgrounding of speech according to the role and attitude of characters" (Leech and Short, 1981: 335).

Pascal specifies the function of FID by precisely analyzing its workings in a variety of nineteenth-century novels. He claims that in *Die Wahlverwandtschaften*, Goethe employed FID to shift narrative distance stylistically correlative of his theme of "emotional and moral entanglement" (Pascal, 1977: 37). Jane Austen's extraordinary use of FID interlocks with "her profound concern for the changing patterns of personal relationships within a small social-cultural group, small enough and sufficiently distant from great issues and events to permit intimacy and encourage attention to nuance" (Pascal, 1977: 59). FID in Buchner's *Lenz* conveys "a state of heightened awareness, on the edge of derangement and apathy, yet because of this all the more acutely observant and responsive and imaginatively creative" (Pascal, 1977: 66).

Having reviewed these various functions of FID, I tend to believe that the feature of FID as a mimetic narration can lead the readers to resolve these ambiguities and comprehend the intended nuances, and the function of FID is highly dependent on its context. FID in itself does not have any meaning, yet when it is used in a specific context, for a writer's specific purposes, it can be the carrier of "potential meaning". The function and effect of FID varies with the specific text and context. While the different views I have explicated are helpful as references, one has to take the specific text and the context into account. In the following section, I will investigate some examples of FIDs in *The True Story of Ah Q* in terms of the functions of sympathy, irony, and light and shade. I will also compare them with the translations, and check if the effects and functions are properly preserved in the target texts.

4.2.3 Cases of FID in *The True Story of Ah Q* and translations

Example 1:

The source text is:

…他如有所失的走进土谷祠，定一定神，知道他的一堆洋钱不见了。赶赛会的赌摊多不本村人，还到那里去寻根抵呢？

很白很亮的一堆洋钱！而且是他的——现在不见了！（Lu Xun, 1921: Chapter 2）

Yang's translation is:

Feeling as if there were something amiss, he walked back to the Tutelary God's Temple, and by the time he regained his composure he realized that his pile of dollars had disappeared. **Since**

most of the people who ran gambling tables at the Festival were not natives of Weichuang, where could he look for the culprits?

So white and glittering a pile of silver! It had all been his . . . but now it had disappeared.

(Yang, 2000: 28)

Leung's translation is:

He felt as if something were missing; on arriving at To'uku Temple, he steadied himself and then discovered that his pile of dollars was nowhere to be seen! **Since most of the people attending the festival were not Weichuangites, where was he to seek the culprits?**

Ah, glittering pile of dollars! And it had been his...now nowhere to be seen! (Leung, 1946: 39)

Lovell's translation is:

After taking himself back, rather nonplussed, to the Temple of Earth and Grain, he recovered his wits sufficiently to discover his pile of money was gone. **How was he to get to the bottom of it? Most of the gamblers that night had come from outside the village.**

That shiny pile of silver dollars! Once it had been all his – but where was it now? (Lovell, 2009: 87)

Ah Q is a typically impoverished peasant in 1900s China. In the evening of the Festival of the Gods in Weichuang, he makes much money gambling, “He staked successfully again and

again”, however, he encounters a fight around his gambling table, and unfortunately in the sudden chaos he loses all the money he has won. Then the plot proceeds to the paragraph I have quoted above, that shows his state of consciousness after recognizing his loss of money. Admittedly, it is human nature that we should feel sympathetic toward Ah Q when we know that he is suffering, but what is more important, the FID mode is otherwise an essential vehicle for conveying sympathy.

First and foremost, it is necessary to confirm whether this portion of text is FID, essentially sourced from the character or from a report sourced directly by the narrator. As demonstrated by Leech and Short in the examples that I have quoted above, even a single character-expressive punctuation mark can signal the presence of FID rather than narratorial indirect discourse. Punctuation marks often signal the completion or “mimetic repute” of reported speech or thought. Exclamation marks appear twice at the end of the phrases 很白很亮的一堆洋钱 and 现在不见了 to bring to the foreground Ah Q’s strong emotions. The hyphen makes “some difference to the reader’s processing of the sentence” (Short, 1981: 131), dividing the reader’s attention between two events, “the silver had been his” and “now it had disappeared”, instead of making them integral parts of a whole, and also showing Ah Q’s shock at the two situations. The question mark is worth illustrating precisely here, because *rhetorical questions* appear frequently in narrative, and can confuse readers as to whether they accompany Pure Narrative or FID. Bakhtin recognizes this problem:

There is in social intercourse what is called the *rhetorical question*, or the *rhetorical exclamation*. Certain instances of this phenomenon are especially interesting because of the problem of their location in context. They would be situated on the very boundary between authorial and reported speech (usually, internal speech) and often they slide directly into one or

the other. Thus they may be interpreted as a question or exclamation on the part of the author, or, equally, as a question or exclamation on the part of the hero, addressed to himself. (Bahktin, 1973/1984: 137)

To solve this problem, Toolan proposes a test:

All the reader needs to do is to assess the plausibility, or conversely the jarring effect, when either of two frames is added to the stretch of text. Those frames are:

I, the narrator, tell you, the reader [insert text to be probed, unmodified]

And alternatively,

[insert text to be probed, with any pronouns referring to the putatively discoursing character converted to first person, and with tenses converted to present tense of thinking/speaking], *the character remarks, to themselves or other characters*. (Toolan, 2001: 132)

To put it in a simple way, readers need to judge if the utterance is the character asking himself or the author or narrator asking the reader. In this example, either Lu Xun (or the narrator) is asking readers, “Where could he look for the culprits?” or “Where can I look for the culprits?” is asked by Ah Q to himself. The latter one is more appropriate, according to the context; this *rhetorical question* is in the mode of Free Indirect Thought rather than Pure Narrative.

Instead of pressing the content of Ah Q’s grief and pity into the rigid frame of verbal communication, the author articulates them obliquely, using the narrator’s pronoun 他的 (his),

together with absence of a reporting clause. We tend to use Indirect Thought (IT), which relies on “inference” as our usual representation of thought in novels, according to Short (1996), so FIT, a form close to IT, is likely to capture (or catch) our attention and put us into the character’s mind.

Besides, the near deictic 现在 (now) and the modal verb 还到 (could) can be easily related to Ah Q’s viewpoint. 现在 (now), in Functional Grammar, in the circumstance of a temporary location, transports readers directly to that point in time, offering the comparative effect “now” the money is lost, but “a moment earlier, it was there.” Therefore, readers might feel pity here. Modality discloses the character’s needs and wants. It is “a linguistic feature that seems noticeably more prominent in FID than in alternative modes of discourse representation” (Toolan, 2001: 130). Here “could” is a modal verb with a parameter of *probability*, and “How could...?” is like a desperate interrogation, showing that there is not even a slight probability that Ah Q might get the money back.

Moreover, as the feature Toolan mentions, FID has the character’s lexis or colouring. We assume that it is really Ah Q, and not the narrator, who sees and describes the silver money as 很白很亮 (white and glittering), which enables the readers to envisage an image of Ah Q’s money. Vivid representation is a feature of FID since it carries the expressiveness of DD to some degree.

All the features of FIT that I have mentioned above: the emotional punctuation, the immediacy caused by our cognitive tendencies and the expressiveness of the use of 现在 (now), 还到 (could) and 很白很亮 (white and glittering), make us feel that we are getting a more vivid

and immediate representation of Ah Q's despair and misery when he is robbed, causing us to see things from Ah Q's viewpoint, including his state of poverty, therefore perhaps evoking our sympathy.

Comparing the three translations, I have found that Lovell's translation maintains the immediacy and expressiveness best. Specifically, Leung's translation is the least appropriate, in that his translation tends to be an authorial comment with less colloquial expressions *to seek the culprits* and *to be seen*. Yang's translation is more proper than Leung's; the final sentences are empathetic to Ah Q by maintaining the modal verb *could* and Ah Q's lexis/colouring *white and glittering*. Compared with Leung's and Yang's, Lovell's translation conveys the empathy best through its smooth and colloquial style. In her version, the English idiom *to get to the bottom of* – means to get understanding of the causes of something – artfully corresponding to the original Chinese 还到那里去寻根柢呢? (Where to find the root?), which is more expressive and colloquial than the *culprits*. Moreover, the *white coins* are substituted by Lovell as *silver dollars*, since *white coins* sounds weird to English readers even though to Chinese people the colour 银 (silver) and 白 (white) are similar. However, there is a glitch in Lovell's translation: *How was he to...?* is not as powerful as the expression with the modal verb *could*, i.e. *How could he...?*, which I recommend as a slight improvement to Lovell's translation.

Example 2:

FIS frequently conveys irony in a literary text. FIS does not produce irony *per se*, yet it is a vehicle for irony, i.e. in the background of what at first appears to be narration, a character's

absurd comments are comparatively brought to the foreground as FIS. To explain this in detail, because the text uses the narrator's tenses and pronouns, and there are no reporting clauses, readers may at first glance assume that the sentence is what Toolan calls "pure" narration (narration in which only the narrator's voice and point of view are expressed: a single voice as opposed to dual voice). But after reading through and understanding more fully, readers may judge that much of the content – despite some of the form being narratorial (the pronouns and tenses) – must be a character's speech, and at this moment the author's and reader's "communion" is realized, or readers share in the "conspiracy" (Short, 1981) alluded to by the author. It is by this disguised structure of FIS that makes the satirical effect more invisible but more powerful than DS or IS.

Here is an example. The source text is:

阿Q近来虽然比较的受人尊敬，自己也更高傲些，但和那些打惯的闲人们见面还胆怯独有这回却非常武勇了。
这样满脸胡子的东西，也敢出言无状么？ (Lu Xun, 1921: Chapter 3)

Yang's translation is:

Although the relative respect accorded him in recent years had increased Ah Q's pride, when confronted by loafers who were accustomed to fighting he remained rather timid. On this occasion, however, he was feeling exceptionally pugnacious. **How dare a hairy-cheeked creature like this insult him?** (Yang, 2000: 37)

Leung's translation is:

In spite of the fact that of late Ah Q had, as compared with former times, received more respect from people and had become a least bit more vain and self-respecting, still in dealing with ordinary folk, who were accustomed to fighting, he was humble and meek, but on this occasion he waxed exceeding bold. **This creature, Wang-hu, with a cheek full of whiskers, would he dare to say anything disrespectful?** (Leung, 1946: 49)

Lovell's translation is:

Even though Ah-Q had become more imperious of late, thanks to the greater portion of public respect he had grown accustomed to accepting as his due, his courage usually sank to his boots whenever he encountered his regular tormentors among Weizhuang's idling population. This time, however, he rose heroically to the occasion – **was he to stand by and let someone with facial hair like that insult him?** (Lovell, 2009: 90)

Ah Q, like a clown, is directed by the invisible director, Lu Xun, through the instrument of FID, and specifically, FIS.¹ Example 2 is a mixed form of IS and DS: it has the grammatical characteristics of IS, i.e. without the reporting clause "Ah Q said", yet some "production flavour" (Short, 1996), rhetorical question and modality – 也敢 (how dare...), and deictic properties of DS – 这样 (this) are reminiscent of DS.

Under the veil of FIS, it seems like a storyteller's bland narration; Ah Q's defiant manner however, released by the strong modality and the character's deixis, appears strident and even inharmonious. When readers "suspect" and then discern that it is might be unlikely that

¹ I judge that it is FIS not FIT from the following sentence "谁认便骂谁!" ("Anyone who the name fits.") which is an answer by Wang-hu. It indicates that here Ah Q shouts at Wang-hu, and then Wang-hu answers.

this ridiculous language is spoken by the narrator, they then judge it might come from Ah Q. Lu Xun hopes his readers will judge Ah Q's foolishness, and then having reached that conclusion, the “communion” between the author, Lu Xun, and the reader will be realized.

The foreground worth scrutinizing here is in the vivid and engaging rhetorical questions, inviting agreement that Ah Q assumed himself superior to Wang-hu due to his own conceit. As I illustrated in Example 1, 这样满脸胡子的东西，也敢出言无状么？ (How dare a hairy-cheeked creature like this insult him?) is not a question from the narrator but from Ah Q.

To sum up, Ah Q assesses the situation in ridiculous language, but the readers coming to a reasonable opinion of the situation, and in the disguising narrative structure of FIS, find the absurdity, insistence, and strangeness to be obvious; therefore irony is conveyed.

Considering the features and functions of FIS that I have analysed above, translators have the responsibility to transfer this artful technique of the source language into the target language. Yang's translation maintains all the features I mentioned above, i.e. the modal verb *dare*, the character's deixis *this*, the rhetorical question, and absence of any reporting clause. Leung's translation also maintains the features; the language however, is not colloquial. For instance *say anything disrespectful* is not as simple and clear as *insult* in a spoken language. Lovell's translation is fluent yet the strong emotion is gone with the mild tone “Was he to...?”; “Was he to...?” is also rather formal; what is more, the essential deixis 这样 (this) in the original text is transferred to *that* in Lovell's version.

The issue of maintaining the strength of the modality in translation is worth pursuing a little further. Here I will simply introduce the concept *modality* which is one of the main topics of stylistic analysis.

In linguistics “modality” is the cover term for a speaker expressing “opinion or attitude” (Lyons, 1977: 452) with language. Functional grammar categorises “modality” as an “interpersonal resource”; it “refers to how speakers and writers take up a position, express an opinion or point of view or make judgement” (Droga and Humphrey, 2002: 72). Speakers and writers can take a stand in relation to both statements and questions (modalisation) and offers and commands (modulation), as illustrated below by Halliday (1994; concluded by Droga and Humphrey, 2002: 73):

Table 4.1 Illustration of modality

Modality	
Modulation (commands/offers)	Modalisation (statements/questions)
Expressing degrees of	Expressing degrees of
i) obligation	i) probability
ii) inclination/readiness	ii) usuality

Modality can be expressed by a modal verb (e.g. can, may, could), mood adjunct (e.g. probably, certainly, never) or by interpersonal metaphor (e.g. I think..., it is important..., there is a need...).

Most of the utterances we make can be qualified in terms of strength (or weakness) of the probability, obligation, willingness, or usuality. The “scale” of intensity or emphaticness is aligned with the analysis of modal verbs, particularly in relation to probability and obligation.

Halliday (1994: 76) specifies the intensity/emphaticness of modal verbs into three degrees as below:

Table 4.2 Intensity of modal verbs

Low	medium	high
can, may, could, might	will, would, should, is to, was to	must, ought to, need, has to, had to

Note: These may also take a negative form, e.g. can't.

To relate this theory to the examples of the translations above, I find that 也敢 (how dare...) is strong in terms of modality; while Lovell's translation tends to be an interpersonal metaphor – an indirect way to express the attitude – which carries weaker modality. Put in a few words, as one of the devices to express emotion, modality is to be maintained at a similar strength.

Example 3:

FID can be used as a textual strategy or tactic by contrasting it with other discourse modes. As I mentioned previously, Leech and Short demonstrate that FIS “can contrast with other speech modes in the author's control of the ‘light and shade’ of conversation, the highlighting and backgrounding of speech according to the role and attitude of the characters” (1981: 335). In effect, the contrasting effects also exist among FIT and other thought modes. There is a typical example in *The True Story of Ah Q*, in which Lu Xun narrates Ah Q's gradually stronger emotion through the contrast of FIT and DT, i.e. from the discourse mixing with the narrator's voice to the direct expression of his mind.

The source text is:

这才定了神，而且发出关于自己的思想来：白盔白甲的人明明到了，并不来打招呼，搬了许多好东西，又没有自己的份，——这全是假洋鬼子可恶，不准我造反，否则，这次何至于没有我的份呢？阿Q越想越气，终于禁不住满心痛恨起来，毒毒的点一点头：“不准我造反，只准你造反？妈妈的假洋鬼子，——好，你造反！造反是杀头的罪名呵，我总要告一状，看你抓进县里去杀头，——满门抄斩，——嚓！嚓！” (Lu Xun, 1921: Chapter 8)

Yang's translation is:

Only after he had been lying down for some time did he feel calm enough to begin thinking how this affected him [PN]. The men in white helmets and white armour had evidently arrived, but they had not come to call **him**; they had taken away many things, but there was no share for **him**--this was all the fault of the Imitation Foreign Devil, who had barred him from the rebellion [FIT]. Otherwise how could he have failed to have a share this time? [FIT]

The more Ah Q thought of it the angrier he grew, until he was in a towering rage [PN]. “So no rebellion for **me**, only for you, eh?” [DS] **he exclaimed**, nodding maliciously, “Curse you, you Imitation Foreign Devil--all right, be a rebel! A rebel is punished by having his head chopped off. I'll turn informer, and see you carried into town to have your head cut off--you and all your family. . . . Kill, kill!” [DS] (Yang, 2000: 131; with my labelling about the types of discourse)

While Leung's translation is:

After lying down in a comfortable position, he composed his thoughts and revolved problems concerning himself, in this manner: “It is evident that the white-helmeted and white-armed men have come and did not come to call **me**. They have plundered many good things and **I** have had no share in the booty, -- all this due to the action of hateful ‘False Foreign’ who would not allow **me** to join the Revolutionists; how else could it have come about that there is

no share for me?” [DT] The more incensed he became; finally, saying: “won’t allow **me** to join the Revolutionary Movement, eh? Is it only for you to be one? You rascal, you ‘False Foreigner’ – fine, be a Revolutionist! Being one makes you subject to the penalty of decapitation. **I** must make a petition and see that you are dragged into the yamen to you’re your head cut off – your whole family’s heads cut off, -chit! chit!” [DT] With such resentment filling his heart, Ah Q gradually snored off [*sic*] [PN]. (Leung, 1946: 149; with my labelling about types of discourse)

Lovell’s translation is:

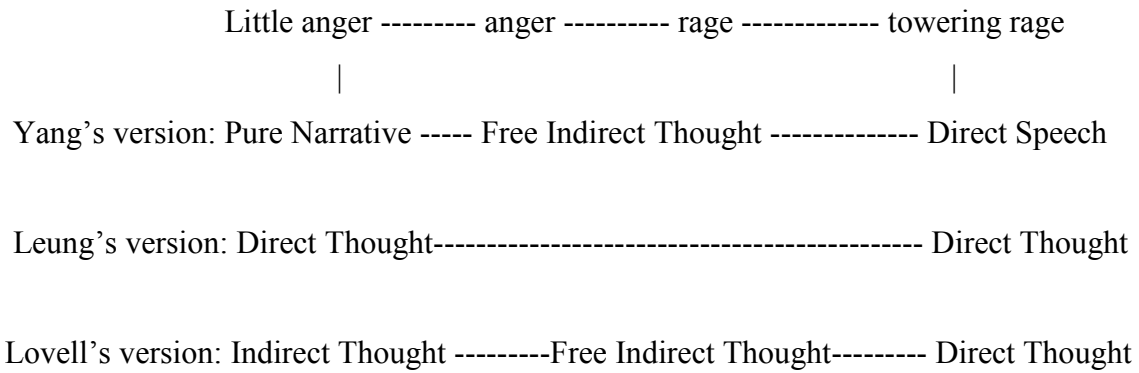
He lay down and eventually composed himself [PN]. The men in white, he concluded, had come, but not for him [IT]. They’d taken a great load of things but left none for **him** [FIT]. It was all the fault of that Fake Foreign Devil, not letting **him** rebel [FIT]. What other explanation could there be? [FIT] The more he chewed it over, the angrier he got [PN]. ‘So I’m not allowed to rebel, am I?’ [DT] **he raged**, nodding bitterly. ‘So only you’re good enough for the Revolution? Damn you, you Fake Foreign Devil. Fine: rebel, then – but I’m going to inform on you! Then I’ll get to see you arrested and executed in the country town, and your whole clan with you – hwaah! Hwaah!’ [DT] (Lovell, 2009: 117-118; with my labelling about types of discourse)

The first part of Ah Q’s thought, 发出关于自己的思想来: 白盔白甲的人明明到了, 并不来打招呼, 搬了许多好东西, 又没有自己的份 is considerably challenging for Chinese readers to discern exactly which type of discourse it is, i.e. (Free) Direct Thought or (Free) Indirect Thought, since (i) the ambiguous deixis 自己 (self or selves) appears, and (ii) no tense is indicated. Specifically, in Chinese, 自己 (self or selves) is well-marked because of its notorious function for obfuscating a subject. More specifically, 自己 appears quite flexible as every reflexive pronoun, “myself”,

“yourself”, “himself”, “herself”, “ourselves”, “yourselves”, and “themselves”, and the reader has to make his own choice according to context. If the translator believes 自己 to be “myself”, this thought is interpreted as (Free) Direct Thought; while if it is translated as “himself”, this thought thus becomes (Free) Indirect Thought. Moreover, Chinese is an uninflected language and conveys meaning through word order, adverbials, or shared understanding of the context. The concept of time in Chinese is not handled through the use of different tenses and verb forms as it is in English. When distinguishing between ID (or FID) and DD (or FDD) in English, given no other symbols, we are still able to identify which it is by the verbal tense, yet in Chinese, we cannot tell since there are no tenses. Without any markers to indicate this part of Ah Q’s thought to be IT (or FIT) or DT (or FDT), it proves problematical for the translators to accurately judge it according to the context.

With regard to 自己, Yang and Lovell translate it as “him”, and thus the discourse of the sentence discussed above becomes (Free) Indirect Thought; while Leung translates 自己 as “I”, and it is therefore interpreted to be Direct Thought. It is also worth observing that in Yang’s version the last two sentences can be labelled as Direct Speech for the “exclaimed”, which means to cry out suddenly and vehemently, even though the corresponding Chinese word in the source text refers to either “rage” or “rage and cry”. Yang selects the verb “rage”, which hints at the (Free) Indirect Thought; while Leung opts to delete this ambiguous reporting verb.

Connecting the psychological trace of Ah Q and speech presentations of the three translation versions (see the labels added in the translations), we can arrive at a diagram:



As shown by this diagram, Yang's version, from "indirect" to "direct", and from quiet thinking to violent verbal monologue, traces Ah Q's growing anger better than Leung's and Lovell's versions. In the background of Indirect Thought, Ah Q's voice is brought to the foreground by Direct Speech; by this comparison, the irony gradually becomes poignant. The narratorial camera of Yang has been "pushed forward" from a relatively long-distance shot to a short-distance shot, and finally gives Ah Q a sudden animation. Yang's translation is more satisfactory than Lovell's in terms of the "light and shade" effect, since in Lovell's translation, the last two sentences use the device Direct *Thought*, which slightly reduces the contrasting effect. Leung's translation is impoverished since he uses Direct Thought throughout without any "light and shade" effect.

4.3 Heteroglossia

It is interesting that the different domains of the discourse of the narrators – FID, *parody*, and *heteroglossia* – become entangled sometimes in a literary text, giving rise to varied viewing positions and bringing about rich aesthetic values.

Bakhtin (discussed in Lodge, 1990: 59) identifies *parody* as one form of "Doubly-oriented or doubly-voiced speech". Bakhtin divides "Doubly-oriented or doubly-voiced speech" into

several subcategories, of which the most important are *stylization*, *parody*, and *hidden polemic*. *Stylization* occurs when the writer borrows another's discourse and uses it for his own purpose - with the same general intention as the original, but in the process casting "a slight shadow of objectification over it" (Bakhtin, 1984: 199). *Parody* occurs "when another's discourse is borrowed but turned to a purpose opposite to or incongruous with the intention of the original" (Lodge, 1990: 60). He further exploits the function of the "Doubly-oriented or doubly-voiced speech" as "the impetus for weakening the peripheries of the utterance may originate in the author's context, in which case that context permeates the reported speech with its own intonation – humor, irony, love or hate, enthusiasm or scorn" (Volosinov (Bakhtin), 1973: 121). *Parody* can be an important vehicle for *heteroglossia*, given that there is a clash of the registers of language, from a sociolinguistic perspective.

Bakhtin insists that all language is filled with the ideologies of sociopolitical classes and strata. For Bakhtin, literary writing is both realistic and rhetorical; it is realistic in that the materials of literary writing are the multiple categories of "language" of the author's sociopolitical and literary "milieu" (social surroundings); it is also rhetorical since the materials are processed formally and artistically (Lodge, 1990).

At any given moment of its historical existence, language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given bodily form. These 'languages' of heteroglossia intersect each other in a variety of ways, forming new socially typifying 'languages.' (Bakhtin, 1981: 291)

Bakhtin develops his ideas of language in answer to the structuralism of the Swiss linguist Ferdinand Saussure, who focuses on the synchronic analysis of the sign structures of language (la langue). In his critique of Saussure, Bakhtin stresses the importance of actual language, and its history and context. He thus insists on the socially typifying nature of language, and believes that the novel best represents this plurality of socio-ideological idiolects (Lodge, 1990).

Heteroglossia, composed in Greek of *hetero* meaning “different” and *glossia*, “tongue” (language), basically refers to the fact that various social and historical voices enter a novel. In his essay “Discourse in the Novel”, Bakhtin claims that one of the common features of the comic novel is *heteroglossia*:

When heteroglossia enters the novel it becomes subject to artistic reworking. The social and historical voices populating language, all its words and forms, which provide language with its particular concrete conceptualizations, are organized in the novel into a structured stylistic system that expresses the differentiated social-ideological position of the author amid the heteroglossia of his epoch. (Bakhtin, 1981: 300)

One of the specific forms of *heteroglossia* is *pseudo-objective motivation* (Bakhtin, 1981: 305). According to Bakhtin, “Such motivation is especially characteristic of comic style, in which someone else’s speech is dominant (the speech of concrete persons, or, more often, a collective voice)” (Bakhtin, 1981: 305). In terms of the linguistic characteristics, this involves a “varied play with the boundaries of speech types” (Bakhtin, 1981: 308), which includes the mixtures of the languages of different registers.

In *The True Story of Ah Q*, the narrator of “Ah Q” often speaks in the voice of someone who seems obviously sophisticated; by contrast Ah Q is a low-class illiterate. The following example – from the chapter “The Tragedy of Love” displaying Ah Q’s thoughts about love – will illustrate this technique further.

Example 4:

The source text is:

阿Q的耳朵里又听到这句话。他想：不错，应该有一个女人，断子绝孙便没有人供一碗饭……应该有一个女人。夫“不孝有三无后为大”，而“若敖之鬼馁而”，也是一件人生的大哀，所以他那思想，其实是样样合于圣经贤传的，只可惜后来有些“不能收其放心”了。(Lun Xun, 1921: Chapter 4)

Yang’s translation is:

“There are three forms of unfilial conduct, of which the worst is to have no descendants,” and it is one of the tragedies of life that **“spirits without descendants go hungry.”** Thus his view was absolutely in accordance with the teachings of the saints and sages, and it is indeed a pity that **later he should have run amok.** (Yang, 2001: 48)

Leung’s translation is:

“Of the three greatest sins against filial piety, the greatest is the lack of offspring.” And **the lack of food for one’s manes is the one great sorrow of the man’s life.** Hence, his

thoughts were in the harmony with the canons of the saints, but it is regrettable that he **afterwards lost part of his self control.** (Leung, 1946: 65)

While Lovell's translation is:

'I ought to have a woman. If I die without descendants, I'll have no one to offer a bowl of rice at my grave...A woman's what I need.' **For in the words of one or other of the ancient sages: 'There are three ways of betraying your parents, of which dying without descendants is the most serious.'** Or then again: **'Those without descendants will become hungry ghosts.'** His thinking on the point was, therefore, fully in line with scripture; a pity, then, that **his approach to resolving the difficulty erred on the unorthodox side.** (Lovell, 2009: 93)

Here, emboldened phrases, 不孝有三无后为大 and 若敖之鬼馁而, are highly literary proverbs, which contrast ironically with the vulgar style of Ah Q. They are expressed in Classical Chinese. However, in Ah Q's period, among Chinese speakers, Classical Chinese has been largely replaced by Vernacular Chinese, a style of writing that is similar to modern spoken Mandarin Chinese. These proverbs respectively originated from *The Spring and Autumn Annals* and the *Book of Documents* by Mencius, a Chinese philosopher in the same school as Confucius. Ah Q, an illiterate, absolutely cannot access these literary discourses.

The linguistic form of these Chinese phrases is also worth scrutinizing. 不孝有三,无后为大 (Word-for-word translation: "against filial piety has three, no offspring is greatest"), the eight-word style is typically literary. On the one hand, 不孝有三 parallels with 无后为大 by using four Chinese characters and the synonyms 不 and 无 at the head of each clause. On the other hand,

these Classical Chinese phrases condense much information into eight characters, as Chinese linguistics theory dictates that “Simplifying by utilizing high information density is one of the essential characteristics of Classical Chinese”.

Here the use of *heteroglossia* conveys irony in an extremely subtle way, that is, the mixed voices of Ah Q and the authorities alert the readers to a double-edged irony. Not only Ah Q but also the ideology carried by the literary language is satirized. Ah Q’s interest in women is abstract and conventional, which barely involves romance or sex. This thought is deeply influenced by Confucianism which has dominated Chinese people’s ideology and conventions for thousands of years. Confucianism is so overwhelming that even Ah Q – an illiterate – knows it; but classical language is not accessible to Ah Q, the thought however, has been rooted in the psyche and culture.

Because of the linguistic and sociological differences, the highly elaborate sentences tend to be extremely hard to render in the same way. Yang and Leung absolutely disregard the transforming of the features and functions of Classical Chinese proverbs. Instead they merely offer paraphrased English versions which render the contents of the proverbs well, but the language of these paraphrases is indistinguishable from the voice of Ah Q. In other words, the foregrounding effect of the original text is totally lost, and what is more important, the subtle satirizing of Confucian-Mencian thought and the related conventions are totally lost or ignored. To some extent, Lovell’s translation is slightly better, in that she adds an illustration *in the words of one or other of the ancient sages*.

With regard to another classical phrase 不能收其放心 (cannot stop losing his head), it also poses a challenge to the translators. Here, Yang domesticates it as *should have run amok* with an English phrase *run amok*, which expresses the referential meaning of 不能收其放心, yet fails to hint at the classical feature of the original wording. Leung's translation is awkward. Lovell's translations interpret the original meaning properly. What is remarkable is that Lovell's translation and *his approach to resolving the difficulty erred on the unorthodox side* uses considerable writerly craft. *Unorthodox* naturally matches the *sage*, and *scripture*; three words – together from the same register related to religion – amount to certain entailments of saints, which might produce a clash and thus the ironic tone.

In short, Lovell's translation is superior to Yang's and Leung's, in that she has been aware of the foregrounded form of the Classical Chinese sayings, and she highlights the elaborate style although through compensation. It is challenging to find English forms that carry a similar social and ideological meaning; Lovell however, compensates for them with a range of phrases such as *the ancient sages* and the *unorthodox side* to indicate that they are far beyond Ah Q's access. On the contrary, Yang's translation and Leung's translation of the proverbs seem merely to be Ah Q's voice, making absolutely no difference from the Confucian-Mencian canon.

The main problems however that Lovell's version have are first, that the added illustration – especially the phrase *of one or other of* is intentionally vague and offhand and thus quietly dismissive, which sounds like “Those ancient sages – you know how one or another of them has made some irritatingly self-righteous pronouncement about how we should all live.” And second, its obvious acknowledgement – *For in the words of one or other of the ancient sage*

– spoils the original camouflage with the form of pure narrative, and more importantly the *heteroglossia* – the mixture of Classical Chinese and modern Chinese – is still not prominent in Lovell’s translation.

In order to foreground the Classical Chinese proverbs, I recommend translating them into Shakespearean English. I see Shakespearean language as the English equivalent of Chinese classicalism; alternatively one might think of the language of Milton or the King James Bible, as candidates. In this translated version below, there is the Shakespearean word choice (“heirs”, “most grave”), syntax (“There be but three...”), archaic verb form (“betrayeth”), and the evocative language (“hungry ghosts”):

There be but three ways men betrayeth their parents, dying without an heir being most grave.

*To die bereft of heirs makes man a hungry ghost.*¹

As a result, there will be an obvious and familiar clash between normal English and Shakespearian English, and the English readers’ curiosity might be triggered.

Then a gloss illustrating the irony here might be added. Lu Xun claims he writes to awaken the Chinese people; in his translated words: “Imagine an iron house without windows, absolutely indestructible, with many people fast asleep inside who will soon die of suffocation.

¹ This translated version is contributed by Dr. Erin Sullivan, a lecturer in the Shakespeare Institute of the University of Birmingham. I admit that it can be very formal and pompous by trying to fake Shakespeareanism. Here I am just trying to supply a perspective to creatively solve the problems caused by *heteroglossia*.

But if a few awake,¹ you can't say there is no hope of destroying the iron house” from the Preface of *Call to Arms*, (Lu Xun, 1922, translated by Xianyi Yang). Here this mixed-voice uncovers the awkwardness and absurdity of the psyche and culture rooted in Confucian-Mencian thought. Considering its essential position from the ideological perspective, I recommend the footnote: *This saying is written in elegant Classical Chinese, which tends to be ridiculous and awkward when applied to the illiterate Ah Q. This clashing voice might satirize both Ah Q and the Confucian thought which carries an absurd concept of love and influences Chinese people deeply through conventions for thousands of years.*

Example 5

The following example is a typical parody.

The source text is:

赵太爷钱太爷大受居民的尊敬，除有钱之外，就因为都是文童的爹爹。而阿 Q 在精神上独不表格外的崇奉，他想：我的儿子会阔得多啦！（Lu Xun, 1921: Chapter 2）

Yang's Translation is:

Mr. Chao and Mr. Chien were held in great respect by the villagers, for in addition to being rich they were both **the fathers** of young scholars. Ah Q alone showed them no exceptional deference, thinking to himself, "My sons may be much greater!" (Yang, 2000: 19)

¹ It might be better to translate it as “But if only a few awaken”.

Leung's Translation is:

The Venerable Mr. Chao and Venerable Mr. Chin enjoyed the respect of inhabitants not only because of their wealth but also because they were **the fathers of** scholars; but Ah Q, by the attitude he assumed, showed no special sign of respect for them. He thought to himself, "My sons will be greater than yours by a long shot!" (Leung, 1946: 23)

Lovell's translation is:

Their **fathers**, the venerable Mr Zhao and Mr Qian, therefore received the village's craven respect not just for their personal wealth, but also for their son's academic prospects. Only Ah-Q remained invulnerable to the glamour of their future promise: My son will be much richer than them! He thought to himself. (Lovell, 2009: 84)

In this paragraph, the narrator parodies the villagers in vulgar language. The expression 爹爹 is in *Baihua*, an oral Chinese way of saying "Dad" specially restricted to Chinese villagers indicating that the focalizer here is the villager. To this effect, the narrator shifts his satire away from his benighted protagonist towards the jealousy of the villagers. On seeing the 爹爹, the Chinese readers will most probably conjure up a picture such as that of villagers sitting in a yard and chatting in a jealous tone: "Mr. Zhao and Mr. Qian are rich, yeah! but they're also the daddies of young scholars. That's cool!" This *hybrid construction* vividly displays the typical villager's envy.

Unfortunately, Yang, Leung, and Lovell are not responsive to parodic vocative 爹爹, merely translating it as "fathers", which appears as a part of the pure narrative. I recommend the

English word “Daddies” – a vocative in spoken English pronounced similar to 爹爹 (die die) – which can be foregrounded in the natural narrative and probably alerts English readers to the parodic or satiric intention.

4.4 Generic sentences

Generic sentences (Toolan, 1998) are also clashes in the narrative. The *generic sentence* seems like a typical pure narrative, asserting something to be a general and timeless truth; when they assert something we find very questionable, there is always an absurdity with regard to its content. Toolan defines generic sentences as:

Sentences that assert something to be a general truth, typically timelessly true (i.e. true throughout time) ... the ‘truth’ asserted is predicted not of a specific individual, but of a whole set of things, which is also an open (or potentially open) set of things ... Additionally, grammatically, generic sentences are typically in the simple present tense (the tense usually used for timeless truth). (Toolan, 1998: 59)

Generic sentences can be highly partial, particular, and questionable in some contexts. Their format makes them look like unquestionable universal truths; while they may on occasion entail quite questionable content. Some generic sentences embedded in literary text are used to interpret ironic tones. In such cases, the reader initially accepts that a statement is true, but then realizes that this generic sentence expresses great foolishness or prejudice. Thus, in the emerging context, we can assume the narrator is intending irony. A renowned generic sentence is the first paragraph of *Pride and Prejudice* by Jane Austen: “It is truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife”, which is considered to be a bitter irony. When Isabel Archer thinks “It is the essence of any

marriage to be open to criticism” and “One’s cousin always pretended to hate one’s husband” in Henry James’s *Portrait of a Lady*, these generalizations say little more than that Isabel is fallible and blind, and that is all (Toolan, 1998).

Example 6

The source text is:

他的学说是：凡尼姑，一定与和尚私通；一个女人在外面走，一定想引诱野男人；一男一女在那里讲话，一定要有勾当了。(Lu Xun, 1921: Chapter 4)

Yang’s translation is:

His view was, “**All nuns must** carry on in secret with monks. If a woman walks alone on the street, she **must** want to seduce bad men. When a man and a woman talk together, it **must** be to arrange to meet.” (Yang, 2000: 51)

Leung’s translation is:

As for the nuns, according to his own theory, they **were sure** to have clandestine relations with the monks. When a woman wandered about, she **was sure** to have it in mind to entice a “loose” male. **Whenever** a man and a maid conversed alone, there certainly **was** a matter of dark secrecy. (**These were Ah Q’s extraordinary musings.**) (Leung, 1946: 69)

Lovell’s translation is:

All nuns, as he saw it, **were** having affairs with monks; **any** woman walking the streets **had** designs on strange men; **any** man or woman in conversation, **wherever** they were, must be up to no good. (Lovell, 2009: 94)

These sentences can be considered as generic sentences since they assert “something to be a general truth, typically timelessly true” (Toolan, 1989: 59). 凡尼姑，一定与和尚私通 (**All** nuns **must** be carrying on in secret with monks) is to interpret a general truth – although it is a so-called “general truth” – that nuns are always in relationships with monks. *All* and *must* underscore the generality and unquestionableness of the statement. Analogously, the following two sentences are generic sentences. This theory is quite certain and general to all those people, giving readers an assertion. Looking at all the evidence and thinking about whether these generic claims look reasonable, the reader decides that they are not reasonable, and that they are the creations of Ah Q’s sex-crazed but innocent mind!

Yang’s translation preserves the generalness of the original sentence, by keeping the evaluative devices *all* and modal verb *must*. More importantly, Yang uses the simple present tense (the tense usually used for timeless truths) to stress its certainty and exaggerate Ah Q’s absurdity further. Leung is devoid of those modal signs, instead, he uses *were sure to*, *was sure to* and *there certainly was*, which lessen the strength of modality. Moreover, he uses the simple past tense which constantly reminds readers that they are just a set of circumscribed views of stupid Ah Q. What is more inexplicable is that Leung adds that *These were Ah Q’s extraordinary musings*; because of this expression, the irony of the original text is almost pruned out. Lovell’s translation is smooth, yet she uses the simple past tense, which lessens the irony emanating from this generic sentence. To sum up, Yang’s translation might be better because it maintains Lu Xun’s artful technique, with regard to generic sentences.

4.5 Conclusion

The study in this chapter shows that the literary translator's decisions often do affect the quality of the transferred narrative and further affect the target readers' grasp of the attitude of the original author. Textual analysis of the translations reveals that most problems in the rendering of the narrative discourse and authorial attitude are caused by seemingly minor details such as the translation of the character's deixis, expressive lexis, modal words, tense, and even the punctuation, all of which are clear markers of the Bakhtinian mix of voices in the text. Lu Xun uses a wide range of voice-merging resources – Free Indirect Discourse, heteroglossia, parody, and generic sentences – to convey irony mainly. These devices share a common feature, that is, a discrepancy between the structure which seems to be pure narrative and the content which is pertinent to the oddness or abnormality of the character. This discrepancy, however, turns out to be too often invisible in the translations.

Scrutinizing the three English translations, I have found that generally speaking Lovell maintains the original subtlety much better than the other two. Her translation hints that she is aware of the foregrounded features, such as the Confucian-Mencian proverbs in Classical Chinese, and she offers skilful target-language compensations, even though she sometimes fails to reproduce the heteroglossia. The three translators – including Lovell – show their inconsistency in maintaining these techniques, as the following quotation from Bassnett underscores: “It is difficult to see what the criteria behind the English translations were, for there are so many inconsistencies” (Bassnett, 2002: 114).

With regard to the strategy of translating these tricky and implicated mixed voices, I highly recommend direct translation – for instance having FID where the original has FID. The

literal translation is feasible in that most features are universal, i.e. this technique works in roughly the same way in both Chinese and English; however, there are linguistic differences such as no tenses and some ambiguous reflexive pronouns in Chinese, which require the translators to be flexible in their approach according to the context of the source text. When there are linguistic and cultural differences, for instance concerning *heteroglossia*, I suggest creative translation to foreground the features and to trigger the readers' curiosity, and then a footnote might be added.

So far I have discussed the translations of metaphors, Free Indirect Discourse, heteroglossia, parody, and generic sentences in the 《阿Q正传》 (*The True Story of Ah Q*), where all these in certain contexts can convey Lu Xun's ironic tone. In the following chapter I will turn to Chinese translations of Joyce's "Two Gallants" and "The Dead", and will focus on a number of different desirable qualities in the translated literary texts, relating to the originals' foregrounded repetitions and their striking transitivity patterns.

CHAPTER FIVE

REPETITION AND TRANSLATION

5.1 Introduction

It is not difficult to appreciate the significant position of repetition, on all linguistic levels, in literary language. The concept of repetition is deeply rooted in Western thought; it starts with Plato whose treatment of repetition renders the things of the world as copies of a higher reality and makes the “world as icon” (Deleuze, 1969, in Miller, 1982: 248). Plato’s idea about repetition with linguistic manifestation is on the philosophical level. My focus is on the linguistic level, especially, on lexical repetition and phonetic repetition. I will investigate what functions repetition has and how to maintain the functions in literary translation.

5.2 Lexical repetition and lexical cohesion

Repetition has far-reaching, varied and dynamic dimensions; lexical repetition is a type of repetition frequently used in literary texts, and it contributes to lexical cohesion. Lexical cohesion, as the most obvious type of cohesion, with the recurrent uses of the same word or of related words, conveys a sense of the integratedness of a text. Cohesion refers to “the linguistic means by which sentences are woven together to make texts ... all the linguistic ways in which the words of a passage, across sentences, cross-refer or link up” (Toolan, 1998: 23), and repeated words weave a lexical net of cohesion. “Such patterns of lexical association are important since they help us to interpret a text rapidly; they contribute to our sense of the text as coherent” (Toolan, 1998: 30).

Repetition as a method of cohesion is researched by Toolan (2009), updating the research of repetition with efficient corpus tools such as WordSmith. For instance, using the corpus linguistic software WordSmith, he swiftly finds some repetitively used words in *Dubliners*. He finds six uses of *gallant* in various word-classes in different stories of the collection *Dubliners*; in his opinion, they are “a simple kind of intertextuality, binding the stories of the collection together” (Toolan, 2009: 32). “Gallant” is an archaic word, referring to men who “affect a gentlemanly or considerate if patronising manner towards women” (Toolan, 2009: 33), and it was even rarely used in Joyce’s age; yet Joyce uses it in many stories to “hint at the narrator’s irony or the character’s insincerity, or both” (Toolan, 2009: 33). Toolan also finds that in the “Two Gallants” – a story in the *Dubliners* – the character’s name Corley has 46 occurrences while the other main character Lenehan only appears 29 times; he explains that “Lenehan, the focaliser and often the focalised, is extensively denoted by personal pronouns rather than name” (Toolan, 2009: 33).

“Near repetitions” or “complex repetitions” are considered an indirect yet important way of acquiring lexical cohesion. According to Toolan (2009), “near repetition” can be said to operate where, for example, *hot* is linked by “complex repetition” to *cold* (*cold* is not a direct repetition of *hot*, but in being its familiar opposite it is strongly related, in culture and in many of our discourses, with *hot*).

Repetition and “near repetition”, also known as lexical cohesion and collocation, are widespread and perform many functions in literary texts, according to varied contexts. For instance, lexical repetitions in Hemingway’s works perform functions such as deflation and monotony. One of the most striking features of Hemingway’s style is repetition. It is

commonly accepted that traditional “good writing” requires elegant variation instead of repetition, but Hemingway rejects variation. Hemingway’s work is researched as a sample of repetition by Carter (1982):

In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colours of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. The rain dripped from the palm trees. (Hemingway, “Cat in the Rain”, 1927)

A detailed analysis of repetition is undertaken from the functions of *the*: the exophoric function (“if it has not been mentioned previously in the text, it refers outwards to information or knowledge which listeners or readers can be presumed to share” (Carter, 2008: 105)), the homophoric function (“similarly outward-pointing, but the referent is in such cases singular and unique” (Carter, 2008: 105)), and the anaphoric function (“it points backwards to information which has already preceded” (Carter, 2008: 105)). *The* occurs anaphorically (*the rain*, and *the palm trees*) and as a result of lexical repetition (*rain*, *palms*, and *artists*); some items have already been established by exophoric reference (*the hotels*, *the sea*, and *the gardens*) (Carter, 2008: 105).

These cohesive effects operate to reinforce expectations on the one hand, and on the other hand deflate the expectations. The same familiarity is reinforced by repetition, which works to make it all seem somehow extremely too familiar. Where references to *the hotels*, *the square*, *the palm trees*, and *the war monument* recur, the readers expect that they are further modified or qualified in some way, that is, there will be a variation, such as substituting them by

pronouns, synonyms, or hyponyms. But nothing changes and the discourse does not actually go anywhere. This paragraph is hence “deflationary” (Carter, 2008: 106).

Also analysing Hemingway’s work, Abdula (2001) does precise research on repetition as monotony. He argues that repetition in Hemingway’s work contributes to the expression of the characters’ tedious lives.

In the fall the war was always there, but we did not go to it any more. It was cold in the fall in Milan and the dark came very early. Then the electric lights came on, and it was pleasant along the streets looking in the windows. There was much game hanging outside the shops, and the snow powdered in the fur of the foxes and the wind blew their tails. The deer hung stiff and heavy and empty and small birds blew in the wind and the wind turned their feathers. It was a cold fall and the wind came down from the mountains. (Hemingway, “In Another Country”, 1927; quoted in Abdula, 2001: 292)

There are a bundle of repetitive grammatical words such as *the*, *of*, *in*, and *and*, besides the repetition of lexical words such as *fall*, *cold*, *dark*, *wind*, and *blew*. This paragraph is from the short story “In Another Country” about the victims of World War I and their sufferings. Abdula shows how the characters’ routines and their slowly worsening situations are reflected by lexical repetition. As he puts it: “The monotony of their lives expresses itself in the monotony of reiteration” (Abdula, 2001: 292).

Another function of lexical repetition is to intensify emotions. Repetition is expressive in that it gives “emphasis or emotive heightening to the repeated meaning” (Short and Leech, 1988:

247). In his *A Linguistic Guide to English Poetry*, Leech (1969: 78) argues that repetition is “a fundamental if primitive device of intensification”:

Although repetition sometimes indicates poverty of linguistic resource, it can, as we see, have its own kind of eloquence. By underlining rather than elaborating the message, it presents a simple emotion with a force. It may further suggest a suppressed intensity of feeling – an imprisoned feeling, as it were, for which there is no outlet but a repeated hammering at the confining walls of language. In a way, saying the same thing over and over is a reflection on the inadequacy of language to express what you have to express “in one go”. (Leech, 1969: 79)

Leech cites Shylock’s outburst over the elopement of his daughter Jessica; actually she has eloped but has taken some of his money with her (hence Shylock’s “divided” concern at the loss of both the daughter and the ducats):

My daughter! O my ducats! O my daughter!

Fled with a Christian! O my Christian ducats! (Shakespeare, *The Merchant of Venice*, II.viii)

Here, as Leech points out, the intensification appears to be inevitable because he is grimly and unintentionally commercial, and partly because of grief. The tragicomic – exactly speaking, more comic than tragic – effect is realized by this repetition.

Another emotion he looks at is excitement, e.g. in the Song of Deborah and Barak, a piece of Old Testament lyricism:

At her feet he bowed, he fell, he lay down: at her feet he bowed, he fell; where he bowed, there he fell down dead. (Judges: Chapter 5)

Leech comments: “The fierce exultation conveyed by this verse is almost entirely due to its repetitiveness” (Leech, 1969: 79).

5.3 The echo of sound

The repetition of sound is another type of repetition. Alliteration is based on similarities between consonants. Alliteration “occurs quite commonly as a device which not only picks out the balancing halves of a line, or the matching lines of a distich, but also gives emphasis to the grammatical shape of clause and phrase” (Carter and Nash, 1990: 120). As well as alliteration, assonance is also a stylistic device frequently used in poetry and sometimes in prose. Assonance is the repetition of vowel sounds to create internal rhyming within phrases or sentences.

The repetition of sound has aesthetic values in literary text. The poet Pope claims that “The sound must seem an echo to the sense” (Pope, 1971, in Boase-Beier, 2006: 102). Boase-Beier offers an interesting example. Her first recollection of the excitement of poetry, she states, is of her teacher’s reading out Hughes’s poem “Esther’s Tomcat” (1995: 27) to her primary school class. In this poem the phrase “he yawns wide red” “stayed in my mind and seemed to evoke the sight and general ‘feel’ of a cat yawning”, and “Later I could say it was at least partly the repetition of [d] which caused this effect” (Boase-Beier, 2006: 106). Another apposite example analyzed by Boase-Beier is a pattern of repeated [bl] sounds in the last two

stanzas of Blake's poem "London"¹, which, she argues, taken with contextual information, "is expressing some sort of unpleasant staining" (Boase-Beier, 2006: 142).² The two stanzas are:

How the Chimney-sweeper's cry
Every *black'ning* Church appalls;
And the hapless Soldier's sign
Runs in *blood* down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new born Infant's tear,
And *blights* with plagues the Marriage hearse.

Blackning, *blood*, *blasts* and *blights* have the sound [bl]. She underscores the symbolic meanings of *black* and *blood*: "*Black* is a symbol of restriction and *blood* suggests cruelty" (Boase-Beier, 2006: 142). Also she mentions "the context of the first stanza's 'marks of weakness, marks of woe', as well as the existence of other words in English such as *bleed*, *blot*, *blain*, *blame*, *blaspheme*, *blemish*, and the similar unvoiced [pl] in 'plague', and 'hapless'" (Boase-Beier, 2006: 142). Considering all these factors, she contends that the pattern of repeating [bl] has an unpleasant connotation to some extent. What is more important, Boase-Beier stresses the phenomenon phonaesthesia here, referring to "sound associated with emotion" (Anderson, 1998: 224; concluded in Boase-Beier, 2006: 107). With regard to its features, Boase-Beier states that "Such words often form whole series, with

¹ See <http://www.poetryfoundation.org/poem/172929>.

² The contextual information is essential here. The [bl] does not mean anything in particular without the larger context.

particular connotations” (Boase-Beier, 2006: 107). For instance, the word series *squawk*, *awkward* and *gawk* can trigger an unpleasant feeling.

5.4 Cases of repetition in “Two Gallants” and “The Dead”

Repetition, as monotony, effectively reinforces the tediousness of the harpist and the harp in example 1. Joyce (see example 2) also uses a repetitive grammatical structure – achieving an intense, oppressive, and breathless rhythm – to reflect Gabriel’s deep despair and nervous self-reflection after learning of his wife’s previous romance. In example 3, repetition, as the echo of sound, offers a lyrically poetic effect. Near repetitions, in example 4, integrate the whole passage with a sense of circulation. In the last paragraphs of “The Dead”, Joyce frequently uses words belonging to the same register, to evoke readers’ thoughts about the theme “the dead”. Yet some of the translators fail to maintain these repetitions, and therefore deprive Chinese readers of the opportunity to appreciate more fully Joyce’s craft.

Example 1:

The source text is:

He plucked at the wires **heedlessly**, glancing quickly **from time to time** at the face of each newcomer and **from time to time**, **wearily** also, at the sky. His harp, too, **heedless** that her coverings had fallen about her knees, seemed **weary** alike of the eyes of strangers and of her master's hands.
(Joyce, 1914: 57-8)

This is Ma’s Chinese translation:

他 信手 拨弄 琴弦， 不时 瞟一眼 每一个新来的听众，
 He skilfully plucked wires, **from time to time** glancing at each new listener
 间或 懒洋洋地 瞥一下天空。 他的竖琴 尽管 琴罩
sometimes wearily glancing at the sky. His harp, although the harp covering
 脱落了 一半， 却和主人一样， 似乎 陌生人的目光 和 主人的
 had fallen half, but master the same, seemed strangers' eyes and the master's
 双手 都已厌倦。(Ma, 1996: 67)
 hands **tired** of.

While Xu's translation is:

他 心不在焉地 拨弄着琴弦， 时不时 迅疾地朝 每个 新来的人的
 He **heedlessly** plucked wires; **from time to time** quickly at each new-comer's
 脸上瞥一眼， 还 时不时 迅疾地朝天空迅速地瞟一眼， 却也是同样地
 face glancing also **from time to time** quickly to sky glancing, but also with
索然无趣。 他的竖琴也是一样，表面的涂料 已经 剥落到 脚撑处， 对于陌生人的
weariness. His harp also same, surface paint have fallen to heel brace, to strangers'
 目光和 主人的 双手 好像都同样地感到**索然无趣**。(Xu, 2003: 44)
 eyes and master's hands seem alike feel **weary**.

Repetition is a technique that Joyce frequently uses. *Heedlessly, heedless, from time to time, wearily* and *weary* not only function semantically, but also foreground the redundancy and tiredness of the harp and the harpist, as Abdula's claim about Hemingway's repetition shows that "The monotony of their lives expresses itself in the monotony of reiteration" (Abdula, 2001: 292).

However, in Ma's translation, instead of repeating words, he uses analogies *wearily* and *tired*, 不时 (from time to time) and 间或 (sometimes), which to some degree fail to evoke a lifeless atmosphere through repetition. Moreover, he translates *heedlessly* in an inaccurate manner – 信手 (skilfully).

According to Hatim, "Opting for a synonym or a paraphrase when what is required is verbatim reiteration can mar the communicative effect intended" (Hatim and Mason, 1990: 124), "verbatim reiteration", namely, maintaining the lexical repetition is required. Xu's translation is more proper than Ma's, Xu's translation maintains all the repetitions in the original text and duplicates the entire effects of the repetitions: 心不在焉地 (heedlessly), 时不时 (from time to time), 时不时 (from time to time), 索然无趣 (weariness), and 索然无趣 (weary). Therefore it is highly recommended.

Example 2:

The source text is:

Poor Aunt Julia! She, too, **would** soon be a shade with the shade of Patrick Morkan and his horse ... The blinds **would** be drawn down and Aunt Kate **would** be **sitting** beside him, **crying** and **blowing** her nose and **telling** him how Julia had died ... He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live. (Joyce, 1914: 254-5)

Wang's translation is:

可怜的朱丽亚姨妈！她自己不久后也要变成跟帕特里克莫坎德幽灵和他的
 Poor Julia Aunt! She herself soon also **would** become Patrick Morkan shade and his
 马在 一道 的 幽灵了 ... 百叶窗关着，凯特姨妈 坐在他 身边， 哭着，
 horse with together shade ... Blinds shut, Kate aunt sit at him beside, **crying**,
 擤着鼻涕， 告诉他朱丽亚是怎么死的。。。他想到， 躺在他身边的 她，
blowing nose, tell him Julie how die ... He thought, laying him beside she,
 怎样多少年来在 自己心头 珍藏着 她情人 告诉 她 不想 活的时候
 how many years herself heart cherished her lover told her didn't want to live time
 那 一 双 眼睛 的 形象。(Wang, 1984: 261-262)
 that a pair eyes image.

Xu's translation is:

可怜的朱丽亚姨妈！不久，她，也将 和帕特里克莫肯 和他 那匹马一样，
 Poor Julia Aunt! Soon, she, **would** with Patrick Morkan and his that horse,
 成为 鬼 影 ... 百叶窗 会 拉 下来，凯特姨阿就 坐 在 他 身边， 哭泣着，
 became shade ... blinds **would** drawn down, Kate aunt sitting his beside, **crying**,
 擤着 鼻涕， 跟他 说着朱丽亚姨妈是怎么死去的 ... 他 思量着，
blowing nose, to him telling Julie aunt how die ... He thinking,
 她 躺在他 身边，情人 说 不 想 活了的时候的 那 双 眼睛的样子，
 she lay him beside lover said didn't want to live time that pair of eyes image,
 就那么一直 锁在她心中， 锁了 那么多 年。(Xu, 2003: 207)
 then always locked at her heart locked that many years.

At this point, having told the sad story of the death of her young boyfriend of many years ago, Gabriel's wife falls asleep, leaving Gabriel to reflect on his emotions, thoughts, and sensations, and also to meditate on the notion of death and life after death. Joyce repeats the

auxiliary *would* (She, too, would soon ... The blinds would ... Aunt Kate would...) and the present participle form *-ing* (*crying* ... *blowing* ... *telling* ...) structure to augment the intensity and oppressed feelings of Gabriel, who is deep in despair and nervous self-reflection.

What also attracts attention is the punctuation of the sentences. There is only one comma in “The blinds would be drawn down and Aunt Kate would be sitting beside him, crying and blowing her nose and telling him how Julia had died”. Moreover, there is not even a comma in “He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live”.

Wang's translation has not made any attempt to retain these patterns. Wang omits two mentions of *would*, fails to parallel the three uses of *-ing*, and divides the two long sentences without commas into a host of parts. As a result, the foregrounded intensifying effect is lost.

Xu's translation is in some contrast to Wang's. It maintains the repetitions well, judged from the back-translation. There are a range of uses of 着 (*-ing*) used after the Chinese verbs: 哭泣着 (*crying*) 擤着 (*blowing*) and 说着 (*telling*) amounting to an imposing manner of parallel which is also overwhelmingly used in Chinese as a rhetorical device. A difficulty in the translation of this set of recurrent features, however, arises in Xu's translation. The Chinese words 将, 会 and 要 have the same connotation and function as “would”, whereas, Xu's selections 将 and 会 – different Chinese characters – disrupt the parallel with the original text.

What is more important, confronting the long sentences without punctuation or with only one use of punctuation, both Ma and Xu reconstruct them into small parts. Admittedly, the

absence of commas in Chinese is as abnormal as it is in English, yet considering that Joyce goes out of his way to create this intensity through a nearly punctuation-less style, the translator has the responsibility to preserve this foregrounded feature properly in Chinese.

Entirely maintaining the repetitions in the original text and the density of certain sentences, I would advocate the following translation:

可怜的朱丽亚姨妈！不久，她，**也会** 和帕特里克莫肯 和他 那匹马一样，成为 鬼影 ...

Poor Julia Aunt! Soon, she, **would** with Patrick Morkan and his that horse, became shade...

百叶窗 **会** 拉 下来，凯特姨阿就 **会** 坐 他身边， 哭泣着 擤着 鼻涕

blinds **would** drawn down, Kate aunt **would** sit his beside, crying, blowing nose,

跟他 说着 朱丽亚姨妈是怎么死去的 ... 他 想到 躺在 他 身边的 她怎样 多少年来

to him telling Julie aunt how die ... He thought laying him beside she how many years

在自己心头 铭刻着 她 情人告诉 她 不想 活的时候 那 一双 眼睛。

at her heart engrave her lover tell her didn't want to live time that a pair of eyes.

In this translation, I use literal translation of the repeated words: 会 (would), 会 (would), 会 (would), 哭泣着 (crying), 擤着 (blowing), and 说着 (telling). What is more, the verbs 会(would), 哭泣着 (crying), 擤着 (blowing), 说着(telling) are designedly connected together as a complete entity even without any commas. I creatively employ an extremely long sentence: 他想到躺在他身边的她怎样多少年来在自己心头铭刻着她情人告诉她不想活的时候那双眼睛。 Encountering this long sentence, Chinese readers will naturally feel it is not a standard Chinese sentence and feel the breathless intensity. The same effect is achieved on Chinese readers as English speaking readers.

Example 3:

The source text is:

His **soul swooned slowly** as he heard the **snow falling faintly** through the **universe** and **faintly falling**, like the **descent** of their **last** end, upon all the **living** and **the dead**. (Joyce, 1924: 256)

Wang's translation is:

他的灵魂渐渐入睡时，他还能听到那雪寂然无声地穿过宇宙，
his soul gradually fell asleep when, he still heard the snow quietly through the universe
悄然下落，像落向它们最后归宿，落在所有死者和生者的身上。
quietly falling, like falling to their last end, falling upon all the dead and the living.
(Wang, 1984: 263)

Xu's translation is:

他的灵魂慢慢迷离，他倾听着雪隐隐地从宇宙荒洪中
His soul slowly misted, he heard the snow faintly through the universe mass
飘落而来，隐隐地飘落，像最后时刻的来临一样，飘落到所有生者
Falling, faintly falling, like the last time descend, falling upon all the living
和死者身上。(Xu, 2003: 208)
and the **dead**.

Repetition of both words and sounds is remarkable in this final sentence of “The Dead”. The sentence's echoic language includes for example a great deal of sibilance *soul swooned*

slowly ... snow ... universe ... descent, a number of repetitions of liquid consonants *soul ... slowly ... falling faintly ... faintly falling, like ... last ... all ... living*, examples of assonance *soul ... slowly ... snow*, and an instance of chiasmus *falling faintly* and *faintly falling* (Riquelme, 1994). This realistic story culminates with these echoic items, which create a lyrically poetic effect. It is also worth noting that there might be phonaesthesia in the *soul ... slowly ... snow* (Riquelme, 1994). Phonaesthesia, as mentioned earlier, involves the association of particular sounds with particular emotions (Boase-Beier, 2006: 107). “The low back vowels”, according to Anderson (1998: 225), are associated “with sorrow” (quoted in Boase-Beier, 2006: 107). Here the vowels [əu] in *soul, slowly* and *snow* might convey sorrow.

In the same stroke of a pen, *the dead* is emphasized as the last two words of the story, which echoes with the title of the story. “The repetition occurs in language that evokes the character’s thoughts as part of a verbal trajectory that brings the narrative to a close with the phrase that also serves as the story’s beginning and title, ‘the dead’” (Riquelme, 1994: 222). In other words, *the dead* recurs, after its use in the title at the beginning of the story, at the very end, to create an aesthetic circle for the whole story.

Like the examples cited previously, Xu’s translation is I believe better than Wang’s. Wang’s translation seems to disregard the lexical repetitions; while Xu is clearly responsive to them. In Wang’s translation, the chiasmus *faintly falling* and *falling faintly* is substituted by 寂然 (falling quietly) and 悄然 (silently falling), and the last word 死者 (the dead) is put before 生者 (the living), which misfires in not echoing the final position with the title *The dead*. Xu pays attention to these lexical repetitions by repeating 隱隱地 ... 飄落, 隱隱地飄落, and maintains the word *the dead* as the final word, to echo the title.

However, Xu's translation, like Wang's, seems to ignore the repetition of sounds. Or possibly because phonological repetition is not a frequently used technique in the Chinese literary tradition outside poetry, the translators believed there was no necessity to preserve it. Concerning the method of "keeping the echo" (Boase-Beier, 2006: 138), Boase-Beier (2006: 142-3) argues that:

A translation must therefore take into account not just patterns in this particular text, but all further instances within the language and culture of the target text to which the pattern will allow access. Thus a careful translation involves extracting some common core of meaning from the English words ... and finding a sound in the other language which also occurs in many words not in the poem and might have similar associations.

In this sense, in order to maintain the "unpleasant staining" (Boase-Beier, 2006: 143) of the pattern of the repeated [bl] in Blake's poem "London", she suggests two series of creative translations in German, that is, "Fleck, (be)flecken, Fluch, fluchen, Fluss, and fließen (stain, to stain, curse, to curse, flow/river, and to flow)" and "Verdruss, verdammen, vergällen, Verderb, and verkommen (cloying, to damn, to make bitter, decay, and to disintegrate/dilapidated)" (Boase-Beier, 2006: 143), which are created semantically and phonetically corresponding to the source poem.

Considering its lyrically poetic effect and its location in the last paragraph, my version is:

他的 魂灵(**hun-ling**)缓缓(**huan-huan**)地 昏 睡(**hun-shui**), 他倾听着 雪 悄悄地(**qiao-qiao**)

His spirit slowly faint sleep, he heard snow faintly

从 宇宙 荒洪中 飘落(**piao-luo**)而来, 悄悄地 飘落(**piao-luo**), 像最后时刻的来临一样,

from universe mass falling, faintly falling, like last time descend,
飘落到 所有 生者 和 死者身上。
falling to all the living and the dead.

I have selected groups of Chinese characters pronounced under the principle of assonance and alliteration (see **hun**-ling, **huan**-**huan** and **hun**-shui, **qiao**-**qiao** and **piao**-luo). Even though they are different from the amazing set of the repetitions of sibilance and liquid consonants, my selection is a proper compensation, which at the same time sounds like a lyric verse. With regard to the phonaesthesia phenomenon of the repeated vowels [əu] in *soul*, *slowly* and *snow* which might convey sorrow, I creatively translate them as 魂灵 (**hun**-ling, meaning “spirit”), 缓缓 (**huan**-**huan**, meaning “slowly”) and 昏睡 (hun-shui, meaning “faint sleep”) which semantically have negative connotations and at the same time share the same pronunciation [hu]. I, however, admit that these Chinese words are not strongly associated semantically, and [hu] does not *per se* convey any emotion. Moreover, I locate 死者 (the dead) in the end of the passage, which echoes the title 死者.

Example 4:

The source text is:

The **grey warm evening** of August had **descended upon** the city and a mild **warm air**, a memory of summer, circulated in the streets. The streets, shuttered for the repose of Sunday, swarmed with a gaily **coloured** crowd. Like illumined pearls the lamps shone from the summits of their tall poles upon the living texture below, which, **changing** shape and **hue unceasingly**, **sent up** into the **warm grey evening air** an **unchanging, unceasing** murmur. (Joyce, 1914: 52)

Ma's translation is:

八月里，灰蒙蒙、暖洋洋的暮色降临城市，一缕缕温馨柔和的气息
In August, **grey warm evening** colour descend city, a wisp **warm mild air**
在大街小巷飘荡，令人想起夏日的时光。礼拜天是休息日，
at big street small lane **flow**, make human think of summer time. Sunday is rest day,
街道上一个个店铺的百叶窗都关闭着，五颜六色的人群蜂拥
street on every shop's shutter all shuttered, five six **coloured** people group bee-
往来。路灯宛如一颗颗晶莹的珍珠，在高高的电线杆顶上闪耀，
swarm back forth. Road lamp like a lot illumined pearl, at tall pole top shine,
照亮下面的芸芸众生。他们的影子不断变幻，朦胧的低语不绝
illuminate below livings. Their shadow **unceasingly change**, dim murmur **no stop**
于耳，久久地回荡在灰蒙蒙、暖洋洋的暮色中。(Ma, 1996: 64)
at ear, long circulate at grey warm evening colour.

While Xu's translation is:

八月的黄昏，灰蒙蒙而又暖洋洋地，降临到城区，街道上充溢着温煦的空气，是
August evening, **grey and warmly, descend** at city, street on fill **warm mild air**, is
夏日的回忆。星期日要休息，街道的店铺都关了门，街上拥挤着
summer's memory. Sunday to rest, street shop all shuttered door, street on crowd
服饰鲜丽的人群。高高的灯架顶端，路灯珠圆玉润地
clothes gaily coloured people. Tall lamp pole top, pearl-round-jade-smooth
撒下光芒，照耀着人间，人间的形状和色彩
sprinkle down light, shine over human world, human world's shape and hue
不断变换，但人间传向那暖洋洋灰蒙蒙的天空中的
unceasingly change, but human world **pass to that warm and grey sky**

喃喃低语，却 无 休 无 止 而又 从无 变换。(Xu, 2003: 39)

murmur, yet **unceasing and unchanging**.

This opening paragraph of “Two Gallants” is notable for its “multiple intersentential repetition links” (Hoey, 1991) or “chiasitic repetition” (Toolan, 2009), and the words repeated here are not strictly identical but “near” semantically. Toolan argues that this special texture to some extent has the effect of “enacting the idea of circulation and exchange” (Toolan, 2009).

The expression *grey warm evening* in the first sentence reappears in the final sentence with a slight change of in the phrase *warm grey evening*. A more sophisticated recyclings occurs where two phrases in the first sentence, *the grey warm evening* and *a mild warm air*, which are distinct but complementary, are integrated in the final sentence into the longer phrase *the warm grey evening air*. In a similar way, *changing shape and hue unceasingly* is repeated with a slight change in the final phrase *unchanging unceasing murmur* (Hoey, 1991, and Toolan, 2009). What is more, *coloured* and *hue* are considered a repetition pair; *descended upon* in the beginning is linked by “complex repetition” to *sent up* at the end of this paragraph; and *circulate* and *changing unceasingly* seem also repetitively linked (Toolan, 2009).

In Ma’s translation, the most complex repetitions noted above are lost. The *grey warm evening* and *a mild warm air* are maintained word for word, yet their integration in the last sentence is changed to 灰蒙蒙、暖洋洋的暮色中 (*grey warm evening colour*), which on the one hand substitutes freely the original *air* as 暮色 (*evening colour*) and on the other does not pay attention to the slight difference between these near repetitions – *grey warm evening* and *warm grey evening air* – i.e. following *grey* with *warm*. The *unchanging, unceasing murmur*

is paraphrased as 朦胧的低语不绝耳,久久地回荡 (dim murmur no stop at ear, long circulate), which fails to echo the *changing shape and hue unceasingly*. Regarding to the repetition pairs, Ma's translations of 降临 (descend) and 五颜六色的 (five-six coloured) have no matching phrase in the later text, since she adapts *sent up* into 回荡 (circulate) and deletes *hue*.

Xu maintains the complex repetition better. As shown in the back-translation, most features I mentioned above are maintained by Xu. What needs awareness is that the Chinese word 传向 (pass to) makes sense in Xu's translation, yet it fails to co-operate with "descended upon" to form a certain sense of circulation. A more accurate word is recommended, that is, 腾升 (raise up). The idiom 腾升 is an elegant term generally used in literary works; thus it is integrant with the poetic and rhetorical effects of this opening paragraph.

Being aware of the complex repetitions I mentioned, I would propose the following, as an improvement on the published translations:

八月 灰蒙蒙 暖洋洋的 暮色 降临 城市。温 煦的 空气,有如 夏日的 回忆,
August grey warm evening colour descend city. Warm mild air, like summer's memory,
在 大街小巷 飘荡。街道的店铺都关门了, 因 周日 休息的 缘故; 街 上
at big-street-small-lane flow. Street's shop shuttered, for Sunday rest reason; street on
蜂 拥着 衣着 艳丽的 人群。 宛如一颗颗 晶莹的 珍珠, 路灯 在
bee-swarm clothes gaily-coloured people group. Like a lot illuminated pearl, road lamp at tall
高高的灯架顶端上闪耀, 照亮 下面 如织的 行人。 他们的 形状和颜色
pole top shine, shine below texture-like walking people. Their shapes and hues
不断 变换, 向 灰蒙蒙暖洋洋的 暮色里 腾升着 从无变换 无休无止的
unceasingly change, toward grey warm evening colour raise up unchanging unceasing
喃喃低语。

murmur.

5.5 Conclusion

In this chapter, I have analysed several examples from the “Two Gallants” and “The Dead” to show different types of repetition – lexical repetition and phonetic repetition – and their varied functions such as intensification, monotony, lexical cohesion, and sound echoing, and how translators have responded: either by maintaining it as repetition in TL or paraphrasing it with variation, or ignoring it.

In literary translation, repetition – when it is not clumsy or a sign of meagre vocabulary – can be an essential stylistic device, and is usually motivated. For these reasons translating it requires great caution. Maintaining the repetition in the source text by its corresponding repetition in the target text is recommended, no matter how monotonous or strange it sounds. Variation or omission of repetition in translating literature could result in gross misjudgement and distortion of the author’s intention and hence it needs to be avoided. Specifically, since repetition is a technique used universally – at least it features and functions similarly in both English and Chinese – the literal translation should always be the first choice given no linguistic or cultural differences. For instance lexical repetition can be translated literally, i.e. translating repetitive ST words into the corresponding TT words that have the same meanings. Phonological repetition, however, is challenging because of the linguistic differences between source text and target text; the echoes of the sound created by the translator might achieve a proper compensation.

With regard to the Chinese translations of “Two Gallants” and “The Dead”, it is interesting that Xu’s translation mainly surpasses Ma’s and Wang’s ones (the same tendency will also be emerge in the examples in the next Chapter “Transitivity and Translation”, even though Xu’s translation itself is not always fully satisfactory).

One explanation for this might be that Xu’s version is the newest one and hence attempts to gain more credit than the “predecessors” with a competitive literary quality. But the main reason seems to be Xu’s careful awareness. Xu argues in the lengthy forward of her translations of *Dubliners and a Portrait of the Artist as a Young Man*:

爱尔兰小说家詹姆斯-乔伊斯的两部早期作品《都柏林人》和《一个青年艺术家的肖像》早已有了许多阅读的定式。一般来说，这两部作品里强烈的自传色彩，作者日臻完善的实验性技巧以及现代主义文学独特的内省特色，是许多读者无法忽视的…阅读乔伊斯是一种费力而有趣的经验，因为他的作品中丰富的寓意会带给读者无穷无尽发现的兴奋。但是翻译乔伊斯就是一件痛苦多过狂喜的经历了。好在乔伊斯的这两本英文版，译林出版社早有刊行，读者们总还有探本求源的途径，我的罪孽可以小些了…我感谢北京外国语大学的爱尔兰文学专家陈恕教授…是他把很多有关乔伊斯的参考资料借给我，使我茅塞顿开。(Xu, 2002: 1 and 14)

(Back-translation: The two early works *Dubliners* and *A Portrait of the Artist as a Young Man* by the Irish novelist James Joyce have already been given fixed approaches to fully appreciate the craft of the text. Generally, the reader cannot ignore their prominent biographical colouring, the writer’s gradually matured techniques, and the reflective characteristic which features uniquely in modern literature ... Reading Joyce is a demanding yet interesting experience, in that the rich themes of his works will arouse endless excitement in the readers. Translating Joyce, however, is a hardship rather than enjoyment. Thanks to the English versions published by the Yilin Press, the readers can access these originals, and my guilt thus has been slightly reduced ... I hereby

acknowledge with thanks the help of Professor Chen Su – the expert in Irish Literature from the Beijing Foreign Studies University, who loaned me many enlightening references about Joyce.)

The above quotation indicates certain issues that attribute to her more proper translations. First, as a new version – compared to the earlier versions – it takes advantage of the literary criticism and understanding of the original works, which tend to be more fully established with the passing of time. Secondly, Xu has been aware of the fact that Joyce’s works have great richness. Thirdly, she has paid great attention to the literary features of Joyce’s works, through reading the references.

Xu, however, admits that strictly speaking perfect translation is impossible, and refers to this limitation as her “guilt” in a humble way. There is no perfect translation, especially in the field of literary translation; nevertheless, the translators’ considerations of literary translation from varied perspectives in effect can lead them to approach “Utopia”. Turning back to Xu’s translation of repetitions, even though some linguistic differences are inevitable, Xu’s compensation strategy is more satisfactory than Ma’s and Wang’s mere ignorance.

In the next chapter, I will explore some aspects of transitivity of Joyce’s “Two Gallants”. Stylisticians from Halliday onwards have found that transitivity can usefully reveal style, mind style, and the dynamics of the narrative (who does what to whom, how, where, etc.), and hence it is a significant topic of stylistics. My focus will be on Joyce’s estrangement technique and ergative verbs. I will also investigate the style of the first paragraph of the 《阿Q正传》 and translations of it on the clause level, through dividing the clauses into their components.

CHAPTER SIX

TRANSITIVITY AND TRANSLATION

6.1 Introduction

In this chapter, I will summarise some aspects of Halliday's work on transitivity, employ these theoretical aspects in literary analysis, and further scrutinize their uses in literary translations. In principle transitivity analysis of a ST and one or more TTs can be used to evaluate several different aspects of the TTs' capturing of the ST's style with regard to the representing of processes, actors and circumstances. Here, reflecting a prominent feature of the ST style, my focus is Joyce's estrangement technique – a kind of foregrounding – which is used in the selecting of processes and participant roles, and its main function in “Two Gallants” to reflect Lenehan's “deliberately servile position towards Corley” (Kennedy, 1982: 94). I also discuss some characteristics and functions of ergative verbs. Turning to two Chinese translations of the story, I will check if the particular patterns which create the sense and effect in the original have been suitably maintained or not and offer some suggestions about the translation.

Halliday identifies the clause as the vehicle for expression of the message, and therefore the transmission of the message at the clause level should be given great emphasis. Focusing on the clause level, i.e. dividing the translation or part of a translation into clauses, and further into the Participant, Process, and Circumstance can offer a new perspective to investigate the features of translations. In this section I will compare the first passage of the Chinese source text *The True Story of Ah Q* with three English translations. The calculation of these clauses and their components can yield some statistical evidence about grammatical trends, which in a

comparatively *large* scale supplies evidence about a translator's general rules for selections of words and structures, i.e. an individual translator's style.

6.2 Transitivity and related issues

6.2.1 Transitivity in Halliday's Systemic Functional Grammar

Halliday sees language in terms of three functions – the ideational, the interpersonal, and the textual (Halliday, 1970) – which act together to produce a passage of discourse. The ideational metafunction is the component of the linguistic system that is concerned with “the function that language has of being ABOUT something” (Halliday and Hasan, 1976: 26). It is comprised of two separate resources, the experiential and the logical. The experiential system is “more directly concerned with the representation of experience” and the logical aspect “expresses the abstract logical relations which derive only indirectly from experience” (Halliday and Hasan, 1976: 26). The interpersonal function, describing the relations between persons, is concerned with “the social, expressive and connotative functions of language, with expressing the speaker's “angle”: his attitudes and judgments, his encoding of the role relationships in the situation, and his motive in saying anything at all” (Halliday and Hasan, 1976: 27). The textual function is concerned with the process of enabling a speaker or writer to construct text as a logical sequence of units, to make “the difference between language in the abstract and language in use” (Halliday, 1977: 181).

The transitivity function is one of the main systems within the ideational function, since it concerns representation or construal of events, individuals, and the world. Transitivity is normally understood as the grammatical feature if a verb (or process) has an Object or not. If it has an Object, such as “The lion caught the tourist” (Halliday, 2004: 180), it is then termed

as transitive; while it is called intransitive if it does not, for example “The lion sprang” (Halliday, 2004: 180). It is however, used by linguists in a broader sense; that is, “It refers to a system for describing the whole clause, rather than just the verb or its Object” (Thompson, 1996: 78). The transitivity of any clause is composed of three elements (Halliday, 1977):

- (i) the process, represented by the verb,
- (ii) the participants, the roles of persons and objects,
- (iii) circumstantial functions, in English typically such things as the adverbials of time, place and manner.

According to Halliday (1977, extracted in Toolan, 1998) there are four most prominent kinds of process expressed in the vast majority of English clauses:

material processes: processes of doing (physical activity)

mental processes: processes of mental activity (sensing, thinking etc.)

verbal processes: processes of communicating (saying, telling, and reporting)

relational processes: processes of characterizing (describing x, or an x as a y, or as y-like)

In addition there are behavioural processes and existential processes, yet they are rarer and usually less significant processes.

These processes commonly involve “participant roles”, referred to as “roles” or “thematic relations”. Transitivity roles are summarised as actor, goal or object of result, beneficiary or recipient, and instrument or force (see Table 6.1, Halliday, 2004: 282).

Table 6.1 The transitive and ergative models of transitivity

	Transitive model	ergative model
generalized (across process types)		Process + Medium (\pm Agent) [agent/effect]
particularized (for each process type)	<p>material: Actor + Process \pm Goal [intransitive/transitive], confined to ‘material’ clauses, so leading to a range of other configurations as well:</p> <p>behavioural: Behaver + Process</p> <p>mental: Sensor + Process + Phenomenon</p> <p>verbal: Sayer + Process (\pm Receiver)</p> <p>relational: Carrier + Process + Attribute; Token + Process + Value¹</p> <p>existential: Existent + Process</p>	

A more detailed description of the system follows.

Types of Process

According to Halliday, functional grammar sets up a discontinuity between the outer experience (the experience of the external world) and the inner experience (the processes of consciousness). The grammatical categories are those of material process clauses and mental processes. For example, “you produce so much money” (see Halliday’s examples) is a clause with a material process, which construes the outer experience of the creation of a commodity, yet “I was fascinated” is a “mental” one, construing the inner experience of emotion.

¹ Also list as Identified + Identifier.

Material processes are associated with two inherent participant roles, the Actor - an obligatory role in the process – and the Goal, which is not always obligatory. For example:¹

(1) I nipped Daniel.

Actor Process Goal

(2) Bill groaned.

Actor Process

Mental processes involve cognition (encoded in verbs such as “thinking” or “wondering”), reaction (as in “liking” or “hating”) and perception (as in “seeing” or “hearing”). The Sensor (the conscious being that is doing the sensing) and the Phenomenon (the entity which is sensed, felt, thought, or seen) are the two participant roles here.

(3) Mary understood the story. (cognition)

Sensor Process Phenomenon

(4) Anil noticed the damp patch. (perception)

Sensor Process Phenomenon

(5) Siobhan detests paté. (reaction)

Sensor Process Phenomenon

¹The series of examples are taken from Paul Simpson’s (2004) *Stylistics: A Resource Book for Students*.

As processes to some extent sit at the interface between material and mental processes, behavioural processes represent both the activities of “sensing” and “doing”. Halliday (2004: 171) defines *behavioural processes* as “those that represent the outer manifestations of inner workings, the acting out of processes of consciousness (e.g. people are laughing) and physiological states (e.g. they were sleeping)”. The participant in a behavioural process is the Behaver, the conscious entity who “behaves”. For example:

(6) She frowned at the mess.
 Behaver Process Circumstances

Simpson (2004: 24) claims that “The role of Behaver is very much like that of a sensor, although the behavioural process itself is grammatically more akin to a material process”.

In Halliday’s theory, in addition to material and mental processes, relational processes - “those of identifying and classifying” - are categorized as a third main type of processes in English. Basically the related participants are “identifier and identified” and “carrier and attributor”. For example:

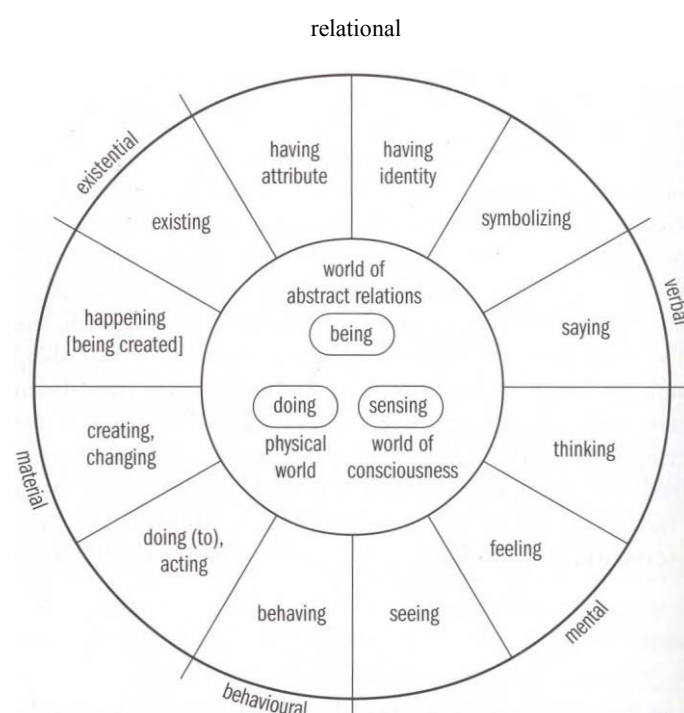
(7) Joyce is the best Irish writer.
 Identifier Process Identified

(8) Paul’s presentation was lovely.
 Carrier Process Attribute

On the border between “mental” and “relational” is the category of *verbal processes*: “symbolic relationships constructed in human consciousness and enacted in the form of language, like saying and meaning” (Simpson, 2004: 171). And on the border between “relational” and “material” are the processes about existence, the *existential processes*, “by which phenomena of all kinds are simply recognized to ‘be’ – to exist, or to happen (e.g. today there’s Christianity in the south)” (Simpson, 2004: 170).

Halliday (2004: 172) illustrates process type as a semiotic space in the following figure (Figure 6.1), which efficiently summarises the detailed information I mentioned above.

Figure 6.1: The grammar of experience: types of process in English



6.2.2 Foregrounding the do-er role

For the purpose of foregrounding, some material clause forces or instruments are in the “do-er” role, mainly as grammatical subjects of that clause. Yet culturally and naturally human agents

tend to be expected to be the “do-ers” in texts, where human interventions are pervasive.

Toolan illustrates this below:

As a result any recurrent use of forces, especially, in the “do-er” role (particularly when the force is not merely a convenient established metaphor, as in *The salt on the streets has eaten away the body of my car*) is a kind of foregrounding, usually worth closer consideration: the teller may be denying that any human has an agentive role in the events depicted, or may be attempting to conceal or disregard implicit human participation. (Toolan, 1998: 90)

Toolan offers an example in which *the salt* is used as the “do-er”; it is an example of relatively routine or conventional metaphorical use of a force in the agent position. However, there exist some uses of the abnormal “do-er” role, not for the metaphorical purpose but for concealing human participation. Moreover, what is important in his illustration is the essential word “recurrent”. The recurrent uses of foregrounded do-ers can amount to an implicit yet mighty effect.

Transitivity analysis related to human body parts – semi-instruments – is frequently noted by stylisticians. For example:

1. He turned to the surface of the lakes. His lungs expelled the air forcefully.
2. His hand brushed her cheek tenderly. (Toolan, 1998: 95)

“His lungs” in sentence 1 participates as a subject, so does “his hand” in sentence 2; but body-parts like lungs and hands are not in themselves a typical intentional human agent; instead of

the intended individual as a whole, they denote parts of human beings (although in theory “his lungs” could refer to any male mammal – not just a human male). They are annotated as “agent metonyms” by Toolan, “on the grounds that; while in themselves they appear quite instrument-like, at the same time they “stand in” for an inferrable agent, being a very *part* of that agent, in a way that classic instruments (keys, calculators) do not” (Toolan, 1998: 95).

When agent metonyms are extensively used in a passage, the motivations may be myriad; “Often an effect of detachment or alienation, between an individual and their physical faculties, is conveyed. Or a sense is created of the “diminished responsibility” of someone for how their own body is acting” (Toolan, 1998: 95).

Similarly Simpson (2004: 76) coins a term “meronymic agency”: “Meronymic agency involves the part ‘standing for’ the whole in such a way as to place a human body part, rather than a whole person, in the role of an Actor, Sensor, Sayer and so on”. The “meronymic agency” is taken from its contrast position “holonymic agency”, where the participant role is occupied by a complete being.

Conrad employs this technique in depicting Winnie Verloc’s revenge killing of her husband in *The Secret Agent*. Kennedy (1982: 88) analyses it and claims that “The explicit reference to Mrs Verloc as actor and causer is avoided in the transitive verbs of action ... parts of the body take on the role of actor or the actor is replaced by an instrument”. For example, “her right hand skimmed lightly the end of the table” and “an arm with a clenched hand [was] holding a carving knife”, in which it is Mrs Verloc’s hand, instead of Mrs Verloc, that is cast as the actor. Furthermore Kennedy analyses the “distancing effect” of this technique: “This has the

effect of ‘distancing’ Mrs Verloc from her own actions. It is as though her hand has a force of its own, detached from Mrs Verloc’s mental processes” (Kennedy, 1982: 89).

6.2.3 Ergative verbs

While researching processes, Halliday (2004) notices that in some situations the processes involve an extension model rather than the transitive/intransitive model, which is less appropriate. This extension model is the ergative model. Halliday gives an example: “the tourist woke/the lion woke the tourist”, and finds that “It is the tourist that stopped sleeping in both cases” (Halliday, 2004: 288). More examples are “the boat sailed/Mary sailed the boat, the cloth tore/the nail tore the cloth, Tom’s eyes closed/Tom closed his eyes, the rice cooked/Pat cooked the rice, my resolve weakened/the news weakened my resolve” (Halliday, 2004: 288). Lyons (1968) defines this linguistic phenomenon as follows: “The term ... for the syntactic relationship that holds between (1) [*the stone moved*] and (3) [*John moved the stone*] is ‘ergative’: the subject of an intransitive verb ‘becomes’ the object of a corresponding transitive verb, and a new ergative subject is introduced as the ‘agent’ (or ‘cause’) of the action referred to”.

Ergative verbs have a unique function to make the Agent/Causer (usually human) not have to be included at all from the representation. Compared with the active voice (the normal transitive model with Actors and Goals) and the passive voice, this function of ergative verbs is obvious, as illustrated by Toolan (2007, in Herman ed. 2007: 234):

- (1) Patrick threw the jug and covered the carpet with milk.
- (2) The jug was broken and the milk got spilt.

(3) The jug broke and the milk spilt on the carpet.

In (1), the transitive verb “threw” connects the Actor “Patrick” and the Goal “jug”, and the transitive verb “cover” connects the Actor “Patrick” and the goal “carpet”. The causer “Patrick” is and probably has to be in this sentence, since you cannot rephrase it as “The jug threw”. In (2), with the passive voice, the person that made the jug broken and the milk spilt is concealed; however, some people would immediately wonder “broken by whom?” Yet in (3), the voice is active and at the same time the causer never needs mentioning (Toolan, 2007, in Herman ed. 2007). Ergative verbs are open about the causer and silent about the causer. To use Hallidayan terms, in the one-participant ergative expressions – “the jug broke” and “the milk spilt/spilled” – these happenings are represented/construed without mention of causes or causer.

Toolan concludes regarding the function of ergative verbs:

These ergative verbs are important in the linguistic study of narratives; at the level of the single sentence, they allow a reporter of an event to use a grammar which conceals a level of causation and agency that would otherwise be overt or easily recovered ... Looking at the verbs a narrative uses (including the ergative ones) can be crucial to a full sense of what the text represents as having happened, and having been caused by whom... (Toolan, 2007, in Herman ed. 2007: 234)

6.2.4 Cases involving transitivity in “Two Gallants” and translations

Example 1:

In “Two Gallants”, the positions of Corley and Lenehan are unequal: Corley is in a higher position and Lenehan is in a lower one, and as Kennedy (1982: 94) claims “Essentially the relationship is based on a powerful/powerless dichotomy, expressed in the story in terms of leader/led, or master/servant, Corley being the former, Lenehan the latter”. Yet Joyce narrates this in an implicit way, rather than explicitly. For instance in the second paragraph, where the protagonists are introduced and the action is launched, Lenehan laughs frequently in response to Corley’s talking; the laughter, we infer, is actually to flatter Corley. How can we conclude that the laughter is not genuine? The behavioural process “laugh” is standardly a natural and familiar description, yet Joyce defamiliarizes it with material processes such as “wore an amused listening face”. Moreover Joyce avoids explicit reference to Lenehan as Actor; instead the laughter is cast in the Actor role. These implicit descriptions show Lenehan’s deliberate servile position towards Corley.

The source text by Joyce is:

The other, who walked on the verge of the path and was at times obliged to step on to the road, owing to his companion’s rudeness, **wore an amused listening face.** (Joyce, 1914: 52)

This is Ma’s translation:

另一位 走 在 小 路 边缘, 由于 同伴 张手动脚的, 他 有时
Another walk at small road verge, owing to companion wave-hand- move-feet, he at times
不得不 走 到 马路上, 却 做出一副 听得 饶有兴味的样子。(Ma, 1996: 59)
have to walk to road on, but **make a listen amuse manner.**

By contrast to Ma, here is Xu's translation:

另一个 走 在 路 边， 因为 同伴的 粗野， 有 好几次 不得已 只好

Another walk at road verge, because companion's rudeness, there are many times have to

踏上了马路，从 他的 脸色 看得出，他 听得 很有 兴致。(Xu, 2006: 39)

Step on road, from his face colour **seem** he **listen with amusement**.

Ma tries to maintain the material process *wore*, yet there is no similar phrase such as “wore...face” in Chinese, and as a result he domesticates it with 做出一副...的样子 (*made...manner*). Granted, *made* shares a similar meaning as *wore*, but it is considerably more explicit than *wore*.

Xu's translation is clever but less satisfactory, in that it omits the foregrounded process *wore* in Joyce's text on the one hand, and on the other it transfers the uncertainty from Lenehan to the narrator. Xu's translation erases the prominence of *wore* – with a defamiliarization strategy to highlight Lenehan's flattering behaviour. The compensation 看得出 (*seemed*) makes Xu's translation close to the source text semantically, yet this narration is too explicit to convey the subtlety of Lenehan's flattery. Xu's translation modalizes 听得很有兴致 (*listening with amusement*), making it uncertain epistemically, but now the uncertainty comes from the narrator. Distracting attention from the character Lenehan towards the narrator, 看得出 (*seemed*) is similar to saying “Lenehan was amused, I think”. While Ma's version, like the original, avoids distracting us with the narrator's stance and possible uncertainty. And if *wore* has no direct Chinese equivalent, then 做出一副听得饶有兴味的样子 (*made an amused listening manner*) is acceptable; a creative translation however, can be a proper one as will be discussed below.

There is no expression literally equivalent to “wear...expression” in Chinese. The typical pattern for describing 表情 (expression) is 表情 + adjective, such as (data from CCL Modern Chinese Corpus):¹

表情	很冷漠 (very cold)
表情	温和 (mild)
表情	静穆 (at peace)
表情	随和温存 (amiable)
表情	机警敏捷 (observant sharp)

According to the corpus, 表情 (expression) neither collocates with the verb 穿 (wear) in Chinese, nor with the verb 有 (have) which is a frequently-used collocation of “expression” in English. The verb 带 (carry) is collocated with 表情 (expression) in Chinese, for example:²

蒋淑云面带满意的表情说：“我们的社会主义国家真好，当你想干一件利国利民

中国男队主教练蔡振华赛后带着遗憾的表情对记者说，已经打到决赛，我们当然很想拿冠军。

¹ Centre for Chinese Linguistics, PKU (Peking University, P. R. China). See http://ccl.pku.edu.cn:8080/ccl_corpus/index.jsp?dir=xiandai.

² See http://ccl.pku.edu.cn:8080/ccl_corpus/search?q=%E5%B8%A6+%E8%A1%A8%E6%83%85&start=0&num=50&index=FullIndex&outputFormat=HTML&encoding=UTF8&LastQuery=%E6%8C%82+%E8%A1%A8%E6%83%85&search=%E6%9F%A5%E6%89%BE&dir=xiandai&maxLeftLength=30&maxRightLength=30&neighborSortLength=0&dir=xiandai&orderStyle=score. Data were collected on 23rd May, 2009.

中国足球队主教练施拉普纳面带微笑，而中国队大多数队员，面部表情凝重。

她面上带着哀痛、悲凄的表情，我立刻就都有了预感：一定有什么重大的不幸事

Yet 带 (carry) is not a proper substitute for *wear* in the source text, in that 带 (carry) conveys only its denotation, i.e. to describe the fact that “there is an expression”. The neutrality can be traced from its genre in the corpus: it is mainly used in formal news presentations.

The only Chinese verb that is used – though not frequently – to describe expression is 挂 (hang) in 挂…脸 (hang...face), specifically in 挂副臭嘴脸 (hang a smelly mouth and face) and 挂着笑脸 (hang smile face) which hints that the smile is a little artificial.

The Chinese character 挂 (hang) tends to translate *wear* properly, because similar to *wore*, it exists in Chinese and is a typical material process which can implicitly depict Lenehan’s “performance”. 挂 (hang) generally collocates with “face” in Chinese, however, I create the expression 挂着…表情 (“hang...expression”). What is interesting and illuminating is that 挂着…表情 (“hang...expression”) rarely exists in the CCL corpus and all are in the concordances from translated (English-Chinese) novels:¹

¹ See

http://ccl.pku.edu.cn:8080/ccl_corpus/search?dir=xiandai&q=%E6%8C%82+%E8%A1%A8%E6%83%85&start=100&num=50&index=FullIndex&outputFormat=HTML&orderStyle=score&encoding=UTF8&neighborSortLength=0&maxLeftLength=30&maxRightLength=30&isForReading=no
Data were collected on 23rd May, 2009.

他转过身，看见山姆站在他身边，脸上
伊欧墨后退了几步，脸上也
"不过，"卡拉蒙的脸上
阿摩萨斯最后只得坐下来，完全的放弃任何
防御的举动。他脸上
的沉睡所取代。雷斯林的目光扫向他哥哥的
面孔；卡拉蒙的脸上依旧

龙气攻击，没有火焰、强酸和闪电，城堡就
陷落了。坦尼斯的脸上也

"怎么搞的，母亲？"他又

士的两边，沿着大路走向法王之塔的正门。
卡拉蒙手握剑柄，脸上

们。两名年纪较长的儿子准备要离开。只有
帕林依旧站着不动，脸上

到他们在谈些什么。黯精灵看见帕林退了开
来，顽固地摇着头，脸上

不做作的以恐惧的眼神看着他，许多人回头
看着冒烟的火山口，脸上

挂 著疑惑的表情，不停地揉著眼睛，仿佛想要确定这是否是真的

挂 著同样吃惊的表情。他骄傲的眼神低垂："这可真是怪异的年代啊，

挂 著疑惑的表情，"这个地方看起来真的很奇怪，却又有点熟悉。

挂 著礼貌性的表情，思绪马上就飘到别的地方去了。反正对他来说这全部都
挂 是天方夜谭

挂 著像旧日一样愚蠢、迷惑、受到伤害的憨直表情。

挂 著同样阴郁的表情，试着把所有的细节都烙印在脑海中。莎拉命令蓝龙降
挂 落在要塞附近

挂 起严肃的表情。"出了什么问题？我听说你今天晚上出去了。你在忙

挂 著严肃而警惕的表情。坦尼斯仔细地打量着走过他们身边的人们，等待着
挂 有人会害怕、恐

挂 著凝重、若有所思，卡拉蒙不能理解的表情。不过，这让他想起了某人。
挂 卡拉蒙几乎可以听见雷斯林的耳语声，

挂 著一张达拉马再熟悉不过的面无表情面具。法师的手移向胸口的伤痕。
挂 雷斯林和这个年轻人实在太相像

挂 著惊怖的表情，仿佛担心被其它人听到。

The Chinese above shows that *few* translators do offer creative translations, although most translators – like Ma and Xu – prefer to simply make translations readable, at the expense of the original rhetorical values.

Creatively maintaining the rhetorical values I mentioned above, my translation is:

另一个 走 在路 边， 因为 同伴的 粗野， 有时 不得不
Another walk at road verge, because companion's rudeness, at times have to
走 到 马路上， 却 挂着一副 听得 饶有 兴趣的 表情
walk to road on, but **hang an listen full of amused expression.**

In this Chinese translation, 挂着 (hanging) *per se* has an “encyclopaedic entry” (see Chapter 3 Relevance Theory) that the smile is artificial, and therefore the Chinese readers are able to notice Lenehan's servile position. Furthermore, the collocation 挂...表情 (“hang...expression”) created by me is not standard in Chinese language, and it is foregrounded. The unfamiliarity might lead Chinese readers to think further about its motivation.

Example 2:

Another defamiliarizing moment of narration of Lenehan's laughing is this:

Little jets of wheezing **laughter followed one another** out of his convulsed body ... But his figure fell into rotundity at the waist, his hair was scant and grey and his face, when the **waves of expression** had passed over it, had a ravaged look. (Joyce, 1914: 52)

Ma's translation is:

他不断发出嗤嗤的笑声，且笑得身体前仰后合...然而他
He constantly make wheezing laugh noises, and laugh to body backward forward ... but he
腰身滚圆，体态臃肿，灰白的头发稀稀拉拉，而且每当兴奋的表情消失后，
waist rotund, figure obese, grey hair scant, and when **excited expression disappear**,
脸上就显出憔悴来。(Ma, 1996: 59)
face on then appear ravaged look.

Xu's translation is:

他颤动着身子，迸发出一阵接一阵微微的嗤笑。。。可是他身材在
He convulse body, burst one follow another little wheezing laughter...but he figure at
腰部开始变得滚圆，他的头发稀疏灰暗，而他的面庞在有笑
纹掠过时，就显出沧桑之色。(Xu, 2003: 39)
wave pass over, then appear ravaged colour.

The estrangement is suggested here in Joyce's text, as Toolan observes that "The laughter and the body are endowed with human-like animation, as if they were sentient and had intentions ... this is a striking effort to report the laughter without suggesting that it emanates, naturally or spontaneously, from Lenehan the person" (Toolan, 2007, in Herman ed., 2007: 234). In detail, the *laughter* is cast in the Actor role, and what is more, the modifier *wheezing* to some degree impersonalizes the *laughter* and therefore somehow validates its Actor role in this clause. The *body* also carries human-like animation in *his convulsed body*. In addition, *followed one another* seems to hint that a jet of laughter is simply caused by the previous jet

of laughter rather than by the real Actor, Lenehan. Similarly the rough equivalent of laughing, *waves of expression*, fills the Subject and quasi-Agentive role in the temporal clause *when the waves of expression had passed over it*.

Followed one another is rarely used in English and its collocations are mainly with animated beings or human-controlled “instruments”, according to the concordance list from the “Bank of English”:¹

Place and season **followed one another** in vivid novelist sequence.

He felt light and at peace with the world and his actions **followed one another** with a swiftness and ease that delighted him.

A series of ecological communities **followed one another** so quickly that Danlo could scarcely hold their patterns within his mind.

At other times they **followed one another** in rapid succession.

They took to one another on sight, preened each other, **followed one another** everywhere when let out of their cage.

Gray days **followed one another** endlessly; it rained and rained, as it does in Germany.

Parsons and Turner added 37 in six overs, but when they **followed one another** to the pavilion, Glamorgan were all but home and dry.

The above seven concordance lines are an extremely small proportion in the “Bank of English”, a corpus which contains 524 million words. The collocations of *followed one*

¹ The Bank of English® (part of the Collins Word Web) is a collection of modern English language held on computer for analysis of words, meanings, grammar, and usage. It was launched in 1991 by Collins and the University of Birmingham. Data were collected on 3rd June, 2009.

another are *place and season, his action, communities, they, they, days, Parsons and Turner*, in which 5/7 (71%) are animated beings (*they, they, Parsons and Turner*) or human-controlled instruments (*his actions, communities*). This might further confirm that simply by using *followed one another* after *jets of laughter*, Joyce is implying a kind of human agency in the laughter.

Nominalization is another method to conceal the Actor. *Waves of expression* can be described in process terms as “Lenehan expressed his reactions in phases”, or “he reacted expressively in phases or recurrently”. The difference between the former one and the latter ones is that the latter ones take the person and the immediacy of the process out of the picture or representation. In Joyce’s narration, it is *waves of expression* that *had passed over* (his face), rather than Lenehan himself reacting.

In a word, with the pantomime function (Norris, 1995), nominalization and casting something (*laughter* and *waves of expression*) instead of someone (Lenehan) in the Actor role together conceal Lenehan; Lenehan’s powerlessness is shown in these oblique yet telling ways.

Scrutinizing Chinese translations, I find that the full meaning of the expressions I mentioned above are not properly maintained. Ma puts 他 (*he*) as the Actor and describes the main “experience” (Halliday’s term) as 他发出笑声 (He made laughing noises). The term *followed one after another* in the source text is compensated as 不断 (*constantly*), yet is blemished by its position after 他 (*he*), which totally jettisons the hints – as I mentioned above – that the causation of one jet of laughter emerging is simply the fact that a previous jet has just emerged. *Out of his convulsed body* in the source text is substituted as 笑得身体前仰合 ((*he*) ...

laughed to (make) body backward and forward); again the human-animation of the body has gone. *Waves of expression* is adapted by Ma as 兴奋的表情 (*excited expression*) (although it is maintained as the Subject); moreover Ma uses a verb 消失 (*disappear*) which is not as dynamic as Joyce's verb *pass over*.

Similarly Xu casts 他 (*he*) in the Actor role; thus 他颤动着身子 (*his convulsed body*) and 迸发出嗤笑 ((*he*) *burst into laughter*). Apparently *one after another* is a substitution of 一阵接一阵 (followed one another), which however, is an adverbial phrase rather than a verb. *Waves of expression* is translated as 有笑纹 (*there is a laugh(ing) wave*), where the *laugh(ing) wave* is no longer a Subject.

To sum up, the expressions that imply that “Lenehan did not really listen with genuine animated interest to Corley's story – which is why Joyce has not written more straightforwardly than he did” (Toolan, 2007, in Herman ed., 2007: 235) are pruned by both translators. Both translators observe the more common option for constructing such sentences, i.e. casting somebody – like Lenehan – as the grammatical subject of the human-related activity, rather than something.

In effect, there is neither a linguistic nor cultural barrier here, thus the literal translation is feasible. The translation that I highly recommend is the literal translation: maintaining the entire foregrounding:

微微的 嗤嗤的 笑声 一阵接一阵, 从 他 颤动的 身子里 迸发

Little wheezing laughter followed one after another, from he convulsed body bursting

出来 ... 可是他 身材 在 腰部 开始 变得 滚圆, 他的头发 稀疏 灰暗, 而当

out ... but he figure at waist become change rotund, his hair scant grey, and when

表情的 波纹 掠过时， 他的 面庞 就 显出 憔悴来。

expression wave pass over, his face then appear ravaged.

A footnote might be called for here, in that the features and functions I mentioned above might be beyond most Chinese readers' comprehension. The "rule of thumb" here – as mentioned in Chapter 3 – can be that a thing getting footnoted even for native English speaking readers might as well be footnoted for the target readers. Transitivity and its related function is always so subtle that even the native English-speaking readers need an explanatory footnote, and hence for better understanding of the technique of Joyce, a footnote might be needed. The footnote could be: 请注意此处施动者为某物而非某人。 具体而言， 尽管勒内汉才是施动者， 乔伊斯却用他的笑声作为主语而隐去他。 这暗示了他能动性丧失， 亦暗示他在剧情中和克里相比的从属地位。 这是乔伊斯惯用的写作手法： 后文中的“表情的波纹”， “他的眼睛”， 皆用此手法来暗讽勒内汉作为都柏林人的奴性， 反衬出克里作为英国殖民者的嚣张。 (Back-translation: Please note that here the do-er is something rather than somebody. Specifically, Joyce sets the laughter as the Subject instead of Lenehan, even though he is the do-er. This indicates Lenehan's loss of activeness, and also indicates that he is in the lower position compared with Corley. This is a writing technique that Joyce frequently employs. In the following sentences, the expressions such as "his eyes" and "expression wave" also use the same craft, in order to satirize Lenehan's as well as the Dubliner's servile position, contrary to Corley's aggression as a representative of the British colonizers). This footnote mentions the following examples, i.e. "recurrent use of forces, especially, in the "do-er" role" (Toolan, 1998: 90). Illustrating this technique with a range of examples is more convincing, and therefore extends Chinese readers' knowledge of Joyce's writerly craft.

Example 3:

Regarding the do-er or Actor role, there are some other typical examples in a category termed as “agent metonym” (Toolan, 1998) or “meronymic agency” (Simpson, 2004). It is prominent in “Two Gallants”.

Joyce’s source text is:

His eyes, twinkling with cunning enjoyment, glanced at every moment towards his companion's face. (Joyce, 1914: 52)

Ma’s translation is:

他 时时 瞥着 同伴的 脸， 眼里 闪烁着 狡黠 而
He from time to time glanced companion’s face, eyes in twinkle with cunning and
愉悦的神情。(Ma, 1996: 59)
enjoying look.

While Xu’s translation is:

他的 双眼 闪烁着 狡黠的 快乐， 时时 朝 同伴的 脸上
His eyes twinkle with cunning enjoyment, from time to time towards companion’s face
瞥一下。(Xu, 2003: 39)
glance.

In Joyce's text, there are seven uses of the term *his eyes* as the Actor when the narrator describes Lenehan; while in the narration about Corley's perception, Corley is always the Actor, such as *Corley glanced ... at his friend, Corley stared before him, he stared straight before him, he gazed at the ... moon*, etc. Compared with Corley's agentive role, the denial of Lenehan's participant role reinforces the readers' impression of Corley as a leader and controller while Lenehan is subordinate and somewhat powerless. Kennedy analyses the effect: "As it is, with 'his eyes' as actors or, rather, processors, we are made aware of a lack of physical involvement and deliberate action on the part of Lenehan – his eyes reflect mental rather than physical processes" (Kennedy, 1982: 93).

Ma substitutes *his eyes* with 他 (*he*), such that readers would be more aware of Lenehan's actions, and as a result, Joyce's implicit avoidance of Lenehan's appearance cannot function so well to the readers of Ma's translation. Yet Xu preserves this "metonym agent" well through the literal translation 他的双眼 (*his eyes*), and therefore this translation is preferable. However, I still recommend the footnote I mentioned in the above example, in order to assist the Chinese readers' better understanding.

The examples above focus on the transitive/intransitive model; while the following example – at another key point in the story – is cited to discuss the ergative model.

Example 4:

The source text is:

The grey warm evening of August had descended upon the city and a mild warm air, a memory of summer, circulated in the streets. The streets, shuttered for the repose of Sunday, **swarmed** with a gaily coloured crowd. Like illumined pearls the lamps **shone** from the summits of their tall poles upon the living texture below which, changing shape and hue unceasingly, sent up into the warm grey evening air an unchanging unceasing murmur. (Joyce, 1914: 52)

Ma's translation is:

八月里，灰蒙蒙、暖洋洋的暮色降临城市，一缕缕温馨柔和的气息在大街小巷飘荡，令人想起夏日的时光。礼拜天是休息日，街道上一个个店铺的百叶窗都关闭着，五颜六色的人群蜂拥往来。

In August, grey warm evening colour descend city, a wisp warm mild air at big street small lane flow, make human think of summer time. Sunday is rest day, street on every shop's shutter all shuttered, five six coloured people group bee-swarm back forth.

路灯宛如一颗颗晶莹的珍珠，在高高的电线杆顶上闪耀，照亮下面的芸芸众生。

Road lamp like a lot illumined pearl, at tall pole top shine, illuminate below livings.

他们的影子不断变幻，朦胧的低语不绝于耳，久久地回荡在灰蒙蒙、暖洋洋的暮色中。(Ma, 1996: 59)

warm evening colour.

While Xu's translation is:

八月的黄昏，灰蒙蒙而又暖洋洋地降临到城区，街道上充溢着温煦的空气，

August evening, grey and warmly, descend at city, street on fill warm mild air,

是夏日的回忆。星期日要休息，街道的店铺都关了门，街上拥挤着

is summer's memory. Sunday to rest, street shop all shuttered door, street on crowd
 服饰 鲜丽的 人群。高高的 灯架 顶端，路灯珠 圆 玉 润地 撒
 clothes gaily coloured people. Tall lamp pole top, pearl-round-jade-smooth sprinkle
 下光芒， 照耀着 人间， 人 间的 形状和 色彩 不断
 down light, shine over human world, human world's shape and hue unceasingly
 变换， 但 人间 传向 那 暖洋洋 灰蒙蒙的天空中的 喃喃低语，却
 change, but human world pass to that warm and grey sky murmur, yet
 无休无止 而又 从无变换。(Xu, 2003: 39)
 unceasing and unchanging.

This is the first paragraph of the “Two Gallants”. It can be considered a general background or scene for Corley's and Lenehan's appearance in the second paragraph. The city is interpreted in the broad sense that Corley and Lenehan live *in* it. Narrated as being large and crowded, the city is apparently a “collective noun” with an avoidance of any suggestion of human individuals. As Toolan (2007, in Herman ed., 2007: 233) observes, it is prominent that none of the grammatical subjects in this paragraph is a human individual but instead we encounter the following: “the grey warm evening of August” (which “descends”), “a mild warm air” (which “circulates”), “the streets” (which “swarm”), “the lamps” (which “shine”), and “the living texture” (which “sends up a murmur”), among which “the streets swarm” and “the lamps shine”. All these contribute to the integrated effect.

Swarm and *shine* are ergative verbs, which allow the Object to serve as Subject but still keep the alternative construction Active voice (Toolan, 2007, in Herman ed., 2007: 234). For instance, “the lamps ... shone” can be represented as “Someone shone the lamp”; the difference between them is that the former one removes the original causer. Similarly, both

“the streets swarmed” and ““the streets were swarmed with a crowd”” are valid in English grammar. Although the original causer *the crowd* is not entirely removed in *The streets, shuttered for the repose of Sunday, swarmed with a gaily coloured crowd*, at least the naturally supposed Subject *the crowd* is backgrounded, and the Object *the streets* is foregrounded.

The craft of using ergative verbs by Joyce is not appreciated by Ma. Ma restores *The streets ... swarmed with a gaily coloured crowd* to a natural expression 五颜六色的人群蜂拥往来 (*A gaily coloured crowd swarmed*). By contrast, Xu offers a literal translation, and therefore maintains the ergative model. However Xu’s maintaining this model does not mean that she has noticed and comprehended Joyce’s craft here in the first paragraph: the series of subjects I mentioned above are randomly translated by her, i.e. maintaining or changing the impersonal collective subjects inconsistently. Therefore, placing great emphasis on the craft, I recommend the strictly literal translation below:

八月 灰蒙蒙 暖洋洋的 暮色 降临 城市。温 煦的 空气，有如 夏日的
August grey warm evening colour descend city. Warm mild air, like summer’s
回忆， 在 大街小巷 飘荡。 街道的店铺都 关门了， 因周日 休息的 缘故；
memory, at big-street-small-lane flow. Street’s shop shuttered, for Sunday rest reason;
街上 蜂 拥着 衣着 艳丽的 人群。 宛如一颗颗 晶莹的 珍珠，
street on bee-swarm clothes gaily-coloured people group. Like a lot illuminated pearl,
路灯 在高高的灯架顶端上闪耀， 照亮 下面 如织的 行人。 他们的
road lamp at tall pole top shine, shine below texture-like walking people. Their
形状 和 颜色 不断 变换， 向 灰蒙蒙暖洋洋的 暮色里 腾升着
shapes and hues unceasingly change, toward grey warm evening colour raise up
从无变换 无休无止的喃喃低语。

unchanging unceasing murmur.

6.3 Translation and transitivity: analysis of components of clauses

In the above sections, with regard to transitivity, I mainly focus on the agent and its relation to the Processes. In the following section, separate clauses will be the units for my investigation.

In translation – a process which involves decoding the source text to re-encode and produce the target text – comments on the representation of the ST and TT often focus at the word level, yet the translators also need to concern themselves with the transmission of the message at the clause level: the level at which the proposition is carried. It is probably at the clause level that the translational equivalence is most at risk, as Baker argues that “When a translation is described as ‘inaccurate’, it is often the propositional meaning that is being called into question” (Baker, 1992: 13).

Halliday identifies clauses as the vehicle for expression of the message: “We may assume that in all languages the clause has the character of a message: it has some form of organization giving it the status of a communicative event” (Halliday, 1994: 37). According to Halliday, the main components of a clause are Participants (Actor, Goal), Process (material, mental, relational, behavioural, verbal, and existential process), and Circumstance.

To some extent, it is the transmission of these features from the ST to the TT that is essential for the translation of the proposition. Yet for various reasons the logical relations which link participants, processes, and circumstances cannot be realized correspondingly in translation. Bell claims that linguistic difference is one of the elements:

Languages differ considerably in the extent to which Participant and Process relationships are actually realized in their syntax and this constitutes a substantial problem for the translator. (Bell, 1991: 130)

Bell then illustrates this by taking relational and existential processes as an example and compares their realizations in a number of languages. He cites six sentences in English:

- 1 A tiger is an animal
- 2 A tiger is fierce
- 3 There is a tiger
- 4 There are tigers in Bengal
- 5 The tracks are tiger's
- 6 Tigers have stripes (Bell, 1991: 131)

Bell notes that in English – as the above examples show – the verb *be* can be used to express a set of relationships: intensive (e.g. 1 and e.g. 2), circumstantial (e.g. 3 and e.g. 4), and possessive (e.g. 5), although there are alternative words available in English with a similar function; equatives such as *equal*, *represent*, *stand for*; attributives such as *get*, *look*, *seem*, *sound*, and *turn etc.*

In Portuguese and Spanish, there are two forms of *be*: *ser* and *estar*, which have the same functions as those in English, yet they make a distinction between “permanent” and “transitory” (Bell, 1991: 132):

1. *ser*: Juan es simpático:

Juan is friendly (permanently)

2. estar: Juan está simpatico:

Juan is friendly (temporarily)

This linguistic difference generated from *be* and the correspondence of *be* can be a problem for translators.

In this section, I will compare source text with target text, and check whether the propositional content is maintained or not. Clauses will be examined as the units to exploit the transitivity in translation. Specifically, I will examine each sentence, divide it into its component clauses manually, and break them down into the Hallidayan categories. The first paragraph - the most distinct part of *The True Story of Ah Q* – will be scrutinized clause by clause.

The first paragraph is:

我 要 给 阿 Q 做 正 传， 已经 不 止 一 两 年 了。

I want to give Ah Q write the true story, already no less than one or two years.

但 一 面 要 做， 一 面 又 往 回 想， 这 足 见

But one hand being willing to write, one hand again think back, this enough show

我 不 是 一 个 “立 言 的 人， 因 为 从 来 不 朽 之 笔，

I am not a achieve glory by writing person, because ever immortal pen,

须 传 不 朽 之 人， 于 是 人 以 文 传， 文 以 人 传——

need record immortal man, so man by writing record, writing by man spread-

究 竟 谁 靠 谁 传， 渐 渐 的 不 甚 了 然 起 来， 而 终 于 归 接 到

finally who lean on who popular gradually not very clear; while finally come down

传 阿Q, 仿佛思想里 有鬼似的。(Lu Xun, 1921: Chapter 1)

to write Ah Q, seems mind in has ghost.

Yang's (2000: 2) translation – displayed in the ways I mentioned above - is:

1. For several years now I have been meaning to write the true story of Ah Q.
 - 1.1 Senser [I]
 - Modality of [have been meaning to]
willingness or desire
 - Material process [write]
 - Circumstance [for several years now]
(Extent: temporal)
2. (1) But while wanting to write (2) I was in some trepidation, too, (3) which goes to show (4) that I am not one of those (5) who achieve glory by writing; (6) for an immortal pen has always been required to record the deeds of an immortal man, (7) the man becoming known to posterity through the writing and (8) the writing known to posterity through the man — (9) until finally it is not clear (10) who is making whom known.
 - 2.1 Sensor [I]
 - Mental process [wanting to write]
 - 2.2 Carrier [I]
 - Relational process [was]
 - Attributor [in some trepidation]
 - 2.3 Verbal process [goes to show]
 - 2.4 Identified [I]

- Relational process [am not]
- Identifier [one of those]
- 2.5 Material process [achieve]
- Goal [glory]
- Circumstance [by writing]
- (Manner: means)
- 2.6 Goal [an immortal pen]
- Modality of obligation [has been required to]
- Material process [record]
- Goal [the deeds of an immortal man]
- Circumstance [always]
- (Location: temporal)
- 2.7 Goal [the man]
- Mental process [becoming known to]
- Senser [posterity]
- Circumstance [through the writing]
- (Manner: means)
- 2.8 Goal [the writing]
- Material process [known]
- Beneficiary [posterity]
- 2.9 Carrier [it]
- Relational process [is]
- Attributor [not clear]
- Circumstance [finally]
- (Extent: temporal)
- 2.10 Mental process [is making...known]

Senser	[whom]
3.	But in the end, (1) as though possessed by some fiend, (2) I always came back to the idea of writing the story of Ah Q.
3.1 Actor	[some fiend]
Material process	[possessed]
Goal	[I]
3.2 Sensor	[I]
Mental process	[came back to]
Phenomenon	[the idea of writing the story of Ah Q]

Leung's (1964: 2) translation is:

1.	(1) For more than a year or two I have been wanting to write the true story of Ah Q, (2) but while, on the one hand, I was desirous of doing it, (3) on the other I vacillated in my purpose.
1.1 Sensor	[I]
Mental process	[have been wanting to]
Phenomenon	[to write the true story of Ah Q]
Circumstance	[for more than a year or two]
(Extent: temporal)	
1.2 Actor	[I]
Modality of	[was desirous of]
Inclination or desire	
Material process	[doing]
Goal	[it]
1.3 Sensor	[I]

Mental process	[vacillated]
2.	(1) This proves that (2) I am not the sort of person (3) whose name can depend upon his writing for preservation, (4) because in times past it has been necessary (5) that an immortal pen preserve in writing the memory of a person (6) who is to be imperishable; (7) therefore, it is not clear (8) which is dependent upon the other, (9) whether the person is propagated by the pen by the person, (10) the point in question becoming more and more unsettled.
2.1 Actor	[this]
Material process	[proves]
Goal	[that...]
2.2 Identified	[I]
Relational process	[am not]
Identifier	[sort of person]
2.3 Actor	[name]
Material process	[depend upon]
Goal	[his writing]
Circumstance	[for more than a year or two]
(Cause: purpose)	
2.4 Carrier	[it]
Relational process	[has been]
Attributor	[necessary]
Circumstance	[in time past]
(Location: temporal)	
2.5 Actor	[an immortal pen]
Material process	[preserve]
Circumstance	[in writing the memory of a person]

	(Manner: means)	
2.6	Relational process	[is to be]
	Attributor	[imperishable]
2.7	Carrier	[it]
	Relational process	[is]
	Attributor	[not clear]
2.8	Relational process	[is]
	Attributer	[dependent]
	Circumstance	[the other person]
	(Accompaniment: comitative)	
2.9	Goal	[the person]
	Material process	[is propagated]
	Actor	[the pen, the person]
2.10	Carrier	[the point in question]
	Relational process	[becoming]
	Attributor	[more and more unsettled]
3		Yet, (1) my thoughts would inevitably return to Ah Q with such persistence that (2) it seemed as if (3) some supernatural power within my mind kept goading me to the task.
3.1	Actor	[my thought]
	Material	[return to]
	Goal	[Ah Q]
	Circumstance	[with such persistence]
	(Accompaniment: comitative)	
3.2	Carrier	[it]

Relational process	[seemed]
Attributor	[as if...]
3.3 Actor	[some supernatural power]
Material process	[kept goading]
Goal	[me]

Lovell's translation is:

1.	(1) For some years now, I've been wanting to set down for posterity the story of Ah-Q, (2) but time and again have quailed before the difficulty of the task - evidence enough that (3) I am no seeker after literary fame.
1.1 Sensor	[I]
Mental process	[have been wanting to]
Phenomenon	[to set down for posterity the story of Ah-Q]
Circumstance	[for some years now]
(Extent: temporal)	
1.2 Behavior	[I]
Behavioural process	[have quailed]
Circumstance	[before the difficulty of the task]
(Cause: reason)	
1.3 Identified	[I]
Relational process	[am]
Identifier	[no seeker]
Circumstance	[after literary fame]
(Cause: purpose)	

2. (1) A biographer hungry for glory must find his own genius mirrored by the genius of his subject, (2) both clinging to each other in the quest for immortality, (3) until no one is sure (4) whether the brilliance of the man is celebrated because of the brilliance of the biography, or vice versa.
- 2.1 Actor [a biographer hungry for glory]
- Material process [must find]
- Goal [his own genius mirrored by the genius of his subject]
- 2.2 Actor [both]
- Material process [clinging to]
- Goal [each other]
- Circumstance [in the quest for immortality]
- (Cause: purpose)
- 2.3 Carrier [no one]
- Relational process [is]
- Attributor [sure]
- 2.4 Goal [the brilliance of the man]
- Material process [is celebrated]
- Circumstance [because of...]
- (Cause: reason)
3. Contrast my own humble fixation - like that of a man possessed – on recording the life of Ah-Q.
- 3.1 Identified [my own humble fixation]
- Relational [is]
- Identifier [contrast]

Since Halliday's model of transitivity is based on research into English and Chinese, this model may be illuminating in analysing transitivity in both Chinese source text and English translations. Shifts of propositional content – especially any shift of processes – tend to be obvious. To put it in another way, when comparing a ST clause with its TT counterpart, I notice that one process is used in the ST and a process which is not its literal translation is used in the TT; thus, the process has shifted.¹

In the source text, there are 12 clauses, with seven Material Processes: two 做 (write), two 传 (record), two 传 (spread), and 归结 (come down), two Mental Processes: one 想 (think) and one 要 (want), two Relational Processes, 是 (am), and 有 (has), and one verbal process 见 (show). The Carrier “it” and the Relational Process “is” in the clause 渐渐的不甚了然起来 (gradually not very clear) are ellipses. It must be noted that in Chinese the Relational Process which links the carrier and attributer is sometimes omitted according to the context.

Yang uses 13 clauses, with a structure similar to the ST. Also he uses four Mental Processes, three Relational Processes, five Material Processes, and a verbal Process. If we consider the ellipsis of the Relational Process I mentioned above, Yang's translation has a similar number of each category as those in the original text. Confessedly, some processes have shifted because of the linguistic differences. For example Yang substitutes 往回想 (again think back) with the fluent and explicit English expression “I was in some trepidation”. However Yang maintains the structure and the propositional content properly and in effect accurately.

¹ In principle, changes or losses of propositional content in the move from ST to TT are separate from changes or losses or mistranslations of transitivity. The comparison of these two, however, can to some extent reflect features of translations, such as accuracy.

Leung uses as many as 16 clauses, considerably more than those of the original text. There are two Mental Processes, seven Relational Processes, and seven Material Processes. The Relational Processes are marked in Leung's translation, which is worth scrutinizing. *It has been necessary* is a clause added by Leung, i.e. it is not in Lu Xun's original text. Leung frequently uses a structure "it is + adjective + that", which is also shown by my research with the corpus tools (I will precisely discuss it in the following chapter: Chapter 7 and Chapter 8). Lu Xun's 不朽之人 (immortal man or imperishable man) is substituted as *A person who is to be imperishable* by Leung, who goes out of his way to use a clause rather than a noun. To some extent, Leung's translation is formal.

What is remarkable is that in Leung's translation, *I was desirous of doing it* has generated considerable interest in terms of *grammatical metaphor*, a phenomenon of language pertinent to a framework of alternative realization of the same meaning (Halliday, 1985).¹ *Was desirous in doing* is a shift of the Mental Process *want to*. Conforming to the "typical ways of saying things" (Halliday, 1985: 321), *want to* may be recognized as an "unmarked" expression of the given meaning or "the regular pattern of realization" (Halliday, 1978: 177). Comparatively, *was desirous in doing* is marked or "incongruent" which means "not expressed through the most typical (and highly coded) form of representation" (Halliday, 1978: 180). In short, *want to* is typical and literal; while *was desirous in doing* is a marked expression conveying the given meaning of *want to*. To this extent, *was desirous in doing* is termed as a *grammatical metaphor*. *I was desirous in doing it* carries strikingly strong modality of willingness or desire. Likewise, Yang's translation *I have been meaning to write* is modality of willingness or desire;

¹ Another account of the *grammatical metaphor* will be in section 8.3.3 with a case study about the 4-word cluster *Ah Q gave the*, pp. 273-276.

nevertheless, the modality of willingness expressed by Yang's *be meaning to* is not as strong as that of Leung's *was desirous in doing*.

Turning to the source text, Lu Xun selects the Chinese word 要, which simply refers to “want to” in this context. To be stringent conceptually, 要 bears a set of meanings, such as “want”, “must”, “have need of”, “ask ... for ...”, “does”, “will”, etc. Yet in this context, we can tell that the meaning here is “want to”, with a tendency towards the future tense.

What also needs accounting for is Lu Xun's detached manner or tone in the first chapter; namely, he tries to avoid interfering with comments and emotion of his own. Leung's *was desirous in doing it* tends to involve the narrator's strong emotion. Yang's *be meaning to* is milder yet not so detached. Lovell simply uses the typical expression *want to*, which properly conveys the detached tone of the original text.

Compared with Yang's and Leung's translations, Lovell's is simple and fluent. Lovell shortens the original text to eight clauses, with one Mental Process, one Behavioural Process, three Relational Processes, and three Material Processes.

It is interesting that shifts of processes seem to engage a diversity and variety of vocabulary. 往回想 (again think back) is an ambiguous Chinese phrase, an invention of Lu Xun's, which even confuses Chinese readers; this seems to be why the three translators change this to *I was in some trepidation* (by Yang), *I vacillated in my purpose* (by Leung), and *I have quailed before the difficulty of the task* (by Lovell). *Trepidation*, *quail*, and *vacillated* are literary words relatively rarely used in English, as proved by the corpus data from the Bank of

English.¹ “Trepidation” only has 651 appearances in the 524 million word corpus, with the collocation “in trepidation” 23 occurrences. Since “quail” is multi-referential, as a noun meaning a bird and as a verb meaning to decline, impair, or give way, the search for “quail@” shows that there are only 23 occurrences of its use as a verb, and 711 as a noun, in 734 occurrences of “quail, quails, quailing, quailed”. There are 265 occurrences of the verb “vacillate” (including “vacillate”, “vacillated”, “vacillates”, and “vacillating”); in this large corpus, it is still a rare word. The diversity of vocabulary here might indicate that writers the world over, in their opening paragraphs where there is a “frame” as there is here, have often tended to use rather literary and distancing language.

Moreover, even in these opening sentences, it is evident that Leung uses more rare words than Yang or Lovell. For instance, “imperishable” has 83 occurrences in the Bank of English; “propagate@” has 1,058 occurrences; “goad@” has 716 occurrences; “desirous” has only 125 occurrences. By contrast, here Lovell uses the fewest rare words, i.e. most are core words in vocabulary.

In summary, the Chinese translators Yang and Leung strive to maintain the propositional meaning of the ST as much as possible through keeping the corresponding components of clauses (Participants, Processes, and Circumstances); while the most contemporary and British translator Lovell offers priority to fluency over the propositional meaning through shortening the sentences, omitting some Processes, and paraphrasing. Moreover, the translator’s own style “penetrates” and “embodies” itself (Steiner, 1975) in the target text.

¹ On 8th June, 2009.

Leung's translation is formal, as reflected in his use of rare words and structures with relative processes; while Lovell's translation mainly uses core words in vocabulary.

6.4 Conclusion

The analysis shows that variant translations of the transitivity system at many points in the "Two Gallants" reflect the original with varying degrees of implicitness and explicitness, and that this sometimes distorts Joyce's original attitude. Transitivity usefully reveals style, mind style, and the dynamics of narrative (Who does what to whom, how, where, etc.); it is also instrumental in making clear the relations of power, responsibility, and control between the characters depicted. The selecting of processes and participants (especially of do-er roles) contributes subtly yet efficiently to the whole picture of a literary work. For instance *laughter* and a nominalized expression *waves of expression*, rather than Lenehan as a person, are cast in the Actor roles when his laughter is reported. The use of *His eyes*, an "agent metonym" (Toolan, 1998), hints at a sense of detachment or alienation in Lenehan, compared with Corley's powerful controlling role. The ergative verb *swarm* allows *the street* to be the subject, which to some degree conceals the real Actor, *the crowd*. These cases of an estrangement technique – as this term self-evidently shows – have a feature of "strangeness" about them, i.e. they are a deviation from the norm, or unfamiliar, or non-standard, and it is their strangeness that poses great challenges to the translator. The upshot sometimes – as Ma's and Xu's translations show – is that we see a "restoration" of or "return" to more familiar or standard structures (which, of course, lack the desirable defamiliarizing or foregrounding effect). If we exploit the deeper reason for the change, it may reside in the fact that the translators feel these sentences are unfamiliar (and that this needs "correcting") rather

than questioning why they are unfamiliar. To this extent, it is feasible to claim that the stylistic theories do affect the way we read and translate.

Sometimes the suitably equivalent translation means that an explanatory footnote might be called for. “Stylistics can involve an attempt to go beyond the hunches of the Common Reader, detailing significant stylistic differences which may be functional but which are not necessarily noticed by the reader or listener” (Hawthorn, 2000: 344). Transitivity is one of these extremely implicit and subtle linguistic features of a literary text, and even for native English speaking readers footnotes are necessary (from a stylistic perspective). Similarly, footnotes may be desirable in some kinds of translation, e.g., a scholarly one that is aimed at Chinese readers, who wish to read Joyce’s works as items in the literary canon, and who would value commentary that would help them to appreciate Joyce’s writerly craft.

Investigating translations at the clause level is another way to apply the Hallidayan approach to translation studies. Through dividing the STs and TTs into clauses according to Halliday’s categories, Participants, Processes, and Circumstances and comparing them correspondingly, we might find out if the propositions are properly maintained. From the component analysis of the first paragraph of *The True Story of Ah Q*, I find that the Chinese translator might make more effort in maintaining the propositions strictly; while the British translator focuses more on the fluency of language even at the expense of the propositions.

Moreover, this calculation tends to be quantitative, which might reflect translators’ general rules of selections of words and arranging the sentence structures, i.e. the individual translator’s style. For instance the formal and stilted style of Leung’s translation can be traced

to his structures of clauses. Even though transitivity analysis can give the stylistician powerful insight into the makeup of particular clauses, and is invaluable in investigating the inward understanding we may derive from the language of critical passages, it is still a laborious “manual” analysis, which cannot be done automatically with text-analysing software. So a quantitative study of the transitivity throughout even quite a short text like *The Story of Ah Q* would be unwieldy and impractical. However, other kinds of linguistic features can be identified and calculated automatically, and this enables a quantitative approach to those other features of style relevant in translation, to which I now turn. In other words, a larger scale of calculations with a wider range of tags will be launched by some computer software, from which translation researchers might find out more details related to the individual translator’s style. This will be illustrated more fully in the following chapters.

CHAPTER SEVEN

EXPLORING THE INDIVIDUAL STYLES OF LEUNG'S AND YANG'S

TRANSLATION WITH CORPUS TOOLS:

ANALYSING THE WORD FREQUENCY LISTS

7.1 Introduction

This chapter discusses the use of corpora in analysing aspects of the style of the translator. It starts with a brief discussion of corpus linguistics as a subject studying language use. The methodology for investigating the style of a literary translator (Baker, 2000) is introduced, and the corpus-analysing resources WordSmith and Wmatrix are introduced as well. The chapter then presents a case study that explores the extent to which corpus methodology can help us to study the individual styles of translators. The findings from WordSmith and Wmatrix – type/token ratio, average sentence length and keywords (lexical key words and key parts of speech) – are examined in detail. Furthermore, the motivations behind the evidence are analysed taking into consideration the translators' backgrounds, the publishing houses, the publishing dates, and the target-text addressees. The aim is to see whether the corpus data reveal translators' styles and how the contextual issues affect translation.

Specifically, through the detailed investigation with the assistance of WordSmith and Wmatrix, I will mainly look at the formal, academic, and even stilted style of Leung's translation using a foreignization translation strategy, and the fluent and simple style of

Yang's translation using a domestication strategy.¹ I will also look at the connection between the difference of style and their different personal backgrounds and publishing contexts.

7.2 Corpus linguistics and the translator's style

7.2.1 Corpus linguistics: studying language use

A corpus is a collection of texts selected in accordance with specific criteria. Various kinds of corpus tools (i.e., software) are used to carry out analysis on the corpus, in which the texts are preserved in electronic format, i.e., as computer files. The study of language using corpora is the domain of corpus linguistics. Thanks to advances in computer technology which have made it easier to work with larger quantities of text, the corpus linguistics becomes "one source of evidence for improving descriptions of the structure and use of languages" (Kennedy, 1998: 1).

Broadly speaking, linguists tend to favour the use of either "introspective data (i.e. language data constructed by linguists) or naturally occurring data (i.e. examples of actual language usage)" (Olohan, 2004: 14), even though there are linguists who position themselves between these two points, seeing them as complementary approaches. According to Aarts (1999: 3), corpus linguistics is interested in describing "language use", which is "intended to refer to a linguistic *product*". He formulates a number of requirements for a descriptive model of language use:

¹ Both *foreignization* and *domestication* are renowned terms proposed by Venuti (1995). Domesticating method involves "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home"; while foreignizing method involves "an ethnodeliant pressure on those values to register the linguistic and cultural difference of the foreign text, send the reader abroad" (Venuti, 1995: 20).

1 the model should allow the combination of a quantitative and a qualitative description of the data;

2 the model must establish a relation between phenomena that are external to the language system and system-internal phenomena;

3 the model should allow the description of the full range of varieties, from spontaneous, non-edited language use (usually spoken), to non-spontaneous edited language use (usually written or printed);

4 the model should allow an integrated description of syntactic, lexical and discourse features.
(Aarts, 1999: 6-7)

As we consider the use of corpora to study language it is important to remind ourselves that computers cannot do all the work, and corpus linguistics is not a linguistic theory in itself. Efficient though computers are, they cannot be used to do all the work, and manual analysis is necessary. “Corpus linguistics is not mindless process of automatic language description ... some of the most revealing insights on language and language use have come from a blend of manual and computer analysis” (Kennedy, 1998: 2-3). Moreover, corpus linguistics is not a linguistic theory *per se*. Teubert (2005: 4) claims that “Corpus linguistics is not in itself a method: many different methods are used in processing and analysing corpus data. It is rather an insistence on working only with real language data taken from the discourse in a principled way and compiled with a corpus”. It can be argued that corpus data can be combined with other sources of linguistic evidence, and may be used within various frameworks of linguistic

description, focusing on a range of aspects of language use, such as semantic, syntactic, textual, and discourse aspects.

7.2.2 Style of the translator

Within the field of translation studies of the style of the translator have received scant and sporadic attention. Translation has long been viewed as a derivative rather than a creative activity, i.e. the translator should faithfully maintain the original style of the source text rather than have their own style (Baker, 2000). Maintaining or reproducing the original style is considered an essential prerequisite, as discussed in previous chapters; while at the same time it is acknowledged that in any translation there are inevitably traces of the translator. The assumption that the translator cannot and should not have a style of their own is questioned by Baker who contends that “We may well want to question the feasibility of these assumptions, given that it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one’s fingerprints on it” (Baker, 2000: 244).

Some theorists of translation have recently researched the visibility of translators, among whom Hermans (1996a, 1996b) is notable. His main concern is whether “the translator, the manual labour done, disappear(s) without textual trace” (1996b: 26). He acknowledges that “That other voice (i.e. the translator’s) is there in the text itself, in every word of it” (Hermans, 1996a: 9). Its presence is made evident in particular through paratexts – inventions by the translator, e.g. in the form of notes, comments, forewords, afterwords, prefaces, etc. In such paratexts the reader hears only the translator’s voice, whereas in the main text of the TT, he or she might “hear” a fusion of the original author’s and the translator’s voices. He also writes about self-reference of translations and translator’s attempting “to impose new concept of

translation” and “staking out a position in relation to existing translations or a particular tradition of translating” (Hermans, 2000: 264). The translator’s voice “may remain entirely hidden behind that of the narrator, rendering it impossible to detect in the translated text” (Hermans, 1996a: 27). Baker (2000) re-examines this conclusion in the light of corpus methodology – with quantitative and qualitative analysis of corpus data – in her “Towards a methodology for investigating the style of a literary translator”.

7.2.3 Corpus methodology for investigating translators’ individual styles by Baker

The first published study that uses corpus methodology to compare the style of two translators is Baker (2000). Baker undertook the task of studying “whether the individual literary translator can plausibly be assumed to use a distinctive style of their own, and if so how we might go about identifying what is distinctive about an individual translator’s style” (Baker, 2000: 248).

Baker’s definition of style is “a kind of thumbprint that is expressed in a range of linguistic – as well as non-linguistic – features” (2000: 245); she emphasises the linguistic pattern in particular and that significant differences exist between translators: “the translator’s characteristic use of language, his or her individual profile of linguistic habits, compared to other translators” (Baker, 2000: 245). This definition is perhaps a progression of the metaphorical use of “thumbprint” used in the definition of style by Leech and Short (1981: 11-12): when they say “an individual combination of linguistic habits somehow betrays (the author) in all that he writes”.

Baker selects the works of two British literary translators, Peter Bush and Peter Clark (three Arabic-English translations by Clark, four Spanish-English translations by Bush, one Portuguese-English translation by Bush). Then she applies linguistic software WordSmith Tools for the quantitative research. Key features such as type/token ratio, average sentence length and reporting structures are analysed in detail. The findings reveal that the standardised type/token ratio of Bush's translations is higher than Clark's; the average sentence length of Bush's translations is higher than Clark's; Bush uses more indirect speech which frequently connects to someone else (e.g. "As Albert Manent's friend had said" (Baker, 2000: 254)); while Clark prefers direct speech with the verbal verbs being modified by adverbs about manner (e.g. "she said affectionately" (Baker, 2000: 254)); Clark transposes the original present tense – by which the author is to introduce each switch in argument or perspectives among characters – to the past tense. She then states that Clark's world is one in which ordinary, everyday people interact with each other directly, focusing very much on emotions, and at the same time the reader is invited to watch from a distance, a distance that perhaps reflects that which is felt to exist between the source and the target cultures. The world Bush recreates, on the other hand, is one where more learned, more intellectually sophisticated characters speak largely through the narrator, yet where the boundaries between the narrator's and the individual characters' discourses are more ambiguous, reflecting a more cultivated, self-reflexive milieu (Baker, 2000).

Baker then discusses the "motivation" attributed to individual translators, and concludes that their individual styles might be linked with their personal experiences and the working contexts of the translators. "Motivation", according to Baker, mainly refers to "the cultural and ideological positioning of the translator or of translators in general, or about the cognitive

processes and mechanisms that contribute to shaping our translational behaviour” (Baker, 2000: 258). In addition, the other potential motivation is carried over from the source text, such as “a feature of the source language in general, the poetics of a particular social group, or the style of the author” (Baker, 2000: 258). She places great emphasis on two elements: the context of what we know about the translator in question and the target cultures he or she has chosen to work with. Specific attention is given to physical locations and linguistic environments of the translators, the choice of material to translate and the accessibility of the material to the source text reader, and the relative cultural and literary distance between the English-speaking world and the source cultures and literatures with which two translators are working. Bush has always lived in Britain, whereas Clark has worked most of his life for the British Council in the Middle East. The actual physical location of each translator seems to impact their subconscious use of a certain language pattern. Clark’s working with non-native speakers shapes what seems to be his habit of accommodating listeners and readers with a different level of competence in the language; thus his translation is less challenging linguistically. Bush is translating from Spanish and Portuguese into English. Compared with Arabic works, the works of these two cultures have more affinity with English readers. In addition, the text chosen by Bush is more demanding because he tackles subjects such as a philosophical text titled *Quarantine*; while Clark chooses texts with more of a social message.

Baker concludes that it is feasible to employ corpus tools in investigating the style of a literary translator and endorses the validity of analysing data in terms of the translator’s social and cultural position.

This small-scale, exploratory study suggests that, however methodologically difficult, it is possible in principle to identify patterns of choice which together form a particular thumb-print or style of an individual literary translator. It is also possible to use the description which emerges from a study of this type to elaborate the kind of world that each translator has chosen to recreate ... This type of study might therefore also help us to relate a description of linguistic habits to the social and cultural positioning of the translator, including his or her view of the relationship between the relevant cultures and his or her view of the implied reader. (Baker, 2000: 260-261)

In another study, Baker highlights recurring lexical patterns in translation. She starts with the claim, in Venuti's work and prevalent in translation studies, that "Translators producing texts *for* the Anglo-American market employ a strategy of fluency in their work in order to meet expectations and requirements of their readership" (Baker, quoted in Olohan, 2004: 150). Therefore, Baker hypothesizes that a higher level of recurrence of semi-fixed and fixed expressions may be found in translated English compared with non-translated English (since these, paradoxically, "project" or enact "fluency"). She checks the three-word, four-word and five-word phrases that occur with high frequency in the TEC (Translational English Corpus), and finds that expressions such as "on the other hand", "at the same time", "once and for all", "in other words", "in a manner of speaking" (and others) occur much more frequently in TEC than in the sub corpus of the BNC (British National Corpus) that Baker was using for comparison. This discussion has a heuristic value in that it does raise significant implications for our understanding of a translator's strategy – such as fluency – in translation.

7.2.4 Corpus software and the literary style markers

WordSmith Tools (Scott, 1996) is an integrated suite of programs designed to explore how words behave in texts, and can be used on an electronic corpus created by the user him- or herself.¹ It produces statistics for the corpus and individual files detailing information related to words and sentences. The Wordlist tool shows a list of all the words or word-clusters in a text, set out in alphabetical or frequency order. The concordancer, known as Concord, enables the user to see any word or phrase in context – so that you can see what sort of company it keeps. With KeyWords the user can find the key words in a text. Moreover, it calculates the bytes, type/token ration, word length, sentence length, paragraph length, and the number of N-letter word (N=1-14). It has proven so useful that the tools have been used by Oxford University Press for their own lexicographic work in preparing dictionaries, by language teachers and students, and by researchers investigating language patterns in lots of different languages in many countries world-wide. Wmatrix, created at Lancaster University, is a software tool for corpus analysis and comparison.² It provides a web interface to the USAS³ and CLAWS⁴ corpus annotation tools, and standard corpus linguistic methodologies such as frequency lists and concordances. What is remarkable is that Wmatrix is capable of categorizing the words of the corpus according to grammatical tags which aids the textual analysis on a grammatical level.

¹ The introductory information about WordSmith Tools is mainly from http://elt.oup.com/catalogue/items/global/multimedia_digital/9780194597005?cc=global&selLanguage=en.

² See <http://ucrel.lancs.ac.uk/wmatrix/>.

³ USAS (UCREL Semantic Analysis System) is a framework for understanding the automatic semantic analysis of text. (See <http://ucrel.lancs.ac.uk/usas/>).

⁴ CLAWS (the Constituent Likelihood Automatic Word-tagging System), also called grammatical tagging, is the commonest form of corpus annotation. (See <http://ucrel.lancs.ac.uk/claws/>).

In Leech and Short's *Style in Fiction* (1981), a practical checklist of stylistic features is offered, "showing how the apparatus of linguistic description can be used in analysing the style of a prose text" (Leech and Short, 1981: 74). While not exhaustive in itself, the list serves a heuristic purpose: it enables us to collect data on a fairly systematic basis. The list (Leech and Short, 1981: 75-82) is split into four categories and subdivisions as in Table 7.1:

Table 7.1 Leech and Short's checklist of style markers

<i>Lexical categories</i>	<i>Grammatical categories</i>	<i>Figures of speech</i>	<i>Context and cohesion</i>
General	Sentence types	Grammatical and lexical schemes	Cohesion
Nouns	Sentence complexity	Phonological schemes	Context
Adjectives	Clause types	Tropes	
Verbs	Clause structure		
Adverbs	Noun phrases		
	Verb phrases		
	Other phrases types		
	Word classes		
	general		

7.3 Case study: investigating the individual styles of Leung's and Yang's translation with corpus tools

7.3.1 Corpus

The two translators, George Kin Leung and Xianyi Yang and Gladys Yang, are well established and highly regarded literary translators from Chinese to English. Their English translations of 《阿Q正传》 (Lu Xun, 1921), *The True Story of Ah Q* (Leung, 1946 and Yang, 1960), were scanned and converted into electronic form and compared, with the assistance of

WordSmith Tools and Wmatrix. The corpus created by myself is compiled (according to the “sampler header file” of Translation English Corpus¹) as outlined below:

Table 7.2 Details of the corpus comparing translations by Leung and Yang

TITLE	<i>Filename</i>	AHQLEUNG	AHQYANG
	<i>Subcorpus</i>	Fiction	Fiction
TRANSLATOR	<i>Name</i>	George Kin Leung (Shiqiu Qiang)	Xianyi Yang and Gladys Yang (Gladys Tayler)
	<i>Gender</i>	Male	Male and Female
	<i>Nationality</i>	Chinese	Chinese and British
	<i>Employment</i>	Writer, Literary Critic, Lecturer	Translator
TRANSLATION	<i>Mode</i>	Written	Written
	<i>Extent</i>	18774 words or tokens	17087 words or tokens
	<i>Publisher</i>	Jiliu Press	Foreign Languages Press
	<i>Place</i>	Shanghai	Beijing
	<i>Date</i>	1946	1960
TRANSLATION PROCESS	<i>Direction</i>	Into foreign tongue	Into foreign tongue
	<i>Mode</i>	Written from written source text	Written from written source text
	<i>Type</i>	full	full
AUTHOR	<i>Name</i>	Lu Xun	
	<i>Gender</i>	Male	
	<i>Nationality</i>	Chinese	
SOURCE TEXT	<i>Language</i>	Chinese	
	<i>Mode</i>	Written	
	<i>Status</i>	Original	
	<i>Place</i>	China	
	<i>Date</i>	1921	

¹ See <http://juilland.comp.lancs.ac.uk/wmatrix2/claws7tags.html>.

7.3.2 Preliminary findings

7.3.2.1 Type-token ratio

One notable difference between the two translations concerns the overall type/token ratio.

“The type-token ratio is the ratio of the number of different words in the text to the number of running words” (Stubbs, 2001: 133). Thus the type-token ratio is a measure of the lexical diversity of a text. When standardised type-token ratios of two corpora are compared, the higher type-token ratio indicates less repetition and presence of a wider range of vocabulary, whereas the lower ratio suggests that the corpora contains more repetition and the writer (translator) draws on a more restricted set of vocabulary items (Baker, 2000).

WordSmith Tools supplies two type-token ratios: type/token ratio and standard type/token ratio. Baker recommends the standard type/token ratio for text analysis, especially if the text and the subcorpora are of different lengths. Stubbs lucidly illustrates this issue by stating that: “As a text becomes longer, the type-token ratio becomes lower. This is because the number of word-tokens continues to rise at a constant rate, but the number of word-types rises more and more slowly, since words tend to get repeated more and more often” (Stubbs, 2001: 133). For WordSmith Tools, the standard type/token ratio is computed every 1000 words as it goes through each text file. In other words, the ratio is calculated for the first 1000 running words, then calculated afresh for the next 1000, and so on to the end of the text or corpus. As a result, the running average computed is the figure that represents an average type/token ratio based on consecutive 1000–word chunks of text.

The relevant tables for Leung’s and Yang’s translation are as follows:

Table 7.3 Details of type/token ratio of Leung’s translation and Yang’s translation

	<i>Tokens</i>	<i>Types</i>	<i>Type/token ratio</i>	<i>Standard type/token ratio</i>
<i>AHQLEUNG</i>	18774	3153	16.79	42.76
<i>AHQYANG</i>	17087	2702	15.81	41.36

7.3.2.2 Average sentence length

As shown above in Table 7.1, the “sentence complexity” is one of the essential parts of the “grammatical categories”. Leech and Short explicate it clearly in detail:

SENTENCE COMPLEXITY. Do sentences on the whole have a simple or a complex structure? What is the average sentence length (in number of words)? What is the ratio of dependent to independent clauses? Does complexity vary strikingly from one sentence to another? Is complexity mainly due to (i) coordination, (ii) subordination, (iii) parataxis (juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? (Leech and Short, 1981: 76-77)

The average sentence length is computed by WordSmith Tools, and the remaining issues mentioned above, such as sentence structure, will be discussed later on the basis of the data calculated by Wmatrix.

The average sentence length for the texts in the corpus is as follows:

Table 7.4 Details of sentence length of Leung’s translation and Yang’s translation

	<i>Sentences</i>	<i>Sentence length</i>	<i>Standard sentence length</i>
<i>AHQLEUNG</i>	678	21.72	17.78
<i>AHQYANG</i>	961	15.71	12.43

From the table we can see the standard sentence length (using the same process of standardization used for calculating type/token ratio) is much higher for Leung's translation. Care needs to be taken in interpreting the gap in the number of sentences between these two translation versions. Leung uses 678 sentences in total; while Yang uses 961 sentences; Leung concentrates the whole novel in 678 sentences, which suggests that the clauses contained in them are more dependent and complex.

The statistical findings so far tend to show an assumption, perhaps on a more subconscious level, that Leung's translation is, in a sense, more challenging linguistically. Stubbs (2001: 134) concludes in his section "types and tokens, vocabulary and text": "These ideas have implications for topics such as measures of reading difficulty (a text which contains a high percentage of "new" words may be more difficult to understand), or authorship attribution".

7.3.2.3 Frequency and key-word list

A frequency list is a list of all the types in a corpus together with the number of occurrences of each type. The list can be displayed in frequency order, in alphabetical order, or in the order of the first occurrence of the type in the corpus (Barnbrook, 1996: 43-46). Comparing the frequency lists for two corpora can give interesting information about the differences that sets the texts apart. Scott (1997) defines as keywords those words in a text whose frequency is either unusually high or unusually low, in comparison to a reference corpus. Generally, keywords refer to those whose frequency is unusually high. "Words which are significantly more frequent in one corpus than another are sometimes known as keywords" (Hunston, 2002: 68). Wmatrix comprises three keyword lists. As well as the general keyword list, there are also key lists for grammatical categories and for semantic domains. The general word list will

be examined in detail in order to discover the nature of the features on a lexical level. The list examining grammatical categories – a part-of- speech list – will also be discussed below.

(1) On a lexical level: general word frequency list

Using the “word frequency list” function, a list of all comparatively prominent keywords is produced. This list is too long to introduce here in its entirety but I will examine some aspects in more detail. The thirty most disproportionately frequently used words in Leung’s translation are shown in the Figure 7.1; the thirty disproportionately most frequently used words in Yang’s translation are cited in the Figure 7.2. While the two English texts are based on the same original text, and have many overlaps, the contrasting parts I have selected appear to be quite noteworthy, with significant frequency disparity.

Figure 7.1 Comparing word frequency list (Leung’s translation: Yang’s)

Key:
O1 is observed frequency in [Leung_translation/file.raw.pos.sem.sem.fql](#)
O2 is observed frequency in [Yang_translation/file.raw.pos.sem.wrd.fql](#)
%1 and %2 values show relative frequencies in the texts.
+ indicates overuse in O1 relative to O2,
- indicates underuse in O1 relative to O2
The table is **sorted on log-likelihood (LL) value** to show key items at the top.

[Export this table as a tab-delimited file](#)

	Item	O1	%1	O2	%2		LL
Concordance	venerable	40	0.22	0	0.00	+	50.91
Concordance	queue	26	0.14	0	0.00	+	33.09
Concordance	weichuang	26	0.14	0	0.00	+	33.09
Concordance	lao-yeh	21	0.12	0	0.00	+	31.67
Concordance	upon	30	0.17	2	0.01	+	26.24
Concordance	person	18	0.10	0	0.00	+	22.91

Concordance	wang-hu	18	0.10	0	0.00 +	22.91
Concordance	city	23	0.13	1	0.01 +	22.47
Concordance	of	452	2.50	296	1.84 +	17.10
Concordance	chang	13	0.07	0	0.00 +	16.55
Concordance	chu-jen	13	0.07	0	0.00 +	16.55
Concordance	that	280	1.55	171	1.06 +	15.41
Concordance	particular	11	0.06	0	0.00 +	14.00
Concordance	weichuangites	11	0.06	0	0.00 +	14.00
Concordance	matter	29	0.16	6	0.04 +	13.88
Concordance	ha	10	0.06	0	0.00 +	12.73
Concordance	mind	10	0.06	0	0.00 +	12.73
Concordance	returned	10	0.06	0	0.00 +	12.73
Concordance	tsou	10	0.06	0	0.00 +	12.73
Concordance	came_about	9	0.05	0	0.00 +	11.46
Concordance	filled	13	0.07	1	0.01 +	10.85
Concordance	therefore	13	0.07	1	0.01 +	10.85
Concordance	false	21	0.12	4	0.02 +	10.77
Concordance	will	37	0.20	12	0.07 +	10.62
Concordance	whole	18	0.10	3	0.02 +	10.21
Concordance	T'uku_Temple	8	0.04	0	0.00 +	10.18
Concordance	accordingly	8	0.04	0	0.00 +	10.18
Concordance	habit	8	0.04	0	0.00 +	10.18
Concordance	hsiu-t'sai	7	0.04	0	0.00 +	8.91
Concordance	ti-pao	7	0.04	0	0.00 +	8.91

Figure 7.2 Comparing word frequency list (Yang's translation: Leung's)

<p>Key:</p> <p>O1 is observed frequency in Yang_translation/file.raw.pos.sem.wrd.fql</p> <p>O2 is observed frequency in Leung_translation/file.raw.pos.sem.sem.fql</p> <p>%1 and %2 values show relative frequencies in the texts.</p> <p>+ indicates overuse in O1 relative to O2,</p> <p>- indicates underuse in O1 relative to O2</p> <p>The table is sorted on log-likelihood (LL) value to show key items at the top.</p>
<p>Export this table as a tab-delimited file</p>

	Item	O1	%1	O2	%2	LL
Concordance	successful	49	0.30	0	0.00 +	73.82
Concordance	candidate	48	0.30	1	0.01 +	63.82
Concordance	Weichuang	40	0.25	0	0.00 +	60.26
Concordance	devil	23	0.14	0	0.00 +	34.65
Concordance	pigtail	22	0.14	0	0.00 +	33.14
Concordance	town	21	0.13	0	0.00 +	31.64
Concordance	provincial	20	0.12	0	0.00 +	30.13
Concordance	Wang	24	0.15	1	0.01 +	29.03
Concordance	county	19	0.12	0	0.00 +	28.62
Concordance	imitation	23	0.14	1	0.01 +	27.61
Concordance	revolutionaries	18	0.11	0	0.00 +	27.12
Concordance	young	26	0.16	3	0.02 +	23.70
Concordance	Tutelary_God	15	0.09	0	0.00 +	22.60
Concordance	foreign	36	0.22	9	0.05 +	20.65
Concordance	D	13	0.08	0	0.00 +	19.58
Concordance	Tsou	13	0.08	0	0.00 +	19.58
Concordance	gate	13	0.08	0	0.00 +	19.58
Concordance	said	43	0.27	14	0.08 +	19.05
Concordance	everybody	12	0.07	0	0.00 +	18.08
Concordance	bailiff	11	0.07	0	0.00 +	16.57
Concordance	whiskers	22	0.14	4	0.02 +	15.91
Concordance	since	29	0.18	8	0.04 +	15.24
Concordance	carrying	10	0.06	0	0.00 +	15.07
Concordance	so_that	10	0.06	0	0.00 +	15.07
Concordance	convent	9	0.06	0	0.00 +	13.56
Concordance	la	9	0.06	0	0.00 +	13.56
Concordance	simply	9	0.06	0	0.00 +	13.56
Concordance	n't	30	0.19	10	0.06 +	12.94
Concordance	only	46	0.29	21	0.12 +	12.71
Concordance	Mrs.	19	0.12	4	0.02 +	12.46

Comparing the data in the two tables, we can see that there is a considerable number of “loan words” in Leung’s translations (see Figure 7.1), for instance, *lao-yeh*, *wang-hu*, *chu-jen*, *T’uku Temple*, *Ti-pao* and *Hsiu-t’sai*, which share the similar pronunciation of the original

Chinese. If we treat these as a homogeneous group, it could be argued that they are all culture-specific names and titles. But these same culture-bearing items are paraphrased in English terms, in Yang's translation; Figure 7.2 shows their corresponding translations: *the successful provincial candidate*, *Whisky Wang* (in the source language 胡 refers to people with heavy whiskers), *Tutelary God Temple*, *bailiff*, and the *successful county candidate*. Apart from the titles/names, culture-bearing *queue* is substituted by *pigtail* which is more familiar to Western readers. The Chinese hypernym 城, which mainly denotes to "city" but in some circumstances means town, Yang translates by the accurate hyponym *town*.

There are 40 instances of *Venerable* in Leung's translation, in stark contrast to Yang's translation that does not contain any at all. According to the concordances, I find that it posits in the 赵太爷 (the respected, old, high-class man) mainly, and two *Venerable* in 老 Q (*Venerable Q*) to depict the Zhao's flattering attitude to Ah Q after Ah Q's "joining in the revolution". *Venerable*, which has the connotation of being old, respected, pure and holy, is an extremely formal, elaborated and rarely used word. Yang's translation of *Mr.*, the standard address term in the Western convention, is familiar to the English readers, although *Mr.* does not necessarily involve respect.

Another example is the word *matter*, which appears 29 times in Leung's translation, yet appears only 6 times in Yang's translation. In most cases of Leung's translation, *matter* refers to "an event, circumstance, fact, question, state or course of things, etc., which is or may be an

object of consideration or practical concern; a subject, an affair, a business”, as an abstract noun. In one case (see e.g. 3), it means the “senses relating to significance or import”.¹

E.g. 1:

Leung’s translation:

To settle the *matter* once and for all, we might consider this personal record.

Yang’s translation:

In short, this is really a “life”.

E.g. 2:

Leung’s translation:

I have already given the *matter* my careful thought.

Yang’s translation:

I have given the *question* careful thought.

E.g. 3:

Leung’s translation:

But this was no *matter* of dread for the inhabitants of Weichuang, who seldom went to the city and if it happened that any of them, should decide to go to town, they would change their plans at once and so would avoid running such a risk.

Yang’s translation:

¹ See

http://dictionary.oed.com/cgi/entry/50250346?query_type=word&queryword=that&first=1&max_to_s how=10&sort_type=alpha&result_place=4&search_id=YhV3-NIURf4-2797&hilite=50250346.

Still, the danger of this was not great, because the Weichuang villagers seldom went to town to begin with, and those who had been considering a trip to town at once changed their minds in order to avoid this risk.

The above examples are typical representatives of different word selecting according to different styles. The long phrase *to settle the matter once and for all* is replaced by *in short* in Yang's translation; the abstract noun *matter* is substituted by a simple word *question*; the simple expression *the danger of this was not great* in Yang's translation is instead a somewhat awkward *this was no matter of dread* in Leung's.

Again the different word selecting is noticeable with *therefore*. Leung uses *therefore* 13 times; while Yang only uses it only once. Some concordances are given below:

E.g. 1:

Leung's translation:

Therefore, how could it happen that a person of his humble station should have his name preserved in writing?

Yang's translation:

...**for** he was obviously not one of those whose name is "preserved on bamboo tablets and silk,"

E.g. 2:

Leung's translation:

That fluttering according to moral teachings, should not have existed; **therefore**, the female is, without the least doubt, detestable.

Yang's translation:

Such light-headedness, according to the classical canons, is most reprehensible; *thus* women certainly are hateful creature.

E.g. 3:

Leung's translation:

They would *therefore* peer about for Ah Q with longing eyes.

Yang's translation:

Then those who had no silk skirt or needed foreign calico were most anxious to see Ah Q in order to buy from him.

Comparing these concordances we can see that whereas Leung uses a formal and academic word *therefore*, Yang uses much simpler expressions, such as *for*, *thus*, or *then*, in accordance with the immediate context.

The realisation of Leung's complicated, elaborated, and academic English becomes even more apparent. Some selecting even indicates that Leung's English is somewhat stilted. This perception comes from our direct observation about formal words, such as *venerable*, *matter* and *therefore*; yet some key words *per se* are not so obvious – for instance *that* – and it is only through uncovering them from whole sentences, paragraphs, or texts that we can exploit their veiled styles.

(2) On a grammatical level: parts of speech frequencies in the Yang's and Leung's translations

Wmatrix categorises a text, word by word, according to each word’s likely grammatical class, for instance, the category “IO” referring to “of (as preposition)”.¹ I will compare the most frequently used grammatical classes in Leung’s translation with those in Yang’s translation, and list the first 13 items in the comparing part-of-speech frequency list (Leung’s translation: Yang’s) (see Figure 7.3). Some grammatical classes that Leung frequently uses – CST: *that* (as conjunction), REX: adverb introducing appositional constructions (*namely, e.g.*), and VVN: past participle of lexical verbs (e.g. *given, worked*) – will be carefully examined.

Figure 7.3 Comparing part-of-speech frequency list (Leung’s translation: Yang’s)

Export this table as a tab-delimited file						
	Item	O1	%1	O2	%2	LL
Concordance	IO	452	2.50	295	1.83 +	17.64
Concordance	CST	216	1.19	128	0.79 +	13.77
Concordance	NN1	2436	13.47	1943	12.06 +	13.37
Concordance	ZZ1	49	0.27	18	0.11 +	11.56
Concordance	AT	1147	6.34	903	5.60 +	7.81
Concordance	REX	6	0.03	0	0.00 +	7.65
Concordance	VH0	45	0.25	21	0.13 +	6.39
Concordance	RRQ	80	0.44	46	0.29 +	5.79

¹ They are: IO: of (as preposition), CST: that (as conjunction), NN1: singular common noun (e.g. book, girl), ZZ1: singular letter of the alphabet (e.g. A,b), AT: article (e.g. the, no), REX: adverb introducing appositional constructions (namely, e.g.), VHO: have, base form (finite), RRQ: wh- general adverb (where, when, why, how), APPGE: possessive pronoun, pre-nominal (e.g. my, your, our), RA: adverb after nominal head (e.g. else, galore), RP: prep. adverb, particle (e.g. about, in), PPIS2: 1st person plural subjective personal pronoun (we), VVN: past participle of lexical verb (e.g. given, worked).

Concordance	APPGE	463	2.56	350	2.17 +	5.44
Concordance	RA	4	0.02	0	0.00 +	5.10
Concordance	RP	91	0.50	56	0.35 +	4.87
Concordance	PPIS2	30	0.17	14	0.09 +	4.26
Concordance	VVN	554	3.06	434	2.69 +	4.07

That

Wmatrix has computed 216 *that* as conjunction in Leung's translation; while there is only 128 *that* as conjunction in Yang's translation. The considerable difference merits further scrutiny here. Apart from the function of *that* as a pronoun (including relative pronoun), grammatically it has another essential function: as a complementizer. As a complementizer, the two main functions of *that* are: introducing a dependent substantive-clause, as subject, object, or other element of the principal clause, or as complement of a noun or adjective, or in apposition with a noun therein; introducing a clause in apposition to or exemplifying the statement in the principal clause. *Thats* in Leung's translation and in Yang's translation are sorted as two kinds I mentioned above.

Introducing dependent substantive clauses

The post-predicate *that*-clauses are mainly controlled by verbs (sometimes by adjectives) to report speech, thoughts, attitudes, or emotions of humans, and hence the verbs controlling *that*-clauses are specially arranged, which – through the variety of the verbs and the feature of the verbs – might hint at Leung's style compared with Yang's. From the concordances supplied by Wmatrix, I have calculated the verbs which predicate *that*-clauses in both Leung's translation and Yang's translation. The adjectival predicates present rarely – only

confident (that) and *satisfied (that)* appearing in Yang's translation, so I will not dwell on them, and my focus will be verbs.

The verbs (in the form of lemma), which take *that*-complement clauses in post-predicate position, are cited below from Leung's translation, with their appearing frequency:

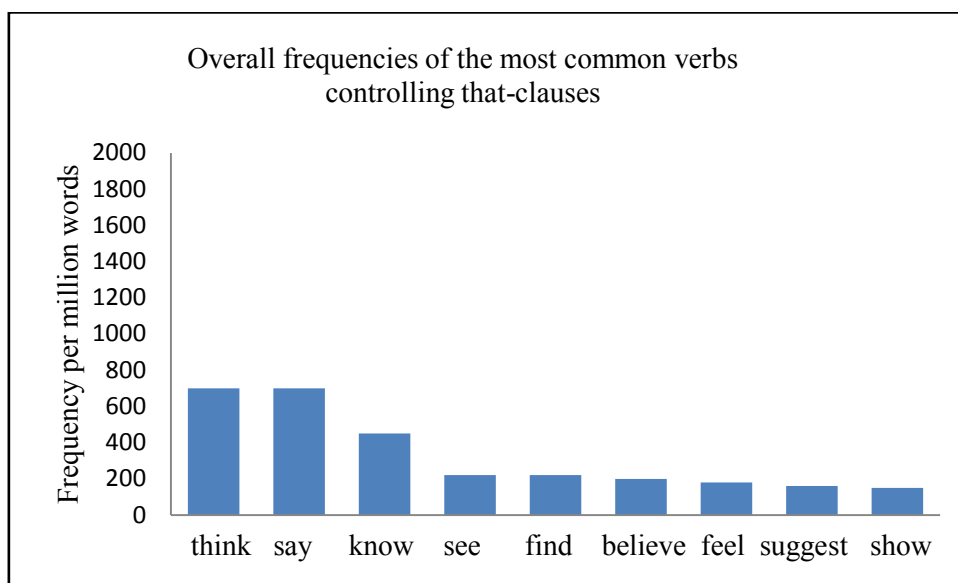
know 5, think 4, feel 4, see 4, say 3, fear 3, believe 3, consider 3, regret 3, understand 3, realize 2, hear 2, perceive 2, expect 2, explain 1, argue 1, maintain 1, state 1, admit 1, conclude 1, discover 1, imply 1, desire 1, assume 1, remain 1, confess 1, intimate 1, add 1, explain 1, notice 1, prove 1, agree 1, rove 1

The verbs of same kind in Yang's translations are:

say 6, feel 4, realize 4, show 3, think 3, know 3, remember 3, see 2, declare, hope 1, tell 1, aware 1, find 1, fear 1

From the data above, we can see that Leung uses a wider range of verbs controlling a complement *that*-clause, yet Yang uses fewer and a comparatively smaller range of verb predicates. With the reference to the "overall frequencies of the most common verbs controlling that-clauses" (Biber *et al.*, 1999: 663; see the Figure 7.4 below), I have noticed that most of the verbs appearing in Yang's translation are included in this frequency list, with a percentage of 67.7% (21/31); while the most frequency verbs has a smaller percentage in Leung's translation, i.e. 37.1% (23/62).

Figure 7.4 Overall frequencies of the most common verbs controlling that-clauses



What is more important, Leung selects the verbs that are formal and mainly appear in academic English while Yang selects the most common verbs controlling *that*-clauses. For instance, the three *consider* in Leung’s translation are substituted by Yang as *think*. (For example, Leung’s translation is: “Ah Q would stand for a second, thinking in his heart: I will *consider that* I have been beaten by my sons.” Yang’s translation is: “Ah Q would stand there for a second, *thinking* to himself, ‘It is as if I were beaten by my son.’”) Similarly, Leung uses *understand*; while Yang substitutes it with *feel*, *know*, or deletes it.

What is also noteworthy is that Yang always omits *that* before the projecting verbs; while Leung retains all *that*. (For example, Leung’s translation is: “On seeing him, people were prone to courteous formality; the stores did not ask for cash payments; but Ah Q *considered that* this was too much of a disappointment because, after the Revolution had taken place, things should not have been done in this manner.” Yang’s translation is: “He *thought* since a revolution had taken place, it should involve more than this.”) Even though the omission of

that happens when *think* or *say* as the main clause verb, omission or retention of *that* is determined by the register of the text and the style of the writer. Throughout Leung's translation, there is not even one omission of *that* after the predicate verbs (except (Free) Direct Speech or Thought); while in Yang's translation there are a few omissions of *that*. It is a norm of academic prose to retain *that*. Biber and his colleagues include a specific section titled "retention vs. omission of the *that* complementizer" in their work, stressing that although semantically, the omission or retention of *that* has no effect on meaning, there are a number of discourse factors influencing the choice:

In conversation, the omission of *that* is the norm; while the retention of *that* is exceptional. At the opposite extreme, retention of *that* is the norm in academic prose ... Conversations are spoken and produced online; they typically have involved, interpersonal purposes; and they generally favour the reduction or omission of constituents that can be easily reconstructed. These characteristics are associated with omission rather than retention of *that* as the norm. Academic prose has the opposite characteristics: written, careful production circumstances; an expository, informal purpose; and a general preference for explicit, elaborated structure. Correspondingly, that retention is the norm in academic prose. (Biber *et al.*, 1999: 680)

This claim, together with the data I have found, seems to reinforce the assumption made previously: the language of Leung's translation tends to be more elaborated and academic; while Yang's language is simpler.

Extraposed *that*-clauses

The data calculated by Wmatrix show that the extraposed *that*-clauses in Leung's translation occur more compared to Yang's translation. There are 45 extraposed *that*-clauses in Leung's translation (see Appendix 7.1); while there are only 4 extraposed *that*-clauses in Yang's translation (see Appendix 7.2). Similarly, Leung uses a large number of verbs controlling extraposed *that*-clauses: 5 *it seemed that*, 4 *it happened that*, 5 *it came about*, 4 *it to be known that*, 3 *it is said that*, 3 *it could/may/might be that*, 1 *it is to be anticipated that*, 1 *it appeared that*, and 1 *it was rumoured that*, among which only a few patterns are necessary according to the source text. The frequent use of the extraposed *that*-clauses might also indicate Leung's academic and formal writing style, in that Biber and his colleagues (Biber *et al.*, 1999: 674) claim that "extraposed *that*-clauses are moderately common in news and academic prose".

***That* introducing appositive clauses**

An appositive is a word or group of words that identifies or renames another word in a sentence. Leung uses more appositive clauses; while Yang uses fewer (see Appendix 7.3 and 7.4). In the same way as selecting predicate verbs above, Leung uses a variety of abstract nouns, such as *idea*, *conclusion* and *consideration*; while Yang prefers to use the common pattern *the fact that*.

Another appositive that prominently appears in Leung's translation is the adverbials of apposition *namely*.

Namely

The statistic figure “REX 6 0.03 0 0.00 + 7.64” shows that there are six REXs (adverb introducing appositional constructions: namely, e.g.), specifically six “namely” in Leung’s translation (see Appendix 7.5); while there is no adverb introducing appositional constructions in Yang’s translation.

According to Biber, “Adverbials of apposition show that the second unit of text is to be treated either as equivalent to or included in the preceding unit. An appositive linking adverbial can be used to show that the second units is to be taken as a restatement of the first, formulating the information it expresses in some way or stating it in more explicit terms” (Biber, 1999: 876). *Namely* is a linking adverbial typically conveying apposition. Biber and his colleagues have found that “academic prose uses appositional adverbials more commonly than the other registers” (Biber, 1999: 880). Considerable *Namely* in Leung’s translation indicates again that his translation tends to be more academic and formal.

Past participle of lexical verb

There are 550 VVN (past participle of lexical verbs) in Leung’s translation; comparatively there are much fewer part participle of lexical verbs – 434 in total – in Yang’s translation. After filtering out a large part of VVN occurring in perfect aspect present/past tense, the VVN used in the passive voice in Leung’s translation occurs more frequently than those in Yang’s translation.

E.g. 1:

Leung’s translation:

If this is to *be called* an outside record, where is his “inside record”!

Yang's translation:

If I were to *call* this an “unauthorized biography,” then where is his “authentic biography?”

E.g. 2:

Leung's translation:

..but it is regrettable that Ah Q's surname is, after all, not wholly settled his native district can not *be decided* upon.

Yang's translation:

But unfortunately this surname is open to question, with the result that Ah Q's place of origin must also remain uncertain.

E.g. 3:

Leung's translation:

It was not long before Ah Q's great name *was conveyed* into the private apartments of the fair sex of Weichuang.

Yang's translation:

Not long after, Ah Q's fame suddenly *spread* into the women's apartments of Weizhuang too.

E.g. 4:

Leung's translation:

“And what kind of creature may you *be considered?*”

Yang's translation:

“And who do you think you are?”

In the above examples there is probably no semantic difference in using either the active or passive voice. In some areas of linguistic research the passive voice is attributed to a special syntactic indication, for instance, in critical discourse analysis. The passive voice in news tends to be seen as an ideological manipulation – using the short passive to avoid the appearance of the agent of an event. In stylistics, the passive voice involves detachment from the narrator. However, after checking the related concordances in two translations, I tend to conclude that Leung uses considerable amount of passive structures just because of its academic pattern, as Biber and his colleagues have analysed:

Passive are most common by far in academic prose, occurring about 18,500 time per million words ... In part, this extensive use of passive constructions conveys an objective detachment from what is being described, as required by the Western scientific tradition. However, it might also be regarded simply as the expected style typical of much academic writing. (Biber, 1999: 476-477)

7.4 Discussion

7.4.1 The general styles of Yang and Leung

From the above data, the interpretations of the individual styles of Leung and Yang emerge: Leung's English tends to be more formal, elaborated, academic and sometimes even odd; while Yang's English is simple and fluent. Leung selects a complicated variety of words and complex sentence structures. For instance, the type/token ratio of Leung's translation is larger than Yang's; the average sentence length of Leung's translation is larger than Yang's. In Leung's translation, the elaborated adjective *venerable*, the abstract noun *matter*, and formal conjunction *therefore* are heavily used. Moreover, the conjunction *that* and “past participle of lexical verbs” are far more prominent than those in Yang's. Specifically, the verbs controlling

the post-predicate *that*-clauses are more diverse in Leung's translation, whereas Yang chooses the most frequently used predicate verbs instead and in some cases omits the *that* complementizer; extraposed *that*-clauses are prominent in Leung's translation; there are more apposite *that*-clauses in Leung's translation, and similarly more adverbials of apposition – namely in Leung's translation.

It seems that Leung employs the translation strategy of *foreignization*; while Yang prefers to employ *domestication*. There are considerable “loan words” in Leung's translation, for instance, *lao-yeh*, *wang-hu*, *chu-jen*, *T'uku Temple*, *Ti-pao* and *Hsiu-t'sai*, which share the same pronunciation of the original Chinese. These culture-bearing items are paraphrased in Yang's translation: *the successful provincial candidate*, *Whisky Wang*, *Tutelary God Temple*, *bailiff*, and *the successful county candidate*. Apart from the titles/names, culture-bearing *queue* is substituted with *pigtail* which is more familiar to Western readers. The Chinese hyponym 城, which mainly refers to city but in some circumstances means town, is scrutinized by Yang and given an accurate hyponym *town*.

Scholars of translation studies, likewise, have exploited styles of the translations of Leung and Yang in the *Encyclopaedia of Literary Translation* (Yang Ye, in Classe, 2000), even though the comments are fairly short and introductory without any further illustrations. Leung's translation of *The True Story of Ah Q* was published in 1926 (first publication).¹

Translation of Lu Xun's short stories into English started in the author's lifetime. LEUNG's translation of *The True Story of Ah Q* (1926), the author's best-known story, suffers from its flat and stilted English, but it was memorable as among the earliest renditions of the author's works

¹ The translation version I choose in this project is the second printing of Leung's 1926 version.

into a Western language. Lu Xun himself granted Leung the right of English and replied to his many enquiries regarding the text. (Yang Ye, in *Classe*, 2000: 868)

Yang's first translation version of *The True Story of Ah Q* was published in 1953.

Among all the translators of Lu Xun, the husband-and-wife team of YANG Xianyi (Hsien-yi) & Gladys YANG has made the most important contribution. The four-volume *Selected Works* (1956-60) is by far the most comprehensive collection of Lu Xun's works in English, and it will surely remain invaluable to scholars of modern Chinese literature in the future ... In general, the translation of the Yang's, in fluent and smooth British English, is very reliable. Some may find that their translation does not reflect adequately the various idiosyncratic voices of the authors, but such a degree of versatility is difficult to achieve in many translations. (Yang Ye, in *Classe*, 2000: 867)

According to the comments above, Leung's translation is flat and stilted; while Yang's translation is fluent and smooth and consequently not very faithful to the original. That is to say Leung's language in *The True Story of Ah Q* is unnaturally elevated and may well give an impression of stiltedness to readers; while Yang's translation is lucid, fluent and smooth English, which, although highly acceptable English, is at the expense of the various stylistic characteristics of Lu Xun's original novel.

7.4.2 Motivation

I have used the comparative model methodology to describe translation products. After analysing the data in such a way, another aspect that needs to be taken into consideration is

why the translation looks the way it does. Baker (2000: 258) stresses the importance of motivation:

Identifying linguistic habits and stylistic patterns is not an end in itself: it is only worthwhile if it tells us something about the cultural and ideological positioning of the translator, or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour.

She places great emphasis on two elements: the context of what we know about the translator in question and the target cultures he or she has chosen to work with. Factors considered important are the physical locations and linguistic environments of the translators, the choice of material to translate and the accessibility of the material to the source text reader, and the relative cultural and literary distance between the English-speaking world and the source cultures and literatures with which these two translators are working in (Baker, 2000).

Similarly, Leung's and Yang's backgrounds, the publishing houses and dates, and the current social environments might to some extent hint at the motivations of their linguistic selections. George Kin Leung¹ (Shiqiu Liang, 1903-1987) is a renowned writer, literary theorist, lexicographer, and translator. He has a distinguished career (1923-1966) as a professor of English in several universities in P. R. China and Taiwan. Leung's academic identity might be attributed to his formal and affectively elevated English.² Xianyi Yang³ (1915-2009) is a Chinese translator known for rendering many ancient and a few modern Chinese classics into English. Born into a wealthy banking family, he was sent to Oxford to study Classics in 1936.

¹ See <http://history.cultural-china.com/en/59History7596.html>.

² It does not however indicate that academic identity necessarily leads to a formal style of translation.

³ See <http://www.guardian.co.uk/world/2009/nov/23/yang-xianyi-obituary>.

There he met and married Gladys Tayler. Yang and his wife returned to China in 1940, and began their decade's long co-operation of introducing Chinese classics to the English-speaking world. Working for Foreign Languages Press, a government-funded publisher, the husband and wife produced a remarkable number of quality translations. Yang's style might be to some degree influenced by his wife Gladys Taylor; and it is possible to speculate he benefited from his wife's native language proficiency because the language in his translation is fluent and smooth.

The context of publication, such as publishing houses and dates, current social environments and the potential readership indirectly influence the translators' styles. Leung's translation of *The True Story of Ah Q* was published in 1926 (first publication) by Jiliu Press. During this time China was experiencing an extremely dark period, with sporadic inner wars, unstable and weak governments and even anarchy. These factors most likely influenced Leung's translation, *The True Story of Ah Q* just because of Lu Xun's personal invitation, and the readers were probably restricted to English Speaking foreigners in China during that period. Yang's first translated version of *The True Story of Ah Q* was published in 1953 in *Chinese Literature* by Foreign Languages Press. As a backdrop to this event we know that in the 1950s the central government of China was established and several publishing houses were founded in order to promote national literature. Among these was the Foreign Languages Press which is regarded as the first and foremost authoritative publishing house for introducing Chinese literature to the world.

Chinese Literature was the first Chinese literature journal to be distributed around the world, and because the target audience was English speaking readers, it is highly likely that Yang

catered to their preferences. As a professional translator, Yang's whole career was dedicated to the Foreign Languages Press since it was established in 1952. One of his aims, or motivations, was to use the medium of the press to let foreign people "know China through books." It is also fair to speculate that perhaps Yang felt an urge to be critically accepted by his readership. Yang's strategy is reflected in Venuti's viewpoint in translation studies, that "translators producing texts *for* the Anglo-American market employ a strategy of fluency in their work in order to meet expectations and requirements of their readership" (Baker, forthcoming, see details in Olohan, 2004: 150). The reasons above hopefully can shed some light on Leung's *foreignization* strategy and Yang's *domestication* strategy.

7.5 Conclusion

This small-scale study – a reapplication of Baker's "methodology for investigating the style of a literary translator" (2000) – suggests that corpus tools are instrumental in identifying patterns of choice which form the style of an individual literary translator. The patterns statistically calculated by the corpus tools reflect the habit of the language use of the individual translator, i.e. his or her fingerprint or style. Equally important, this study shows the fruitfulness of the locating together of corpus linguistics, stylistics, and translation studies.

First and foremost, I argue that corpus tools display a wide range of linguistic phenomena on the discursive levels of language – e.g. on lexical, semantic, and syntactic level. It is on these levels that the stylistician undertakes close analysis of texts drawing on linguistic findings or evidences, as the following quotation from Burrows (2002, in Wynne, 2006) underscores: "Traditional and computational forms of stylistics have more in common than is obvious at first sight. Both rely upon close analysis of texts, and both benefit from opportunities for

comparison”. The commonality of stylistic method and corpus method establishes a solid foundation for this kind of interdisciplinary research. To employ the descriptive translation studies (Toury, 1995) method, translation products – target texts rather than source texts – become the subject of stylistic analysis, and the selections of the wording of the translators directly show the individual translator’s style, in a similar vein to the way the wording selections of a literary text directly reflect the style of the writer. To locate this point in this chapter, exploring key wordlists and part-of-speech frequency lists, the corpus tool Wmatrix showed prominent linguistic patterns on lexical and syntactic levels, which comprehensively point to Leung’s stilted and Yang’s fluent style.

Second, corpus tools efficiently assist translation scholars in identifying the linguistic patterns which might not have been noticed through traditional page-to-page observation. As Wynne claims, “The exhaustive analysis of a whole text or corpus is a more empirically sound procedure for discovering linguistic phenomena, compared to choosing examples” (Wynne, 2006). With the advanced use of the technology in registering concordances, the quantitative result allows researchers to consider phenomenon hitherto undiscoverable. Practically the single instance of relevant data is now made available and this makes analysis of translation less subjective and dependent on the whim of the researcher. For instance, *that* appears to be nothing out of the ordinary in Leung’s translation, and hence we might not pay special attention to it; but thanks to the corpus tools WordSmith and Wmatrix, *that*, appears top of the wordlist and part-of-speech list, which in turn alerts us to the fact that it is used on a considerably wide scale by Leung.¹ Then the large scale of concordances show us that *that* has everything to do with Leung’s complex sentence structure. Another key benefit is in

¹ It is necessary to point that none of this guarantees that looking at the uses of *that* is sure to be relevant.

analysing and enumerating the type-token ratio and average sentence length, usually rendered beyond the reach of translation scholars and stylisticians due to the laborious counting involved.

This chapter also shows that the linguistic habit of an individual translator might be traced back to the background of the translator and the social and cultural contexts. Shifting the focus from the source to the target, the study in this chapter brings in pragmatic factors like attention to the role of translators, the publishing house, and the target readers, in accord with Vermeer's skopos theory (see 1.4.4.2), which highlights the translator's individuality, liberates and empowers the translator (Pym, 2010: 55). As mentioned in the section of "motivation", why Leung and Yang have such contrasting styles may reside in their different personal backgrounds, the intended readership, the publishing houses and dates.

In the following chapter, I will use another corpus tool, AntConc, to calculate the 4-word clusters in Lovell's and Yang's translations of *The True Story of Ah Q* through which I will explore their individual styles from another perspective: norms and deviations.

CHAPTER EIGHT
EXPLOITING THE INDIVIDUAL STYLES OF LOVELL’S AND YANG’S
TRANSLATION WITH CORPUS TOOLS:
ANALYSING THE N-GRAM LISTS

8.1 Introduction

Stylistics relies on the linguistic evidence in a literary text and aims to bridge between linguistic and literary criticism. Corpus linguistics is also an empirical approach to describe language usage. The corpus tools supply the stylistician with some new perspectives towards understanding the style of a literary text.

The word cluster or N-gram – multi-word sequences which repeat in a text – is a topic of growing interest in this domain. In this chapter I will investigate the 4-word clusters using corpus linguistic software known as AntConc. I will also compare the 4-word cluster frequency lists from Yang’s translation and Lovell’s translation of *The True Story of Ah Q* according to the data from AntConc.

Within the frequency lists, the 4-word clusters with atypical usage will be my main focus. My analysis will draw largely on the concepts of *indirect communication* (Grice, 1975), *semantic prosody* (Sinclair, 1991; Louw, 1993) and *grammatical metaphor* (Halliday, 1985), which I argue can help us to better understand the features and effects that these 4-word clusters are used to create. While doing so, the concordances and broader contexts of these 4-word clusters are kept in mind.

Moreover, the other statistical evidence shown in the lists such as types, tokens, and the culture-specific 4-word clusters will also be analysed. They hint at the variety of patterns of the translations and the translators' translation strategies.

The translators' personal background and publishing status might raise implications for our understanding of why the translation has a certain style. Lovell's flowery, fluent, and lucid language might be linked to her background – and what is more important – the translator's task, i.e. this Penguin Classic is expected to change the lack of recognition of Chinese literature in the West.

8.2 A brief introduction of clusters or N-grams

Clusters in corpus linguistics refer to multi-word sequences which repeat within a text.¹ As Scott (in WordSmith User Guidance, 2005) defines them, “Clusters are words which are found repeatedly together in each other's company, in sequence. They represent a tighter relationship than collocates, more like multi-word units or groups or phrases”. Clusters are similar to phrases, yet they are not always equivalent in that “phrases” is a term with an established grammatical sense with syntactic well-formedness or completeness, while clusters are just multi-word units which may involve parts of two different phrases. The only constraint on the identification of the recurrent multi-word sequences is that there must not be any punctuation within the cluster, such as a comma or semi-colon. Clusters are also known as lexical bundles (Biber, Conrad, and Cortes, 2004) or n-grams. For instance, in a fairytale about a princess, *the princess did not* might be a foregrounded four-word cluster (if it recurred

¹ Strictly, repetition is not a defining characteristic. A cluster is just a sequence of words of N length, where N represents a value from 2 upwards. Analysts are often most interested in the “quite frequent” clusters. Moreover, they tend to focus on word clusters for their lexical rather grammatical merit. For instance, the sequence “in place of” or “up to the” might be relatively frequent clusters, yet they are likely to be considered too grammatical to be of interest.

several times in a text) rather than a phrase; and in those circumstances, *the princess did* would similarly be a frequent three-word cluster (Scott, 2005).

Care also needs to be taken in setting the “key clusters”, in Toolan’s terminology, which refers to “the ones that are comparatively disproportionately frequent, but not necessarily the most frequent ones” (Toolan, 2009: 42). So far no corpus linguistic software automatically identifies the key clusters. Scrutinizing all the word clusters counted by AntConc, I discover that the 4-word clusters in the translations tend to be more pertinent to the prominence, i.e. in this case, “a specific set of associations or ideas” evoked by these 4-word clusters are “more semantically focussed and delimited than readers’ associations with shorter segments” (Toolan, 2009: 42).

8.3 Preliminary findings about 4-Word clusters in Lovell’s and Yang’s translation

This part of the search asks for all the four-word clusters that occur at least three times in Lovell’s translation of 《阿Q正传》 (*The Real Story of Ah Q*) (see Appendix 8.1) and the four-word clusters occurring at least three times in Yang’s translation *The True Story of Ah Q* (see Appendix 8.2). Since the “key clusters” cannot be calculated by software, as I mentioned above, I manually compare the two lists, and search for prominent and interesting 4-word clusters which are discussed in further detail below.

8.3.1 Number of clusters and variety of patterns

AntConc shows that there are only 28 4-word clusters in Lovell’s translation *The Real Story of Ah Q*; while there are 107 4-word clusters in Yang’s *The True Story of Ah Q*. Clearly, Lovell uses far fewer multi-word repetitions than Yang. Excluding certain repetitions in the

source text which call for literal translation to maintain the rhetorical function, the remaining repetitions which are the largest number are caused by the translators' selections of the words, that is, the style of individual translators. This comparison might well indicate Lovell's use of more varied vocabulary and patterning. There is some congruence here with the type-token ratio from WordSmith: the type-token ratio for Lovell's translation is 21, while that for Yang's translation is 15.81 (see the Table 8.1 below). The higher the type-token ratio, the more varied the vocabulary is.

Table 8.1 Details of type/token ratio of Lovell's translation and Yang's translation

	<i>Tokens</i>	<i>Types</i>	<i>Type/token ratio</i>	<i>Standard type/token ratio</i>
<i>AHQLOVELL</i>	16,377	3,382	21	46.71
<i>AHQYANG</i>	17,087	2702	15.81	41.36

The diversity of the phrasing used by Lovell can be illustrated with the examples below. I compare the high frequency 4-word cluster *Ah Q did not* – which appears 4 times in Yang's translation yet does not appear in Lovell's version at all – with the parallels in the Lovell's version.

E.g. 1:

Yang's translation:

Although these were on his own head, apparently *Ah Q did not* consider them as altogether honourable, for he refrained from using the word "ringworm" or any words that sounded anything like it.

Lovell's translation:

The most *annoying* of which was the perfidious emergence on his scalp of a number of gleaming ringworm scars.

E.g. 2:

Yang's translation:

Ah Q did not, however, believe this, and insisted on calling him "Imitation Foreign Devil" and "Traitor in Foreign Pay."

Lovell's translation:

Ah-Q was *having none of* this, and knew him only as the 'Fake Foreign Devil', or 'Traitor'.

E.g. 3:

Yang's translation:

Ah Q did not see them as he passed with his head thrown back, singing, "Tra la la, tum ti tum!"

Lovell's translation:

Head held high, Ah-Q *swept obliviously* past them, still singing at the top of his voice.

E.g. 4:

Yang's translation:

Ah Q did not rush out.

Lovell's translation

Yet Ah-Q *failed to* make a dash for it.

In the first sentence, *Ah Q did not consider* in Yang's version is substituted by Lovell with a simple word *annoying*; *Ah Q did not believe* as *having none of*; *Ah Q did not see* as *swept obliviously*; *Ah Q did not rush* as *failed to make a dash*. It is obvious that Yang consistently uses the same pattern *Ah Q did not*, yet Lovell selects a wide range of words to express the corresponding meaning.

The expressions such as *Ah Q did not see them*, *Ah Q did not believe this*, etc. tend to have an unnatural or stilted effect, since the patterning *did not* is actually infrequently used in literary texts. My query of *did not* restricted to (Medium of Text: Book and Text Domain: Imaginative prose and Derived text type: Fiction and verse) in the British National Corpus¹ shows the frequency of *did not* is 418.16 instances per million words, which is infrequent. *Did not* appears 29 times in Yang's 17,087 word translation with the ratio 0.0017, i.e. 1700 per million, thus four times more frequent than in the British National Corpus. In other words, it can be argued that the frequent use (29 times), rather than use, of *did not* is unnatural, especially in the genre of English fiction. The unnaturalness links to a phenomenon known as *translationese*, which often involves considerable lexical or syntactic traces to suggest that the work in question is a translation. In Duff's (1981) view, *translationese* is often used to indicate a stilted form of the target language from calquing source text lexical or syntactic patternings.

The wording of the examples from Lovell's translation is worth pursuing a little further. Compared with Yang's translation, Lovell's translation is more poetic and casts a more aesthetic value. For instance, Lovell uses a craft of alliteration in *Fake Foreign Devil*

¹ British National Corpus, on 28th October, 2010

(example 2) and *head held high* (example 3), which are definitely more pleasing and interesting to the ear and thus more impressive.

8.3.2 High frequency 4-word clusters and translation strategies

There are a large number of 4-word clusters concluding culture-specific items on the frequency lists (see Appendix 8.1 and Appendix 8.2). Contrary to Leung's related translation with using loan words (see Chapter 7), both Yang's and Lovell's translations are target-oriented, i.e. employing the domestication strategy. Namely, they avoid alien calques and loan words in pursuit of the target readers acceptability judgments.

Lovell's translation, however, is more domestic or target-oriented – more fluent and easily understood for English readers – than Yang's. For example, the proper names – such as *the Fake Foreign Devil*, *of Earth and Grain*, *the Temple of Earth and Grain* (*Temple of Earth and, the Temple of Earth, to the Temple of¹*), *Convent of Quiet Cultivation* (*the Convent of Quiet*) and *the village genius s²* – are prominent in the list of Lovell's translation. As the 4-word cluster list of Yang's translation (Appendix 8.2) shows, Yang's related translations are different from Lovell's. Yang's *the Imitation Foreign Devil* is not as ironic as Lovell's *the Fake Foreign Devil*. Both *imitation* and *fake* bear the meaning of “not genuine or real”. However, *fake* tends to emphasise “deceitful pretences” and is therefore considered negative, while *imitation* is more neutral. For example, in the idiom “Imitation is the highest form of flattery”, “imitation” represents respect rather than a moral judgement. Moreover, in such a context, *fake* is more commonly used and thus considered more acceptable. Lovell's literal translation the *Temple of Earth and Grain* of 土谷祠 is simple and made easily understood for

¹ AntConc assumes that they are different n-grams.

² The calculation of *s* is a technical bug.

the English-speaking reader, yet Yang's translation *Tutelary God's Temple* tries to extract the essence of Chinese culture embedded in this name – the *Earth and Grain* is indeed the *Tutelary God* for farmers.

Considering the complexity of the background of the title 秀才 – who passed the county level examination in accordance to the empirical examination system – Lovell employs an economic strategy. On the first appearance of 秀才 in the text, Lovell explains that “Mr Zhao's son had romped through the lowest, county level stage of the civil service examination substitutes”, yet in the remainder of the text, this long form is substituted with fluent and everyday words: *the village genius*, *the local genius* and *Mr. Zhao*. In Yang's translation, however, *the successful county candidate* is used 15 times. Similarly, the title 举人 is paraphrased as “a local bigwig who had passed the provincial-level civil service examination” at its first appearance, and in the remaining text it is translated as *Mr. Provincial Examination* and *provincial examination laureate*. But Yang uses *the successful provincial candidate* as many as 13 times.

8.3.3 High frequency 4-word clusters and irony

Is destined sometimes to

Is destined sometimes to appears three times in Lovell's translation: *A man is destined sometimes to be hauled out of places*; *A man is destined sometimes to have his head cut off*; *A man is destined sometimes to be made a public example of*. These sentences are extraordinarily illogical and ironic. *Is destined to* is not itself an outlandish expression, nevertheless its matching with *be hauled out of places*, *be made a public of*, and especially

have his head cut off – together with the generalization *a man* and *sometimes* – results in a rare oddness.

This oddness can be explained with Grice's *indirect communication* (1975). The notion of *indirect communication* is based on the *Cooperative Principle* (Grice, 1975), which assumes that when people efficiently communicate they are expected to follow four basic maxims; "maxim of quality" (be truthful), "maxim of quantity" (be sufficiently informative to what is required), "maxim of relation" (be relevant), and "maxim of manner" (be clear). When the literal meaning of what someone says does not abide by these maxims, the addressee might search for the intended message from the conversational context. In Toolan's words: "When – as we often do – a speaker or writer says something that is not straightforwardly relevant, truthful, succinct or informative, then it is usually because it is *indirectly* and *complexly* relevant and informative (in ways that the addresser trusts that the addressee can figure out)" (Toolan, 2009: 46; emphasis in original). Literary texts may involve an enormous amount of *indirect communication* between the writers and the readers.

For example, *A man is destined sometimes to be hauled out of places; A man is destined sometimes to have his head cut off; and A man is destined sometimes to be made a public example of* incontrovertibly flout the "maxim of truth". *Be hauled out of places, be made a public example of*, and even *have his head cut off* are rare events for *a man*, although they may happen to certain men like Ah Q or other criminals. The generalization *a* (not *the*) man is *sometimes* (not rarely) destined to *hauled out of places, be made a public of*, and even *have his head cut off* is extremely remote from of the readers' expectations.

There is clever wordplay in *A man is destined sometimes to have his head cut off*. The adverb *sometimes* can be connected either with *is destined to* or with *have his head cut off*. The former connection *is destined sometimes to* fairly makes sense; yet the later one *sometime to have his head cut off* is definitely a possible interpretation of the sentence as worded, even though it yields a ludicrous or even grotesque interpretation: the possibility of a man being beheaded several times over. Despite the authoritative tone of the generic sentence (It is the destiny of some men to have their heads cut off), there is also an incongruity of tone, in a sentence combining the elevated formality of the word *destiny* and the “low vulgate” of *head cut off*.

It also worth noting that these three sentences with the 4-word clusters *is destined sometimes to* are all generic sentences (see Chapter 4 about mixed voice) interpreting ironic tones. The format (typically in the simple present tense) gives them the aura of universal truths. However, on the contrary they entail obviously questionable content. Such generic sentences in literary texts are often to be interpreted in an ironic tone. These example sentences are all generic sentences conveying irony: they are in the simple present tense (*is*) yet their contents are questionable.

A further way of demonstrating the oddness of the expression is to check the related concordance for *is destined to* in the Bank of English, analysing in terms of *semantic or discourse prosody* (Sinclair, 1991; Louw, 1993). Louw (1993) refers to *semantic prosody* as “the consistent aura of meaning with which a form is imbued by its collocates”. More specifically, “[...] an aura of meaning that is subliminal, in that we only become aware of it when we see a large number of typical instances all together” (Sinclair, 1994: 21); “A word

may be said to have a particular semantic prosody if it can be shown to co-occur typically with other words that belong to a particular semantic set” (Hunston & Francis, 2000: 137). In other words, checking frequent occurrences with particular collocations, we can differentiate the positive or negative associations of some seemingly neutral words. Moreover, Louw suggests that *semantic prosody* facilitates analysing the style of a literary text to the extent that the unusual prosody might in fact result from irony or insincerity. In Toolan’s words: “Where a word or sequence is used in an unusual way, at odds with its usual prosody, then this necessarily implies either speaker irony or speaker insincerity” (Toolan, 2009: 44).

The concordances from the Bank of English¹ show that *is destined to* has a strong positive prosody, i.e. it is habitually associated with pleasant events. Employing Sinclair’s (1987) method of searching *set in*, I have searched all the collocations with *is destined to*. I discovered that the most striking feature of this word sequence is the nature of the verbs following it. In general, according to the concordances and broader contexts, they mainly refer to positive processes. Specifically, according to the data from the Bank of English, the main verbs following it are positive, and very few are neutral and negative, which can be shown from the list of the first 20 concordances of *is destined to* (Figure 8.1) and the list of verbs following *is destined to* (Appendix 8.3). Yet this word sequence is used at odds with its usual prosody in Lovell’s translation, which subliminally reinforces the irony.

¹ Bank of English, on 10th October, 2010.

Figure 8.1 A few sample concordance lines of *is destined to*

that a given RNA molecule is destined to become a functional message.
ublishing sources say that it is destined to top the bestseller lists. <p> A
Milan star believes his country is destined to beat favourites Brazil in the
goes through this period in life is destined to experience problems, but
for only two years, she is destined to join Davies, Johnson and
only the first kiss in what is destined to be a beautiful relationship.
in British legal history, Oz is destined to make a comeback in the courts.
International List Year, is destined to be 12 months of enumeration,
living peat-forming vegetation is destined to become the soil of the future
said. <p> Markovski's transfer is destined to go before Soccer Australia's
now -- not that the benchmark is destined to survive long the way Courtney
Saxophonist, Steve Williamson is destined to be one of the jazz stars of the
sooner or later this weekend, he is destined to finish either in despair or
Love, a great disco diamond that is destined to dominate dance floors all year.
others say Aidid feels that he is destined to lead Somalia. <p> Bereket
that Michael Jordan's son is destined to be a great basketball player.
million pound investments, CRM is destined to stay high on the corporate
Andrew clearly has no taste, but is destined to make lots of money, and keep us
off. Will it? Officially, China is destined to enjoy economic growth of 8%
It's become a tradition that is destined to have a long and successful

Interestingly, in Yang's translation, the corresponding word cluster *it was the fate of everybody at some time to*, is a 9-word cluster appearing three times in *The True Story of Ah Q*. The related sentences are *He supposed that in this world it was the fate of everybody at some time to be dragged in and out of prison; It seemed to him that in this world probably it was the fate of everybody at some time to have his head cur off; He would only have thought that in this world probably it was the fate of everybody at some time to be made a public example of.*

Yang's word cluster *it was the fate of everybody at some time to* also conveys the irony in the source text; yet it points to the different style of the two individual translators.

First, Lovell tends to select more domestic – more fluent and frequently-used – phrases; e.g. compared with over 300 items satisfying the search for “is+destined+to” in the Bank of English,¹ “it+was+the+fate+of” is considerably rarer since it has only six citations:

leader complained that it was the fate of Hongkongers `to be perpetual...

the Prime Minister said it was the fate of every Thai government to be...

socially acceptable title. It was the fate of all of us if we didn't work...

to uphold, and in the end it was the fate of China itself at foreign hands...

You were born to death. It was the fate of your father, your mother and of...

of the knockout cup. It was the fate of three of the four Cheltenham &...

Second, since there is a subtle difference between *it was the fate of...at some time* and *is sometimes destined to*, the ironic effect of Yang's cluster is not as remarkable as that of Lovell's. As I mentioned before, the related sentences translated by Lovell using the simple present tense *is*, are more typical generic sentences. While in Yang's version, the verbs are with the simple past tense – e.g. *was*, and with the obvious projecting clauses *he supposed that, it seemed to him that, he would only have the thought that*, which seem to remind the readers: “well, these are Ah Q's absurd thoughts!” In this sense, the unexpected ironic effect produced by the generic sentences in Yang's translation is a little weaker.

¹ Bank of English, on 13th October, 2010.

The public example of

The public example of seemingly has a positive semantic prosody with the meaning of selecting good role models and showing them in a positive light; yet it in effect has a negative semantic prosody referring to showing the bad behaviour so as to warn somebody else. The incongruity of the apparent meaning and the actual meaning generates irony.

The public example of is strikingly infrequent in English. In the Bank of English (10/10/2010) – a 450 million word corpus – it does not occur at all, as a sequence. The related form *public example* appears only three times in the Bank of English:¹

- 1 to the fourth degree of public example, in date the 12th day of October
- 2 years. And considering the public example set by the Bureau head William
- 3 also a disastrous and hugely public example to young players and spectators

Scrutinizing the concordances and the larger contexts, I discovered that the three *the public examples* all bear a negative meaning. The first one is from *Night's Lies* (Gesualdo, 1990), in which the revolutionaries were sentenced, picked out, and exhibited as poor role models. The second appearance is in the magazine monthly “Vanity Fair” (April, 1993); the concordance is *And considering the public example set by the Bureau head William Sessions, whose job is threatened by charges that he used agency funds for personal expenditures*. “Vanity Fair” offers a diverse mixture of articles ranging from high-brow culture, jet-set and entertainment-business personalities, politics to current affairs,² and these public figures are sometimes

¹ Bank of English, on 13th October, 2010.

² See http://www.wordiq.com/definition/Vanity_Fair_magazine.

targeted in a satirical way. In this case, the *public example* is a novel wording especially for satirizing William, the head of the Bureau, for his corruption. The third example is from “The Times” (February 16th, 2000): *It is not necessary to be Colonel Blimp to believe that the use of dissent as a means of intimidating referees is a form of cheating. It is also a disastrous and hugely public example to young players and spectators given that its worst perpetrators are role models for so many.* The *public example* here also portrays a negative role model.

The negative semantic prosody of a *public example* can be supported by checking its frequency via a web search engine such as Google. There are a few hits for a *public example*, which collocate with verbs *make* and *set*. For example, *And Joseph her husband, being a righteous man, and not willing to make her a public example, was minded to put her away privily.* This quotation is from Matthew 1:19 of the *Holy Bible (English Revised Version)*. Jesus Christ’s mother Mary was found with child by the Holy Ghost yet she had not had a relationship with her husband Joseph. It seemed an immoral act at that time. To *make a public example of* someone is to expose them as bad or immoral in some way.

The public example of appears in Lovell’s translation three times; it also appears in Yang’s translation three times at the same point. It might be inferred that Lovell’s translation is in reference to Yang’s translation. In essence the style of Lovell’s translation is totally different from Yang’s: Lovell’s is fluent, poetic, smooth, and oriented towards the British reader, while Yang’s is a little stiff with Chinese traces (or from another perspective loyal to the source text). However, Yang’s translation is a classic canon in Chinese translation history, Lovell – as a “sequent translator” – cannot avoid referring to Yang’s translation, free to adopt any successful wording but free also to set aside anything deemed less successful.

Ah-Q gave the

Unlike the recurrent 4-word clusters *a public example of* or *is destined sometimes to* which seems patterned upon a phrase, *Ah-Q gave the* and *Ah-Q began to* (which will be discussed as the following example) are not that interesting *in themselves*; yet they become interesting when looked at in context. AntConc, for example, has the capacity to easily trace the longer phrase or formulation which these clusters participate in; it is in the longer phrase or formulation that we can disclose a writer's or a translator's "automatised" usage of language, using Mukařovský's (1946) term, and therefore suggest the individual style.

Ah-Q gave the appears three times in Lovell's translation (see Table 9.1). The concordance tool listed the citations related to *Ah-Q gave the*:

1 Unwilling to disappoint his public, a euphoric *Ah-Q gave the* offending cheek another harder twist before finally letting go.

2 the old man said, in still benign tones. *Ah-Q gave the* question some thought: 'No.'

3 the old man repeated his question, just as politely. *Ah-Q gave the* question some thought: 'No.'

The recurrent uses of *Ah-Q gave the question some thought* and also *Ah-Q gave the offending cheek another harder twist* can be notionally contrasted with some simpler formulations below:

1' Unwilling to disappoint his public, a euphoric Ah-Q *pinched her cheek offensively* before finally letting go.

2' the old man said, in still benign tones. Ah-Q *thought (and answered): 'No.'*

3' the old man repeated his question, just as politely. Ah-Q *thought (and answered): 'No.'*

Sentences 1', 2', and 3' tend to be *grammatical metaphors* of the sentences 1, 2, and 3; i.e., 1', 2', and 3' are interpreted as metaphorical variants of 1, 2, and 3 according to Halliday's point of view. Halliday defines *grammatical metaphors* by comparing the notion "congruent" with "metaphorical":

If something is said to be metaphorical, there must also be something that is not; and the assumption is that to any metaphorical expression corresponds another, or perhaps more than one, that is 'literal' – or, as we shall prefer to call it, congruent. In other words, for any given semantic configuration there is (at least) one congruent realization in the lexicogrammar. There may then be others that are in some respect transferred, or metaphorical. (Halliday, 1985: 321)

Here Halliday argues that a feature of metaphor – whether lexical metaphor or grammatical metaphor – is a lexicogrammatical variation from the literal or congruent expression. The phrase itself, *grammatical metaphor*, hints that it focuses on grammatical level, compared with the *lexical metaphor* (e.g. "No man is an island" see Chapter 3). To put it simply, *grammatical metaphor* is "a substitution of one grammatical class, or one grammatical structure, by another" (Halliday and Martin, 1993: 79). The typical examples given by

Halliday are “Mary saw a wonderful sight” and “Mary came upon a wonderful sight” or “A wonderful sight met Mary’s eyes” (Halliday, 1985: 322). “Mary saw a wonderful sight” is the literal or congruent form; while “Mary came upon a wonderful sight” or “A wonderful sight met Mary’s eyes” is the grammatical metaphorical form.

In the same way, *Ah-Q gave the question some thought* is the grammatical metaphorical form of *Ah-Q thought*, and *Ah-Q gave the offending cheek another harder twist* is the grammatical metaphorical form of *Ah-Q pinched her cheek offensively*.

Grammatical metaphor can be a rhetorical device. As Halliday informs us, “There is a strong grammatical element in rhetorical transference” (Halliday, 1985: 320). Locating the sentences translated by Lovell above, I find that the *grammatical metaphors* might carry an ironic intention. In sentence 1, Ah-Q pinches the cheek of the nun mainly for the bemusement of the public viewers, or to put it another way, Ah-Q himself has no further interest in pinching the nun’s cheek again, yet to satisfy the public he does it. Ah-Q gave (or contributed) the cheek a twist (for the public). This precisely and vividly delineates Ah-Q’s personality: “a lack of principle” and the “loss of self” (He, 2005, in Alvheim and Eid eds.). Ah-Q humiliates the young nun by mocking her bare head and cheek, which is an immoral action. This is well received by the audience and without proper judgment he does it again. Equally, in sentences 2 and 3, Ah-Q’s incapacity of thinking and judging is satirized with the assistance of grammatical metaphors. “The old man” is a government authority who is now asking Ah-Q questions in the court. Even in this critical moment, Ah-Q still cannot think clearly and defend for himself. He *gave* the question some thought, which ironically creates an impression that Ah-Q is standing outside of his own body and his soul is wondering about.

It is now instructive to turn our attention to the related sentences of Yang's translation. Yang's translations are all with the congruent forms, i.e. the literal and simple forms:

In order to satisfy those who were expressing approval, he *pinched her hard again* before letting her go.

Ah Q *thought*, and decided there was nothing to say, so he answered, "Nothing."

The failure to convey the subtle irony in Yang's translation is self-evident. Ah-Q *pinched her hard again* and Ah Q *thought* are unmarked. The irony thus cannot be conveyed as prominently as Lovell.

Ah-Q began to

Similar to *Ah-Q gave the* analysed above, the formulations with *Ah-Q began to* is also sarcastic in manner. Moreover, *Ah-Q began to feel* also evokes the deep sympathy for Ah-Q.

The *Ah-Q began to* appear three times in Lovell's translation.

1 After sitting there a while, *Ah-Q began to* feel goose bumps prickling his skin.

2 When the breeze seemed to have the breath of summer about it, *Ah-Q began to* feel cold.

3 In time, whenever something like this happened, *Ah-Q began to* say out loud what at first he had only thought.

What merits attention is the recurrent verb *feel* closely following the 4-word clusters *Ah-Q began to*. From a Hallidayan perspective, the Mental Process – especially its subcategory related to feeling – has a tendency to evoke the Readers’ sympathy. Here the recurrent *feel cold* tends to make the readers achieve a special communion. In these examples, Ah-Q has been deprived of his quilt, hat and even shirt by Mr. Zhao who used to employ Ah-Q as a temporary labourer. In the spring time the weather is still cold in South-eastern China and we wonder how a human being can bear the bitter chilliness without a quilt and a shirt! Yet Ah Q has to withstand it because he was bullied by Mr. Zhao.

What also needs to be taken into consideration in interpreting is the pattern *began to*. As I mentioned above, Ah-Q is a man of “loss of self”, ignorant and sluggish. *Began to* ironically displays Ah-Q’s being slow in sense, thought, and action.

After putting the 4-word clusters *Ah-Q gave the* in context, we have found out that the related formulations convey not only irony but also sympathy, which exactly mirrors Lu Xun’s view that he conveys complex emotions – 哀其不幸, 怒其不争 (be sympathetic with his sufferings and be infuriated at his indifference) – throughout his writings.

While Yang’s translation is:

After Ah Q had sat down for a time, his skin ***began to*** form goose pimples and he felt cold.

When a balmy breeze seemed to give some foretaste of summer, Ah Q actually ***felt cold***.

Whatever Ah Q thought he was sure to tell people later.

At first sight, Yang's translation seems to be similar to Lovell's translation. Yet when we dig deeper we can find that Yang does not use *began to* in the second and third sentences, and therefore the aura of irony is weaker. What is more important though, is that without the recurrence or repetition, the rhetorical effect cannot be strengthened. In other words, it is particularly through their recurrence that distinctive wording or phrases can be endowed with a special power (such as irony).

8.4 Discussion

Due to the data of 4-word clusters calculated by the AntConc with concordances, we might argue that Lovell's translation is fluent, flowery, lucid, and panders to the English readers' tastes and preferences. Moreover, comparing the ironic effects of a set of Lovell's 4-word clusters and Yang's, we tend to claim that Lovell's version conveys the ironic tone more faithfully than Yang's. Compared with Lovell's translation, Yang's translation tends to be more bland; it is, however, more fluent and carrying better aesthetic values than Leung's translation (see Chapter 7).

The personal background and the translator's task might exert a notable influence on Lovell's translation. Lovell is known as a writer of modern articles on China for *The Guardian*, *The Times* (London), *The Economist*, and *The Times Literary Supplement*. She is also a sinologist, a Cambridge Ph.D., with a strong academic background in the May-Fourth period writing, the period that includes Lu Xun's works:

My own academic background is also very much in May-Fourth writing – so I found it helpful to draw on knowledge of that era and of its ideas about the literature it was trying to create. A big part of the May Fourth vision of a new, modern literature was that it should intervene in

life, that it should have an edge of political urgency to it – and that’s strongly there in a lot of Lu Xun’s fiction and essay.¹

To be aware of the social background and literary ideas of Lu Xun’s works helps to deepen our appreciation and understanding of the political urgency in them, and therefore facilitates a better understanding of Lu Xun’s irony throughout his works.

What is more, Lovell underscores the particular powerful literary creations in Lu Xun’s works:

I think there’s enough of the universal about Lu Xun to permit him to be read without a historical, political eye (or at least with this eye only half-open): his fascination with the boorishness of the human crowd, his irony and black humour, his command of register and character.²

These stylistic features are noticed and taken into account in Lovell’s translations to some extent, even though some stylistic features still fail to be recognized and maintained by Lovell, as analysed in previous chapters.

With regard to Lovell’s domestication strategy, what specifically is entailed as the translator’s task, i.e. the historical duty – called “a great leap forward”³ by Lovell – of the series of English translations of Chinese modern literatures into canon-forming connections in Britain: Penguin Modern Classics introduced modern Chinese literature to English readers, and in particular British readers, for the first time.

¹ See <http://paper-republic.org/ericabrahamsen/interview-julia-lovell/>.

² See <http://paper-republic.org/ericabrahamsen/interview-julia-lovell/>.

³ See <http://www.guardian.co.uk/books/2005/jun/11/featuresreviews.guardianreview29>.

Chinese modern literature has been read by relatively few in the West due to political, editing, and translational reasons, according to Lovell. Because of conflicting ideologies since the Cold War between communist China and Western countries, there were few modern Chinese literary texts published in the West. And even of the few published, the bias towards educational and academic concerns rendered them stereotypically as “dully propagandistic” and “socialist realism”¹. Due to this reputation, the publishers edited the translations of Chinese modern literatures inadequately and as a result standards slipped, which led to a vicious circle of ever increasing deterioration. Lovell expounds this circle below:

A kind of vicious circle results, in which large publishers are chary of producing modern Chinese literature because it is little known, generally viewed as being of poor literary value and therefore unlikely to attract audiences. When they do publish it, slack editing often allows unsatisfactory translations to slip into print. All in all, it merely confirms general readers and other editors in their instinct that China’s recent literature can be safely ignored.²

It is fortunate, however, that after a considerable period of undervalued and underrated modern Chinese literature, Penguin Modern Classics has sought to rectify this situation by positively promoting Chinese literature to the West.

But something momentous has just happened: Penguin Modern Classics has for the first time allowed a work of 20th-century Chinese fiction on to its list. After skulking for decades in small, academic or, more disastrously, communist Chinese presses (the threadbare Panda Books), translated fiction from China has, 50 years after a similar gesture transformed

¹ See <http://www.guardian.co.uk/books/2005/jun/11/featuresreviews.guardianreview29>.

² See <http://www.guardian.co.uk/books/2005/jun/11/featuresreviews.guardianreview29>.

Japanese fiction's profile in the west, been beckoned onto Penguin's modern canon. Modern Chinese fiction, long regarded at best as an educational source of information on China, or at worst, providing none at all looks to have made a great leap towards the bookshelves of British readers.¹

As the first example of Chinese modern literature to be published in the Penguin Classics series, Lovell's translation has the unenviable responsibility of whetting the appetites of its readers, "satisfied readers eager for more",² and hence places great emphasis on acceptability. Lovell argues that "China's cultural remoteness from the West makes it inevitable that audiences from very different reading traditions will have difficulty fathoming its literature";³ moreover, she illustrates that the "Chinese language is an especially intimidating barrier"⁴ with an astute observation that Chinese films adopted from Chinese modern literature have achieved a kind of global success which their literary counterparts can only dream of, since film "does not have to worry about losing value across the uncertain exchange rates of translation".⁵ Encountering the cultural or linguistic challenges, Lovell believes that it is essential to make "the majority of non-Sinophone readers" get closer to "recreating the native speaker's experience reading the original".⁶

In summary, Lovell's poetic, fluent and lucid language of translation paves the way for Chinese literature's broad acceptance in the West through the extremely influential Penguin Modern Classics.

¹ See <http://www.guardian.co.uk/books/2005/jun/11/featuresreviews.guardianreview29>.

² See <http://www.guardian.co.uk/books/2005/jun/11/featuresreviews.guardianreview29>.

³ See <http://www.guardian.co.uk/books/2005/jun/11/featuresreviews.guardianreview29>.

⁴ See <http://www.guardian.co.uk/books/2005/jun/11/featuresreviews.guardianreview29>.

⁵ See <http://www.guardian.co.uk/books/2005/jun/11/featuresreviews.guardianreview29>.

⁶ See <http://paper-republic.org/ericabrahamsen/interview-julia-lovell/>.

8.5 Conclusion

This chapter has presented a translation assessment study using corpus linguistic and stylistic methods. The study demonstrates that corpus linguistic methods can enhance our comprehension and appreciation of the creativity in translated literary, with close attention to the deviations from the norms, which can be studied in a straightforward fashion by looking at the large corpus. According to Stubbs (2005, in Wynne, 2006):

Individual texts can be explained only against a background of what is normal and expected in general language use, and this is precisely the comparative information that quantitative corpus data can provide. An understanding of the background of the usual and everyday – what happens millions of times – is necessary in order to understand the unique.

Creativity – the style of poetic language – involves a selective overriding of the normal use of the words or collocations involved. So, for example, in this chapter I have looked at the semantic prosodies of some frequently appearing 4-word clusters in Lovell's and Yang's translations, and find that the deviations of semantic prosodies to some extent contribute to ironic effect. *Is destined to be* is always used as a positive prosody; while Lovell's recurrent *is destined to be* is used as a negative prosody for Ah Q. To this effect, Lovell's translation tends to be more ironic than Yang's; since Lu Xun is renowned for his ironic tone, we may claim that Lovell's translation has better stylistic quality. I must point out however, that this assessment of the quality of translation without comparison with the ST poses an ethical problem since the ST is traditionally considered to be the foundation on which any translation must be assessed.

This study also argues that stylistic methods and corpus methods are complementary in analysing the style of the individual translator. Corpus linguistic methods focus on forms of words, and a little bit on the surface of language; yet stylistics exploits language at a deeper level with the support of a cluster of literary linguistic theories. For instance, linguistic concepts such as *indirect communication* (Grice, 1975), *generic sentences* (Toolan, 1998), and *grammatical metaphor* (Halliday, 1985) assist us in the understanding of the ironic effect involved in some 4-word clusters.

Moreover, as mentioned in Chapter 7, this study strengthens the view that the translator's style is inextricably linked with their *motivations*. After reviewing comments written by Lovell, I conclude that Lovell's increased awareness of irony might be traced back to her personal experience as an expert on Chinese May-fourth period writing. What is also noteworthy is that Lovell's translation *The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun* is the first modern Chinese classic to be published in the influential Penguin Classics series. In order to cater for the tastes of "British readers", or in a broader sense, "English-using readers", and to whet their appetites for more, it is highly conceivable that acceptability is given the highest priority.

CHAPTER NINE

CONCLUSION

9.1 What this thesis shows

This investigation into the application of stylistic analyses in the assessment of literary translation, focusing on the specific cases of English to Chinese translation and Chinese to English translation, adds to existing knowledge in three ways. First, it shows the validity and value of using stylistics for literary translation; secondly, it proposes that a good literary translation must reproduce something of the source text's style and the translation strategies can be relevant and flexible; thirdly, it adds to an investigation of style as a linguistic description with the assistance of corpus linguistic tools. These three areas will be explored below.

9.1.1 The value of stylistics for literary translation

Literary texts – distinguished from non-literary texts – have a hard-to-define “added value”, carried by the particular ways in which they exploit lexis, grammar, pragmatics, and so on; this added value has everything to do with the text's style. It is the “expressiveness” (Reiss, 1977/1989: 108-109), the rhetorical effects of the language, the *defamiliarization* (Shklovsky, 1917, in Pilkington, 2000: 18) in the readers' perception, etc. that contribute to the unique attraction of literature. These characteristics are the essence of literature, and therefore they are central to literary translations.

Style is not merely a sense; it is something embedded *in* the language of a literary text. Stylistics supplies systematic and coherent theoretical linguistic approaches to investigate the

style, rather than taking it for granted as intuition. For literary translators, stylistics can help identify important stylistic features in the source text, and can help us to evaluate whether equivalent features are or are not present in one or several translations of that original and whether the equivalent functions are or are not achieved. For example, in Lu Xun's (1921) long short story 《阿 Q 正传》 (*The True Story of Ah Q*), it was argued that irony is a main feature of the style, and that this is embedded in its language. With the assistance of stylistic methods, I have found that Lu Xun exploits a range of techniques to express irony, for instance, metaphor, free indirect discourse and heteroglossia. It emerges that the three English translations are not always clearly responsive to these features or techniques, and even when they are evidently noticed by the translator, maintenance of the effect in the TT is inconsistent. Therefore I argue that awareness of stylistic theories is necessary for the translators in their translation practice. Boase-Beier underscores that knowledge of theory can affect the way we translate:

Knowledge of stylistic approaches to translation can help us understand more about what style is, what its effects are, how it works and how it becomes transformed in the translation process ... knowledge of theory might also allow us to read for translating more effectively, by paying close attention to style and recognizing what is important for its effects, by being open to its cognitive dimensions, and by enjoying an enhanced awareness of what is universal and what is culture-specific. Such knowledge can inform decisions made during translation, however tentative they are. (Boase-Beier, 2006: 147)

It is also worthwhile to note that sometimes stylistic features are functional in subtle ways yet they are not necessarily noticed by the reader or listener, and here stylistics attempts to

develop the fundamental concerns of these features and functions that go “beyond the hunches of the Common Reader” (Hawthorn, 2000: 344).

Turning to Chinese translations of James Joyce’s “Two Gallants”, “agent metonyms”, a kind of foregrounding used in the selecting of processes and participant roles, can be analysed according to Halliday’s Functional Grammar. Subtle though it is, this estrangement technique does function in the literary text. It is incumbent on the translators to maintain these subtle effects, and stylistics helps to identify and understand these subtle features and functions.

Moreover, stylistics can shed light on translation strategies. Stylistics can identify the dominant feature(s) of a linguistic phenomenon, which might be the privileged concern for a translator’s translation strategy. For instance, stylisticians believe that the cognitive process of metaphorical utterances is essential, namely, *how* to communicate rather than what to communicate should be the focus. Built on this theoretical concern, the creative translation strategy, which attempts to produce a similar cognitive process, is allowed for and called for. In other words, the re-creation in translation gains its solid position in literary translation thanks to stylistics.

9.1.2 Translation strategies for maintaining style

A good literary translation must reproduce something of the source text’s style; otherwise the distinguishing literariness in the original will not be conveyed in the target text. Special techniques, craft, and rhetorical effects are characteristics of literary texts compared with non-literary texts, and hence they should be captured and properly maintained; the maintenance is pertinent to the translator’s awareness of them (most importantly), the linguistic and cultural

restrictions, and the target audiences. Generally, the rule of thumb can be: the literal translation of the wording related to the techniques is the basic requirement if there is no linguistic or cultural gap, but where a gap exists, a re-creation that is different from literal translation may be called for to render the same poetic effect. Occasionally, something that is footnoted even for native English-using readers, being beyond the assumed shared knowledge of ordinary readers, might need to be footnoted for the target text readers too.

What is remarkable is that the translation strategies depend upon the communication situations by which we can specify the relevant contexts. It is not that the satisfactory translation of a recreation, or a quite literal statement, is impossible; what is significant is the relevance in a certain context. Namely, the usual evaluations of translations, such as “free” or “literal”, and “smooth” or “halting”, do not fully apply in literary translation; the translation which can react to a similar communication in the target context might be the judicious one. Considering style to be “a cognitive entity rather than a purely textual one” (Boase-Beier, 2006: 147), Boase-Beier argues that “Style ... reflects a series of choices, determined in part by a cognitive state which has absorbed historical, sociological and cultural influences. This state of mind is attributed by a reader to a character, narrator, or to the author” (Boase-Beier, 2006: 147). Gutt (2000) sees the essence of poetic language or non-standard language to be the “communicative clue” which guides us to “the author’s intention” (Gutt, 2000; quoted in Boase-Beier, 2006: 90) and “alerts us to the speaker’s wish to draw attention to a particular word, phrase or passage” (Boase-Beier, 2006: 90). To attain a similar state of mind and to draw similar attention in the target context should be a criterion of a satisfactory literary translation from the stylistic perspective, no matter what specific translation strategies the translators employ.

At the same time no strict application of the concept of equivalence is unproblematic in translation studies. It is inevitable that language is also affected by an extra-linguistic domain of objects, persons, emotions, memories, histories, etc. (Halliday's term is "situation"), and hence full sameness is rarely achieved. From a practical perspective, some weaker definitions – involving similarity in ST and TT rather than a synonymy – like correspondence, congruence, or matching – are more apposite than equivalence.

With regard to a so-called satisfactory translation strategy, it has to be acknowledged that the issue is complex, and that the translator is often placed in a situation where on the one hand this solution is not great, while on the other hand that solution is not ideal. It probably boils down to what kind of translation we want to produce. Take the footnote – a controversial translation strategy – as an example. There are at least these two kinds of translations: one kind of translation has no footnotes or explanations, which flows easily and leaves the reader to find out what the various culturally-specific references actually mean elsewhere, maybe from a Chinese teacher or from Wikipedia or news or TV etc. Thus, for example, the English reader, sitting in New York, wonders what it actually meant, around 1900, to have or cut your "queue". He may also wonder if a "nun" in a Chinese village at that time was like a western Christian nun. The second kind of translation is one that supplies in footnotes or marginal comments about all sorts of background information, causing the reader's attention to jump from one place to another on the page and back again, which is both tiring and disruptive of the "natural" reading experience. This dilemma shows that for any given source text there is not just one "highly appropriate" target text, but in fact it depends on the perspective from which the reader or the translation critic assesses it and appreciates it.

9.1.3 Style of translation and corpus linguistics

Stylistics relies on the linguistic evidence in a literary text and bridges linguistics and literary criticism; corpus linguistics is also an empirical approach to describe language usage. The corpus linguistic devices supply the stylistician with some new perspectives to understand the style of a literary text; to that effect, they also offer the translation scholar new perspectives to understand the style of a literary translation and of the translator. Baker's definition of style is "a kind of thumbprint that is expressed in a range of linguistic – as well as non-linguistic – features" (2000: 245), and these fingerprints can be traced with corpus software such as WordSmith and Wmatrix. The particular type-token ratio and the average sentence length can be considered as an index of the variety of the wording. The words in the word frequency lists on the lexical and grammatical levels might indicate a certain style in the translators; for instance, Leung's translation suffuses complicated sentences with *that*-introducing substantive clauses, along with clauses in apposition to or exemplifying the statement in the principal clause. As a result, Leung's translation is considered formal and sometimes even stilted. By contrast, Yang's translation is fluent, proceeding without these kinds of syntactic complexity, being considered more flowing and straightforward. Additionally, the word frequency lists might indicate the foreignization translation strategy in Leung's, by contrast with the domestication strategy in the Yang version.

Comparing deviant language with the norms or standard usages of language using corpus software is an enlightening perspective to investigate literary language. Word clusters or N-grams are an issue of increasing interest in this respect. Like keywords, N-grams reflect an approach "to study literary effects in texts by using the evidence of language norms in a reference corpus" (Wynne, 2006). The norms can be checked out by looking at a large corpus,

such as the Bank of English or the British National Corpus. In the Chapter 8, I have investigated the 4-word clusters with AntConc, with my analysis drawing on the concepts of *indirect communication* (Grice, 1975), *semantic prosody* (Sinclair, 1991; Louw, 1993) and *grammatical metaphor* (Halliday, 1985), which help the better understanding of the ironic effects of these 4-word clusters and assessments of the qualities of the translations from the effects of foregrounding and deviation.

What is more, individual styles can be linked with the personal experiences and the working contexts of the translators. “Motivation”, referring to “cultural and ideological positioning of the translator or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour” (Baker, 2000: 258), to some extent helps reveal why a literary translator has a certain style. For instance, Lovell’s translation is fluent, flowery, and lucid, and suits English readers’ tastes and preferences, which might link to its publishing background. That is, Lovell’s translation *The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun* is the first example of Chinese modern literature to be published in the influential Penguin Classics; in order to cater for the tastes of “British readers”, or in a broader sense, “English-using readers”, and to whet their appetites for more, it is highly conceivable that acceptability is given the utmost priority.

An interesting tendency – although it might not be immanent – is that it seems that the newer the translation the more satisfactory it seems to be stylistically: Lovell’s English translation of 《阿Q正传》 (*The True Story of Ah Q*) and Xu’s Chinese translation of “Two Gallants” and “The Dead” triumphs over the other translations. An explanation might be that they attempt to gain more credit than their “predecessors” with a competitive literary quality by taking

advantage of the literary criticisms which tend to be more developed, or even complete with, the passing of time; it indirectly indicates the significance of theoretical concerns for the literary translators.

9.2 Limitations and future research

The present study has focused on textual analyses of only three short stories and translations with only a few examples; and due to the wide scope of the topic, there remain studies and issues yet to be further researched.

First, the limited size of the corpus of the translations must be acknowledged. Three source texts and seven translations are not sufficient to make robust and strongly generalisable conclusions. In particular, a larger corpus is called for with regard to the corpus linguistic approach to investigate an individual translator's style. The larger the corpus, the more techniques involved, and the more generalized the conclusion that a thesis can make.

Second, I focus greatly on the theoretical and linguistic concerns of literary translators, yet in fact there are a wide range of elements that influence the literary translator's selections of wording and the assessment of literary translation. I admit that sometimes the absence of satisfactory maintenance of the techniques or craft might be caused by complex reasons including "the translator's cognition", "the translation task", and "social-cultural influences" (Williams and Chesterman, 2002: 54). To investigate the wide range of issues that impact upon translation strategies when translating style is an interesting topic for future research.

Third, my research in this thesis is restricted to the horizontal (as it were), treating alternative translations of a text as if they were entirely contemporaneous. In an obvious sense they are not in fact contemporaneous, but were produced and published in quite different decades; it is normally a feature of literary translation that for reasons – prominently financial reasons – the new translation will not be commissioned and published for a number of years. In another interesting sense, however, it is reasonable to treat all English translations of the 《阿Q正传》 (*The True Story of Ah Q*) as contemporaneous: from the point of view of the English reader of today, who can choose freely between the three “equally available” translations. On the other hand, however, it might be an extremely interesting project to research the style of the translations vertically, i.e. to scrutinize the selections of wording in the translations and retranslations in terms of the different historical periods. The world never ceases to change; the versions of literary translations may in part reflect those changes. The changes of the lexicon in the translations and retranslations of a literary text could itself be an interesting topic. Rabassa argues that “[T]here is a kind of continental drift that slowly works on language as words wander away from their original spot in the lexicon and suffer the accretion of subtle new nuances ... The choice made by an earlier translator, then, no longer obtains and we must choose again” (Rabassa, 1989, in Biguenet, J. & R. Schulte eds., 1998: 8). To explore the subtle new nuances of the wording which have the hallmarks of certain periods can contribute to the research of style across time.

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APPENDICES

Appendix 7.1 Extraposed that-clauses in Leung's translation

in times past it has been necessary that an immortal pen preserve in writing
hort sketch ; but it is regrettable that none of these is suited for my use .
ical record " is used . It is plain that Ah Q is not a supernatural being . S
him . But how was it to be expected that , on the day following , the ti-pao
to smack him . So it , is probable that his surname might not have been Chao
, Person " ; but it is regrettable that All Q 's surname is , after all , no
an of parts , but it is regrettable that in his physical make-up there was a
s . And how was it to be understood that after Ah Q had adopted the infuriate
n of virtue ; but it is regrettable that they are ruined by women . The Shang
instructor , still , it is certain that he was very careful and strict about
ks . . How was it to be anticipated that at the late age of forty , he should
ang-hu ; but how was it to be known that in the end Little D would have taken
the ground , but it was regrettable that they were as yet uncooked . Besides
in the wine shops , it was rumoured that rebels were advancing upon the city
, rumour spread apace : it was said that although it did not appear as if Chu
or the Revolutionists , it was said that they had advanced on the city on tha
ovement . But how was it to be known that this party could frighten the one hu
is enmity . How was it to be known that he was a thief who did not dare to s
ovement . But how was it to b known that this party could frighten the one hu
' queues by force . It was rumoured that the boatman , Seven Catties , of the
ado . However , it can not be said that there was no change in Weichuang . A
ist , it was not enough just to say that one had joined the movement , nor wa
end , it had never occurred to him that he might do the same but when he saw
lf , in this manner : It is evident that the white helmeted and white-armoured
he demands , but it was regrettable that he had no money . Fortunately , in t
ran away ; as she ran , it seemed that , shortly she again shrieked tearful
out of the kitchen door , it seemed that this back had also received a crack
ders was greater by far . It seemed that ever since that eventful day , the w
o turning back his head . It seemed that this furious fray between dragon and
to his present chagrin . It seemed that never before had he experienced such
owing how it happened , it appeared that the Revolutionary party was himself
went to the city and if it happened that any of them , should decide to go to
oreigner " at once . It so happened that the door of the Chin house was open
wink , but it fortunately happened that on the day following he had not resi
i . Therefore , how could it happen that a person of his humble station shoul
orthy mentioning . It happened once that an old man said in laud story tones
their father " Thus , it came about that his mind pictured the Venerable Mr.
to relate , it actually came about that the people seemed to respect Ah Q al
any ? " , It afterwards came about that this bit of news ones , because , in

; how else could it have come about that there is no share for me' ? " The more not bad , how could it come about that he should be shot ? But opinion in terms of my careful thought . Could it be that Ah Quei stands for Ah Quei meaning either of conjecture , it may have been that although Ah Q had received a smack faked himself whether it might not be that he was going to have his head cut off my help in the past ; it can not be that there is suddenly nothing to do ; wi

Appendix 7.2 Extraposed that-clauses in Yang's translation

standard life " of Ah Q. It is true that although there are no " lives of game " sketch , " it might be objected that Ah Q has no " complete account . " It , strange to relate , it was true that everybody seemed to pay him unusual thwacking stopped it seemed to him that the matter was closed , and he even

Appendix 7.3 That introducing appositive clauses in Leung's translation

least find consolation in the fact that the character Ah 贵 (a character of doubt . This is due to the fact that the people of Weichuang merely made me go ? " But in spite of the fact that he admitted that he was an insect , ting some one else-despite the fact that his lips were still smarting . He la this Wang-hu? To be frank, the fact that he was sitting beside him must be con his might have been due to the fact that he was the Venerable Mr. Chaos father of Chu-jen Lao-yeh : but the fact that Ah Q did not help his employed was t e had not actually mention the fact that the Hsiu-tsai wanted to drive him aw suddenly became ashamed of the fact that he had not the courage to sing a few agreed that Ah Q was bad ; the fact that he had been shot was proof of his ba r ; but it was not so with the fact that no one came to call him to do odd quite clear whence he got the idea that the Revolutionary party was rebellin it was in accordance with this idea that in times past , he had deeply hated ble Mr. Chao come to the conclusion that he himself could incur no harm and h ble Mr. Chao come to the conclusion that he himself could incur no harm and h moment . The further consideration that the populace might spread this news

Appendix 7.4 That introducing appositive clauses in Yang's translation

thing that consoles me is the fact that the character " Ah " is absolutely c
someone else--in spite of the fact that his face was still tingling . He lay
robably attributed this to the fact that he was Mr. Chao 's father , but actu
Wang ? To tell the truth , the fact that he was willing to sit down was an ho
be considered human ; and the fact that his wife had not attempted to jump i
ere it not for the unfortunate fact that they are ruined by women . The Shang
not be far wrong . And it is a fact that Tung Cho 's death was caused by Tiao
his return was also due to the fact that he was not satisfied with the townsp
at the time , and resented the fact that they had not come to call him . Then
en blasted at one stroke . The fact that people might spread the news and mak
the news for him , with the result that the villagers had had no means of kn

Appendix 7.5 "namely" in Leung's translation

conclusion which he drew was this : namely , when Ch'en Tu-hsiu inaugurated th
ng of the populace had come true ; namely , " The emperor has discontinued th
e were only two large households , namely , those of Chin and Chao , and asid
pectation to an established rule ; namely ; that on this evening ; it would b
ere was one fearful circumstance ; namely that within the ranks of the Revolu
had already made , acquaintance , namely , his cane . His dishevelled hair ,

Appendix 8.1 N-grams (4-grams appearing more than 3 times) in Lovell's translation The Real Story of Ah Q

Total No. of N-Grams Types: 28, Total No. of N-Grams Tokens: 124

1	13	the Fake Foreign Devil
2	9	of Earth and Grain
3	9	Temple of Earth and
4	9	the Temple of Earth
5	6	to the Temple of
6	5	of Ah Q s
7	5	the people of Weizhuang
8	4	Convent of Quiet Cultivation
9	4	I will thrash you
10	4	in Ah Q s
11	4	that Ah Q was
12	4	the Convent of Quiet
13	3	a public example of
14	3	Ah Q began to
15	3	Ah Q gave the
16	3	Ah Q would not
17	3	by the name of
18	3	Even though Ah Q
19	3	I I I I
20	3	Story of Ah Q
21	3	the rest of Weizhuang
22	3	the residents of Weizhuang
23	3	the top of his
24	3	the village genius s
25	3	though Ah Q had
26	3	thrash you with my
27	3	a man is destined
28	3	is destined sometimes to

Appendix 8.2 N-grams (4-grams appearing more than 3 times) in Yang's translation *The True Story of Ah Q*

Total No. of N-Grams Types: 107, Total No. of N-Grams Tokens: 419

1	17	the Imitation Foreign Devil
2	15	the successful county candidate
3	15	the Tutelary God s
4	15	Tutelary God s Temple
5	13	the successful provincial candidate
6	6	helmets and white armour
7	6	to the Tutelary God
8	6	white helmets and white
9	5	Ah Q had been
10	5	in the wine shop
11	4	Ah Q did not
12	4	all who heard it
13	4	and by the time
14	4	and the Imitation Foreign
15	4	as soon as he
16	4	by the time he
17	4	Chao Pai yen and
18	4	Convent of Quiet Self
19	4	county candidate s wife
20	4	I ll thrash you
21	4	I regret to have
22	4	in the Chao family
23	4	in the Tutelary God
24	4	in white helmets and
25	4	it seemed as if
26	4	Mr Chao s son
27	4	of Quiet Self improvement
28	4	on his head and
29	4	part of the story
30	4	regret to have killed

31 4 successful county candidate s
32 4 the Convent of Quiet
33 4 the little nun s
34 4 The successful county candidate
35 4 This part of the
36 3 after Ah Q had
37 3 Ah Q had never
38 3 Ah Q made no
39 3 as fast as he
40 3 as if he had
41 3 at some time to
42 3 bed of the successful
43 3 belonged to the same
44 3 but as soon as
45 3 but since he had
46 3 candidate in the Chao
47 3 come to call him
48 3 county candidate in the
49 3 everybody at some time
50 3 fact that he was
51 3 fast as he could
52 3 fate of everybody at
53 3 had entered the town
54 3 had the greatest contempt
55 3 he began to feel
56 3 he felt as if
57 3 he was dragged out
58 3 head on one side
59 3 his head on one
60 3 his pigtail up on
61 3 If it had been
62 3 important thing was to
63 3 in charge of the

64 3 it was the fate
65 3 la tum ti tum
66 3 little nun s face
67 3 I l thrash you with
68 3 made all who heard
69 3 made up his mind
70 3 man in charge of
71 3 men in the wine
72 3 men in white helmets
73 3 most important thing was
74 3 Ningpo bed of the
75 3 nun s face had
76 3 of everybody at some
77 3 of the story made
78 3 of the successful county
79 3 old man in charge
80 3 old man with the
81 3 pigtail up on his
82 3 soon as he heard
83 3 story made all who
84 3 successful county candidate in
85 3 successful provincial candidate had
86 3 successful provincial candidate was
87 3 that in this world
88 3 that something was wrong
89 3 the Chao family s
90 3 the fact that he
91 3 the fate of everybody
92 3 the greatest contempt for
93 3 the most important thing
94 3 the Ningpo bed of
95 3 the old man in
96 3 the story made all

97 3 the wine shop roared
98 3 this time Ah Q
99 3 thrash you with a
100 3 through the barred door
101 3 up his mind to
102 3 up on his head
103 3 was a man of
104 3 was the fate of
105 3 with a steel mace
106 3 you think you are
107 3 you with a steel

Appendix 8.3 Positive semantic prosody: verbs following “is destined to”

Positive verbs:

be (a favourite, the Lion King, a classic, a great basketball player, a memorable final, a Major Champion, a key figure, one of the stars, one of the biggest selling, of major significance, the greatest writer, even more popular, a month of heart-warming, a beautiful relationship, accessorised with an Oscar, a future economic giant, the prince of the West End, democratic, a hot business, a spectacular success, a rocket scientist, one of the jazz stars, the popular fiction, a huge hit, one of the great album, a festival favourite, its biggest-selling model, a very full a very important, a very powerful, accessorised with an Oscar, enhanced), become (functional message, our closest companion, a species of basketball, a strong member of the, rich, famous, the most exciting, the most successful, mankind's salvation, a pop rock classic, a crucial arena, a crucial date, the most important city, the foundation of a new, Brodie's best horse), win (5), grow (3), make (the enormous step, him an absolute fortune, a lots of money, money), have (an enormous impact, a happy successful marriage, a very powerful very influential role), enjoy (2), survive (2), attract (2), lead (an exciting and eventful life), show (comparable versatility), benefit, rise, develop, take (high rank), succeed, triumph, discover, dominate, experience, go through, face (hardships) ¹

Neutral verbs: change, replace, remain, enter, get, take, spend, keep, meet, show, pay, spend, turn, walk, remain, move, travel, carry, produce, find, cement.

Negative verbs: fall, upset, defy, pass away, deteriorate, go down, die, lose, lure, erode, be (weak, lumpy, broken, a rock monstrosity, frustrated, continuing problem).

¹ Yet in the contexts their agents tend to be capable to remove the obstacles.