A STUDY OF DOMESTICATION AND FOREIGNIZATION STRATEGIES IN TWO ENGLISH TRANSLATED EDITIONS OF *LIAO ZHAI ZHI YI*

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Field of Study: **Translation Study**

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ABSTRACT

Based on the dichotomy of culture-oriented translation strategies—domestication and foreignization coined by Venuti in 1988, the present research aims to explore the procedures underneath the two translation strategies applied by translators to render the cultural elements in classical Chinese, and also attempts to find the readers' reception towards the two main strategies. Therefore, research questions are devised to find the dominant strategy to treat the cultural specific items in two English translations of Chinese classical work *Liao Zhai Zhi Yi*, and the participants' reception towards the two main strategies via their evaluation of the translations' adequacy, comprehensibility and their personal preference. Being both text-oriented and reader-oriented, the current research employs a qualitative approach to describe and analyze the translation procedures in the corpus and the data of readers' reception. The findings conclude that the first translation is foreignization-oriented and the second one is domestication-oriented; according to the perception of participants, foreignization is a more ideal strategy to make the target text more faithful and preferable to translate the cultural elements in classical Chinese literature.

ABSTRAK

Penyelidikan ini bertujuan untuk menerokai prosedur-prosedur yang telah digunakan oleh para penterjemah ketika menterjemahkan unsur-unsur budaya dalam karya Cina Klasik menerusi dikotomi strategi penterjemahan berorientasi budaya — orientasi domestikasi dan orientasi pengasingan yang dinamakan oleh Venuti pada tahun 1988. Selain itu, kajian ini juga dikendalikan dengan matlamat untuk memperolehi reaksi pembaca terhadap dua strategi utama tersebut. Dengan itu, persoalan-persoalan kajian telah dirangka untuk memastikan strategi dominan dalam dua terjemahan bahasa Inggeris berasingan ketika mentafsir kosa kata yang berlandaskan unsur budaya di dalam karya klasik Cina *Liao Zhai Zhi Yi,* dan sambutan terhadap dua strategi utama tersebut oleh calon-calon penyelidikan menerusi penilaian mereka terhadap kesesuaian ("adequacy"), pemahaman ("comprehensibility"), dan kecenderungan ("preference"). Pendekatan kualitatif telah digunakan untuk penyelidikan berorientasikan teks dan pembaca ini supaya analisis dan penerangan prosedur terjemahan terhadap korpus dan data penerimaan pembaca boleh dilaksanakan. Hasil kajian menunjukkan bahawa terjemahan pertama berorientasi pengasingan dan terjemahan kedua berorientasi domestikasi. Sambutan pembaca juga menunjukkan bahawa strategi pengasingan lebih digemari dan mampu membuat terjemahan unsur-unsur budaya dalam kesusasteraan Cina klasik lebih tepat.

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All the positive energy that I have received today, I hope that I can send to others in the future.

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List of Symbols and Abbreviations

ST: Source text. In the present Study, the abbreviation of "ST" specifically refers to the original Chinese version of the literary work *Liao Zhai Zhi Yi.*

TT: Translation text. In the present study, the abbreviation of "TT" refers to the English translation text of the Chinese literary work *Liao Zhai Zhi Yi.*

TT1: In the present study, "TT1" refers to the first English translation edition of *Liao Zhai Zhi Yi* : *Strange Tales from Make-do Studio* translated by Denis C. and Victor H. Mair (1989).

TT2: In the present study, "TT2" refers to the second English translation edition of *Liao Zhai Zhi Yi* : *Strange Tales of Liaozhai* translated by Lu Yunzhong and Yang Liyi (1988).

SL: Source language. In the present research it refers to Chinese language.

TL: Target language. In the present research it refers to English language.

CSIs: Cultural specific items.

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CHAPTER 1

INTRODUCTION

1.1 Introduction

In Book Expo America 2015, China has been present as a "Guest of Honor" and has launched 130 events. During the book expo, Chen Yingming , (head of the delegation to the expo and a senior copyright official at the State Administration of Press, Publication, Radio, Film, and Television), was interviewed by *China Daily* and commented on the event that "as China has enjoyed rapid economic growth and social development, we've seen the international community grow increasingly interested in reading Chinese titles."（Mei, 2015）

As a matter of fact, this is not the first time for China to enjoy such a great honor; in the 2009 Frankfurt fair, where China was also a "Guest of Honor", has been a vital opportunity for Chinese publishing's "going global". It was the "point when China gained world attention and curiosity," said Abrahamsen, the US founder of Beijing publishing house *Paper Republic*, and interests overseas "expanded from reading about the Chinese economy and development mode to fields of culture." According to Abrahamsen, literature has provided a fascinating window through which people can learn about social-cultural environment of China. Though Chinese culture has long been exotic and alien to western countries, it is an irreversible trend that Chinese literature is "going global" （Kalder, 2012）.

However, the internationalization of Chinese culture and literature depends on manifold factors, among which a high quality translation is a requisite; for example, the winning of Nobel Prize in literature by Mo Yan is very much attributed to the excellent translation by the translator Anna Chen. (Xu, 2013). Without Anna's high quality translation, Mo Yan's work would not be accessible to foreign market and eventually be

appreciated by overseas readers. Xu (2013)'s statement suggests that translation is indeed a vital factor in facilitating the accessibility of Chinese literature in the world.

Nonetheless, Chinese and English are two languages which are drastically different not only at linguistic level but also at the social-cultural level (Wang & Chen, 2013). Therefore, an eligible translation between the two languages is not only required to conquer the linguistic differences, but also to deal with the socio-cultural disparity, especially the cultural specific items (CSIs), which is widely considered as obstacles in the translation process due to its specific cultural particularity and its attribute of untranslatability (Aixela, 1996). And according to Tobias (2006), the further apart the two languages and their respective cultures are, the more difficult the translation of CSIs would be. Furthermore, he also indicates that the degree of the challenge in rendering the CSIs also depends on "the points in time when the ST was written and when it was translated" (Tobias , 2006, p.28). From Tobias' statements, it is not difficult to infer that the conversion of Chinese CSIs into English can be rather challenging, not to mention the conversion of classical Chinese CSIs into English, which is a peculiar case in translation due to the abundant traditional CSIs which is even quite different from modern Chinese (Sun, 2014). Therefore, the research on the strategies rendering at CSIs in the classical Chinese literature will be significant in the translation study, and consequently will facilitate the accessibility of Chinese classical literature in overseas market.

1.2 Research Aims

With the growing of cross-cultural communication and the elevation of inter-cultural awareness nowadays, we have witnessed the cultural turn in many disciplines including translation study. According to Munday (2001), in translation studies, cultural turn is the move towards analyzing the translation from the perspective of cultural study. Due

to the cultural turn, the cultural dimension of translation study, especially the "cultural references", or in other words, the "cultural specific items" (CSIs), which is viewed as vehicle of the specific culture from the source language (SL) , has gained more focus by translation scholars (Snell-hornby, 1988). Moreover, owing to the inseparable relationship to its source culture, the "cultural references" have the attribute of untranslatability and can easily hinder a smooth readership for the target audiences who are not familiar with the SL culture and context. Consequently, the translation strategies applied in dealing with these references has attracted lots of focus by translation scholars, e.g. Aixela (1996), Newmark (1988).

As is discussed above, the obvious distinction either in linguistic aspect or socio-cultural aspects have made the translation between Chinese and English rather challenging, especially when a translation is related to a text with large numbers of CSIs, which embody strong cultural particularity and untranslatability. Therefore, the present study is conducted with a purpose to deal with the strategies applied to render the CSIs in the two English translated editions of the classical Chinese literature work *Liao Zhai Zhi Yi*; one of the English translated editions is *Strange Tales from Make-do Studio* translated by Denis C. & Victor H. Mair (1989); The other one is *Strange Tales of Liaozhai* translated by Lu Yunzhong and Yang Liyi (1988). Besides, among various theories proposed by scholars in the translation study, Lawrence Venuti's (1995) theory of the dichotomy of foreignization and domestication is closely related to culture dimension and has been widely used by researchers who conduct the study of CSIs in literature translation, e.g.: Salehi (2013), Akef and Vakili (2010). These factors have made Venuti's theory the most fitting guidance for the present study.

On the other hand, the essential objective of a translation, especially the one involved in literary text, is to bring an SL text and its culture to the target audiences who belong to another cultural community, and the quality of a translation is decisive for the extent of accessibility to the target community. Therefore, coherently with the first purpose, the present study also aims to find the effects of the translation orientation (domestication and foreignization) of rendering the CSIs on the target audiences. With this purpose, translation theoretist Eugene Nida (1964)'s viewpoint of the various elemental factors to mold a translation style including the types of target audiences, the decoding capability and interest of the potential audiences is the most suitable theoretical guidance for the present study regarding the investigation of the target audiences' reception of the pertinent target texts (TT).

In brief, based on the theory of two main translation orientations of domestication and foreignization put forward by Lawrence Venuti (1988), the present study aims to find the dominant orientation (foreignization or domestication) applied in rendering the cultural specific items (CSIs) in two English translated editions of two selected stories in *Liao Zhai Zhi Yi.* And in a coherence to assess the accessibility of the translation, the present study will also investigate the target audiences' reception towards the two TT (consisting of a group of Chinese bilingual participants and a group of non-Chinese bilingual participants of the survey) in terms of the extent of "adequacy", "comprehensibility" and "preference" underneath the guidance of Eugene Nida's theory.

1.3 The Background of *Liao Zhai Zhi Yi*

Liao Zhai Zhi Yi is one of the most famous ancient novels written in the classical Chinese. As a short story collection written by Pu Songling in Qing dynasty, *Liao Zhai Zhi Yi* reflects the author's unique deep thoughts of the current society and humanity by

the narration of intriguing stories of ghost, fox fairies and floral spirits. Lots of the stories in *Liao Zhai Zhi Yi* are inspired by anecdotes and folk legends, therefore, it stands to reason that CSIs, especially those faithfully mirroring the society and custom of that time, are omnipresent in this book. Amidst the ancient short story collections in China, *Liao Zhai Zhi* has been recognized as the work of the highest achievement. In *The brief history of Chinese novels* by Chinese scholar Lu Xun (as cited in Zijin 2006), *Liao Zhai Zhi* has been assessed as the most excellent among the literary works of the same genre in China. Therefore, as a crystallization of traditional Chinese literature writing style and skills which is rich of traditional cultural elements and its significant artistic achievement, *Liao Zhai Zhi Yi* is definitely a worthwhile research object in the translation study of classical Chinese literature.

Till the contemporary time, its great influence in literature, mass media, education as well as social ideology still cannot be underestimated. In the popular program *The Lecture Room* broadcast in China Central Television Science and Education Channel, there are at least 30 episodes about research on this classical work, which has gained great popularity among the Chinese audiences. Some of the stories in *Liao Zhai Zhi Yi* have even been adopted into the compulsory Chinese textbooks for secondary and college students, like *The Cricket*, *The wolves*, *Ying Ning*, etc. In the present study, 婴宁(*Ying Ning)* is selected as a ST data for analysis because of its supreme artistic accomplishment among the short stories in this work. Many popular movies as well as TV series were adapted from the short story collection, e.g. the short story *Nie Xiaoqian* in the work has been adapted into popular films many times. Another short story 侠女 (*Xia Nv) (A Chivalrous Girl),* which is also selected as the ST data in the present study, has been adapted into films with the name *A Touch of Zen (1970)* and *X*ia *Nv* (2006).

The stories in *Liao Zhai Zhi Yi* can be classified into four general types. Firstly, the romance of young scholars and beauties. Secondly, the friendship or relationship between human-beings or between man and non-human. Thirdly, the stories which aims to expose the dark realities of the current world and anti-feudalism. Fourthly, sarcastic stories of misbehavior and the immoral. Due to the rather diverse topics and contents of the short stories in this work, it is evident that the CSIs in *Liao Zhai Zhi Yi* varies dynamically and has a broad coverage of different social and cultural aspects. In the present study, the two stories *Xia Nv* and *Ying Ning* selected from *Liao Zhai Zhi Yi* are related to the first, second and third topics, thus a wide coverage of diverse CSIs is guaranteed.

In brief, as a classical work of fantasy literature, *Liao Zhai Zhi Yi* not only has a far-reaching influence in the literature circle and academic field, but also offers infinite inspiration for art over the long history. Through the years its stories have been translated and retranslated into various foreign languages. It has become a shared treasure, not just belonging to the Chinese people but to people all over the world.

1.4 Statement of Problem

1.4.1 The Distance Between Classical Chinese and Modern Chinese

It is notable that the whole book of *Liao Zhai Zhi Yi* is written in classical Chinese, which is more like the ancient Chinese literal languages and far different from the modern Chinese. An evidence is that there are many editions of *Liao Zhai Zhi Yi* which is translated from the original text into modern Chinese for the convenience of the Chinese readers who have difficulty in reading classical Chinese. For example, *The translated selected stories of Liao Zhai Zhi Yi, which* was published in 1990 *by Ba Shu Shu She,* offers both the original texts and the modern Chinese translated versions.

The dichotomy of domestication and foreignization orientations has been a trendy topic in previous studies in China and abroad, nonetheless, a majority of them are focused on the translation of modern Chinese and works in other languages, there are very few studies concerned with classical Chinese; e.g. Wang Jin (2002) conducted a research on domestication and foreignization in the translation of advertisement. Li Rui (2007) conducted a study in domestication and foreignization in the translation of movie names. Chen and Miao (2012) conducted an investigation on the domestication and foreignization in the Chinese-English translation of the China white paper of anti-corruption. Therefore, the common limitation in these previous studies is that the findings can hardly be generalized to the classical Chinese literature, owing to the enormous disparity between classical Chinese and modern Chinese in terms of both linguistic aspect and social-cultural aspects.

Classical Chinese, as a written language which has been used since the long history of civilization in ancient China, has experienced thousands of years of refinement and has simultaneously absorbed immense cultural elements of ancient China; on the contrary, the usage of modern Chinese applied as the written language has only started since the modern time of China and is deemed as a brainchild of the May 4th Literature Campaign since 1915, which has witnessed the divergence of classical Chinese and modern Chinese. The differences between classical Chinese and modern Chinese can be reflected obviously in both linguistic aspects and social-cultural aspects. For instance, in classical Chinese, the mono-syllable words consisting only one morpheme are prevalent and a single Chinese character may connote various meanings based on the specific context where it is rooted. On the contrary, the emergence of great numbers of compound words (multi-syllable words consisting two or above morphemes) is an apparent tendency in modern Chinese, and compared with the ambiguity of the mono-

syllable words in classical Chinese, the compound words in modern Chinese embodies the feature of accuracy and explicitness. (Sun, 2004)

Furthermore, many vocabularies (including lots of CSIs) which were used in classical Chinese no longer exist in modern Chinese, e.g.: by referring to *The Dictionary of Ancient Chinese Language* (2014) , "骐" (qi) refers to a kind of dark green and black horse, but the word has been completely abandoned in modern Chinese. "纮" (hong) refers to the strips along the two sides of cap, of which the usage has been lost in modern Chinese. Aside from the non-existence of many vocabularies in classical Chinese, the meaning that the same words connote in ancient and modern Chinese can be quite different. For instance, "走" (zou) means "run" in classical Chinese, however it means "walk" in modern Chinese. The word "病" (bing) has the meaning of illness or disease nowadays, while in ancient times, it only refers to severe disease.

More importantly, with the dramatic change of the Chinese society as well as its customs (a remarkable transition from an ancient slavery and feudalism society to a modern socialism society declaring for democracy and anti-hierarchy), the cultural elements have also been greatly changed. Many CSIs can only be found in the ancient Chinese context. For example, by referring to *The Dictionary of Ancient Chinese Language* (2014) and *the Dictionary of Modern Chinese and Idioms* (2009), "衙门" (ya men) has the meaning of the administration departments in ancient feudalism society of China, while the administration departments in the current socialism China can only be named as "部门" (bu men) ; 学者(xue zhe) has a connotation of male students in ancient China (female had no right to pursue the academic career at that time), while in modern China "scholar" only refers to someone who is knowledgeable and owns high academic achievement; The addressing of people in ancient China like 老爷 (lao ye)

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(lord), 夫人(fu ren) (the lady of the house)**,** which reflect very strong sense of hierarchy has been abandoned in the modern Chinese. Furthermore, the references of some maintained CSIs may have been extended or changed. For instance, "选秀" (xuan xiu) means the selection of the potential imperial concubines in classical Chinese，while nowadays it has a major meaning of the "talent show competition". "可怜" (ke lian) has a meaning of being "lovely" in classical Chinese, while in modern Chinese it means "pathetic". In brief, classical Chinese and modern Chinese differ from each other not only in the linguistic level but also the socio-cultural level, and their disparity also reflects in the usage of words as well as their connotations; in particular, the variation of CSIs also makes classical Chinese distinct from modern Chinese.

In short, the differences are omnipresent between classical Chinese and modern Chinese no matter at the linguistic level or at the socio-cultural level. With regard to CSIs, because of either the nuance, disparity of the connotation of CSIs or the unshared CSIs in classical Chinese and modern Chinese, the corresponding translations as well as the involved translation strategies are bound to be different. This is in accordance with Toury (1995)'s theory of nature, role of norms in translation. According to Toury (1995), in the socio-cultural dimension, translators who perform under different conditions, including different ST, different target audiences, or even the distinct cognitive apparatus of the translators themselves, normally employ different translation strategies, and consequently lead to remarkably varied translation products. In this sense, when a study is conducted on the English translation of classical Chinese works like *Liao Zhai Zhi Yi* especially from the perspective of CSIs, the case is undoubtedly different from studying a modern Chinese work. However, even though domestication and foreignization has been a popular topic in translation study, a number of researches worldwide focus on contemporary literature and modern Chinese, as is discussed above,

few of them is related to the investigation of ancient Chinese literature which is written in classical Chinese. Therefore, this is a gap for the present study to fill.

1.4.2 The Reception of Target Audiences and Influence of the Patronage

Stemmed in Germany, the reception aesthetics, which is a revolutionary approach to the modern literary criticism, emphasizes the involvement of readers in the realization of the meaning, extra-linguistic value and aesthetics of a literary text (the core concept of this theory is expounded in Chapter 2). Since its emergence, reception aesthetics has been advocated by many distinguished literary theoreticians like Wolfgang Iser (1974) and Hans Robert Jauss (1982). According to Iser (1974), reading is a dynamic and creative process, it is reading that unfolds the inherent character of a text and brings the text to life. Jauss (1982), the main contributor to reception aesthetics, proposes that literary text should be viewed "from the perspective of the reader or consumer", and literature should be treated "as a dialectical process of production and reception." (as cited in Holub, 1984). Instead of being a simple duplication or pure imitation, literary translation is normally viewed as a re-display of the SL literature in a TL with translator's certain re-creation and adaptation, and the essence of literary translation is still a literary text, therefore, in this sense, the aesthetics of a translated literature still depends on the interpretation of target audiences significantly.

Being a new paradigm shift in the literary criticism, the focus of reception aesthetics on target reader's interpretation and response of a literary text is parallel with many researchers in translation field who emphasize that the types of target audiences as well as their decoding capability, educational level, personal inclination are all necessary and inevitable concerns in translation process.

According to Nida (1964), the differences of translation style are always resulted from various factors. Apart from the nature of the message, the purpose or purposes of

the author and translator, the types of prospective audiences as well as their decoding ability, etc., are all non-ignorable elements that mold a translation style. Apart from the different types of messages and various purposes of translators, the decoding ability as well as the potential interest of the prospective audiences are also significant concern based on this theory. As is proposed by Nida, the decoding capability of the prospective audiences ranges from the elemental decoding competence (e.g.: children) to the supreme decoding competence (e.g.: specialist in a specific field). It is obvious that a translation aimed for children cannot be the same as the one designed for medium literate or specialists. In addition to the decoding capability, the different inclination and acceptance of the target audiences is also very decisive to the translation process. Nida's viewpoints are embraced and testified by Lefevere (1992), in the latter's detailed case study of *The Diary of Anne Frank* which has been translated into different target languages by translators from UK, France, Germany, the findings show that German translators deliberately mitigate or even delete the author's poignant narration of the violence made by the German, which proves different translation styles of the same ST is indeed a result of ideological manipulation, and translators' options of translation strategies is influenced by the consideration of catering to the interest and acceptance of the potential target audiences.

Apart from the "ideology" which may impact the translation process, Lefevere (1992) also list other two main contributing factors that are influential in the translation style: "patronage outside the literary system" and "the dominant poetics". Lefevere (1992) explains that "patronage outside the literary system" are the powers (either persons or institute) that make main decisions and exert influence in the reading, writing and rewriting of literature. While the latter refers to the literary divices (genres, motifs, prototypical characters, etc.) as well as the concept of the role of literature in the social system. Tanjour（2011）argues that both the consideration of target audiences as well

as the patronage are the two ends of spectrum that exert influence in the translation style:

> *"It is worth noting that the decision to domesticate or foreignise a translation may not be entirely the translator's. Publishers often prefer producing 'readable' texts and thus conforming to the conventions of the target culture. Fawcett (1995, p.189) observes that the expression of 'power play' in translation results in shaping the final product by editors and other translation revisers. This will result in a domesticating translation, Munday (2008a, p.151) explains, as the main concern of publishers is that translations should 'read well' in the target language."* (Tanjour, 2011, p.21)

Therefore, apart from translators themselves, the patronage who are decisive in the translation process should also learn well of the potential target audiences' reception to the translation orientations. According to the citation above, publishers often choose a "readeable text" comforming to TL norms with the consideration of profit. However, this kind of assumption by the publishers is unfounded because of the lack of concrete investigation. Regrettably, in previous studies of translation, most of the research focused on comparative text analysis irrespective of target audiences' reception. Consequently, it is of great importance for researchers to examine target audiences' feedback to TT as a reference for the translators' choice of domestication or foreignization during the translation process. Therefore, the present study will play the role to fill this gap and investigate the impact on target audiences brought by domestication and foreignization in rendering CSIs, and as a consequence, the findings of present study will not only benefit the translators but also benefit the publishers by providing them with tangible references.

1.5 Research Questions

In order to achieve the research aims, there are three research questions to be answered in the study:

(1) What is the dominant orientation in the two translated editions of the two ST selected from *Liao Zhai Zhi Yi*?

(2) Which translation orientation is considered more adequate and more preferable among 10 China National bilingual participants?

(3) Which translation orientation is considered more comprehensible and more preferable among 10 non-Chinese participants in Malaysia?

The first research question aims to find out whether domestication or foreignization takes the dominance in the two TT respectively.   As a crucial part of the current study, the first research question aims to reveal the orientation towards either domestication strategy or foreignization strategy of the two TT, and paves way for the second and third research question which explore the effects that the translation strategies brought on target audiences.

In the second research question, the term "adequacy", according to Even-Zohar (1975, p.43), refers to "a translation which realizes in the target language the textual relationships of a source text with no breach of its own [basic] linguistic system". In the context of the investigation of the present study, "adequacy" denotes the extent of faithfulness of the English equivalents to their original CSIs from the perspective of the participants. While "preference" is related to the participants' personal interest/inclination of the translation orientation. This term is coined according to Nida's statement (1964) that during the translation process target audiences' interest should be considered. The second research question aims to make a triangulation to the first research question, as foreignization is considered as a relevantly faithful translation orientation while domestication is considered as more dynamic. And more importantly, the second research question aims to find the correlation of the adequacy and preference

among the Chinese bilingual participants. Thus whether the faithful foreignization orientation or the dynamic domestication orientation is more popular among the Chinese bilingual readers will be found out, and this can be a reference for translators who engage in the translation of classical Chinese works, as the English translated editions of Chinese classical works are not only provided for the overseas market, but also demanded by a great number of Chinese readers who are interested in reading and learning English.

The third research question is parallel with the second one. It is noteworthy that here "comprehensible" refers to the understandability of the TT from the perspective of participants, this term is based on Nida's statement (1964) that target audiences' decoding capability is another decisive factor to mold a translation style. And "preference" refers to the individual liking of the participants. By answering the third research question, the correlation between the comprehensibility and the preference of the overseas readers can be found.

Hereby it is necessary to discuss the reasons why the "overseas readers" are specified into the non-Chinese in Malaysia context in the present study: According to the official statistics regarding the ethnic composition (investigated by Department of Statistics of Malaysia in 2010), the total population in Malaysia was 28.3 million, of which 91.8% were Malaysian citizens and 8.2% were non-citizens ; Malaysian citizens consist of the ethnic groups Bumiputera (67.4%), Chinese (24.6%), Indian (7.3%) and others (0.7%); thus non-Chinese ethnic groups account for 75.4% of the total population. Furthermore, according to the 2015 global investigation "EF English Proficiency Index" conducted by the renowned Swiss international education company EF (Education First), the English skill of Malaysia is evaluated with high proficiency (EF EPI score 60.30), with the ranking of 2nd in Asia and 14th worldwide; the findings proves that there are

substantial potential English language readers of translated Chinese literature among the non-Chinese in Malaysia. On the other hand, a lot of previous studies conducted in Malaysia context have suggested that there is intense motivation to learn mandarin among Malay students, and the strong motivation is largely resulted from their intrinsic interest in Chinese social culture. (Tan & Ooi, 2006, Tan, Ooi & Ismail, 2012). Apart from the aforementioned inherent factors, the 18th ASEAN- China Summit hold on Nov.21, 2015 in Kuala Lumpur, Malaysia is a milestone witnessing the even tighter relationship between China and the ASEAN membership Malaysia in comprehensive dimensions including socio-cultural communication, which is an external contributing factor to boost the accessibility of Chinese literary books. In brief, all these intrinsic and extrinsic factors suggest that in the overseas market of translated Chinese literature, non-Chinese readers in Malaysia accounts for a considerable proportion and should be taken into great concern.

1.6 Significance of the Study

As is discussed above, even though a number of researches are related to the English/Chinese translation, but most of them focused on the English translation of modern Chinese. Nevertheless, due to the dramatic linguistic/socio-cultural distance between classical and modern Chinese, those findings in the previous studies cannot be generalized to the translation of classical Chinese. Consequently, the gap exists that very limited study is concerned with the English translation of classical Chinese literature. By the conduction of the present research on the outstanding classical Chinese work *Liao Zhai Zhi Yi* abounding with comprehensive CSIs, this gap will be filled especially in the field of the translation process on CSIs in classical Chinese in terms of the domestication and foreignization strategies. The corresponding findings can be substantial references for translators engaging in translating classical Chinese literature into English and aiming to facilitate Chinese culture to "go global".

On the other hand, though the reception of target audiences has been highlighted both by literary critics and translation theorists, it is regrettable that most related studies on the dichotomy of domestication and foreignization exclusively focus on the comparison of the ST and TT irrespective of the effects that the different translation orientation brings on the target audiences, which finally may lead to the unawareness of translators and publishers towards the target audiences' preference/acceptance. Therefore, it is timely that a study about the corresponding effects on the target audiences brought by the translation strategies to be conducted. Consequently, by the present study on the two translation strategies rendering CSIs and the corresponding effects on target audiences, the gap will be filled and the findings can be references for both translators and publishers to raise their awareness upon the correlation between the adequacy/comprehensibility and preference of the translation strategies from the perspective of target audiences, and consequently the accessibility of their translation work towards the target readers can be guaranteed.

Therefore, by fulfilling these research aims, the findings of the present study might ultimately help to facilitate the classical Chinese literature to "go global".

1.7 Limitations of the Study

As the study is based on ST *Liao Zhai Zhi Yi*, a book written in classical Chinese, and its English translated editions, the findings cannot be generalized to the English translation of modern Chinese work and translations in other languages. And because part of the investigation is conducted among Chinese bilingual student participants whose IELTS reading ability is above 6, the findings also may not be generalized to audiences with IELTS reading ability lower than 6. Furthermore, as part of the investigation is conducted among non-Chinese bilingual participants who have come into contact with Chinese culture to some extent, and owns English reading capability

equal to IELTS 6, thus the findings may not be generalized to audiences whose English reading capability lower than this level.

1.8 Summary

In this chapter, the following issues have been discussed respectively: initially, eligible translation is a requisite to enhance a literary text's accessibility into its foreign market; there is a shortage of translation study on domestication and foreignization for rendering CSIs in Chinese classical literature; moreover, few of related studies are involved with the reception of target audiences, which are the two research gaps for the present study to fill; in addition, the classical short story collection 聊斋志异（ *Liao Zhai Zhi Yi* ）contains a diversity of CSIs and has a far-reaching influence home and abroad, making itself an ideal ST research object for the current study; by conducting the present research, whether domestication or foreignization strategy is a more proper option to render the CSIs in Chinese classical literature is revealed according to two participant groups' assessment on the TT regarding its "faithfulness", "comprehensibility" and "preference", and the findings of the study can provide tangible reference for translators' decision to apply either foreignization or domestication for related translation, therefore the current research might ultimately help to enhance the "globalization" of Chinese classical literature.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter encompasses the following issues: translation process and the influence of cultural disparity; the concept of CSIs and the taxonomies of CSIs proposed by previous scholars; the theory of domestication and foreignization as well as the taxonomies of translation procedures underneath either domestication or foreignization proposed by previous scholar. The reception aesthetics is also discussed as another theoretical guidance for the present study.

2.2 Translation and Cultural Disparity

Owing to the unawareness or ignorance of the cultural disparity, pragmatic errors happens in high frequency during the communication among people from different cultural backgrounds, thus resulting in failure to achieve expected objectives. In a similar way, cultural untranslatability has long been the greatest obstacle to translation process. Nida (1964, p.244) pointed out that "the larger cultural context is of utmost importance in understanding the meaning of any message; for words have meanings only in terms of the total cultural setting". Since their connotations/implications are subject to their own cultural settings, words and phrases of specific cultural particularity always require more subtlety of treatment in the translation process, and how to bridge the cultural gaps between SL and TL has always been a crucial concern for translators. Thus, for an eligible translator, cultural differences, especially the cultural bounded words should be taken into serious consideration and the causes of such distinctions should be analyzed in depth to find the optimum strategies so as to overcome such obstacles.

2.3 Cultural specific items

As is discussed above, in the translation process, words, phrases and their related cultural context should be given utmost consideration. Cultural specific items (CSIs), which is also named "cultural-bounded elements" by some scholars, as the name suggests, denotes a particular group of words and phrases which is tightly connected with their originated culture, thus should be taken into dominant consideration in the translation process.

Aixela (1996, pp.57-58) defines CSIs as following:

> *"In translation, a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value of the given item in the target language culture... CSIs are those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text. ."Aixela continues: "This definition leaves the door open for any linguistic item to be a CSI depending not just on itself, but also on its function in the text, as it is perceived in the receiving culture, i.e. insofar as it poses a problem of ideological or cultural opacity, or acceptability, for the average reader or for any agent with power in the target culture"*

From the statement above, we can find that any 'linguistically represented item' can be defined as CSI depending on the function it has in the text, the way it is perceived in the target culture or whether it imposes any ideological or cultural opacity for the target audiences. In brief, cultural specific items (CSIs) are linguistic items which tend to impose certain difficulties in the translation process owing to the nonexistience/differences of its connotation/reference or the non-equivalence of its function in the target cultural system. As a specific group of references which lead to translation problems, CSIs require translators to solve the problems by means of both

linguistic and cultural competence so that translation loss will not surpass translation gain.

In previous studies, scholars like Newmark (1988), Espindola and Vasconcellos's (2006) have proposed the detailed taxonomy of CSIs with a purpose to make the CSIs easier to be identified for the translation study. According to Newmark, CSIs includes: 1. Ecology (flora, fauna, winds, plains, hills, etc.); 2. material culture (food, clothes, houses and towns, transports, etc.); 3. Social culture (work and leisure); 4. Organizations, customs, activities, procedures, concepts (political and administrative, religious or artistic); 5. Gestures and habits. The taxonomies of CSIs proposed by Espindola and Vasconcellos (2006) compasses: 1. Toponyms: proper name of region, geographical name, etc; 2. Anthroponyms: ordinary or famous peoples' names referring to regional specialty; 3. Forms of entertainment; 4. Means of transportation; 5. Fictional character: a person in a novel, drama or legend known by a certain community; 6. Legal system; 7. Local institution; 8. Measuring system: units of measurement referring to a specific community and time; 9. Food and drink; 10. Scholastic reference: things related to school, academy; 11. Religious celebration; 12. Dialect. However, lots of the taxonomies proposed by Espindola and Vasconcellos are overlapped with Newmark's: "forms of entertainment" is overlapped with "social culture (work and leisure)"; "means of transportation, food and drink" is overlapped with "material culture"; "legal system, local institution and religious celebration" is overlapped with "organizations, customs, activities…" thus in this research a combination of Newmark, Espindola and Vasconcellos' taxonomies of CSIs is set for the identification and classification of CSIs in the ST and TT (see Table 3.1, P43).

Meanwhile, as is stated by Shi and Jiang (2015), frequent usage of idioms or idiomatic expressions is a salient feature of the classical Chinese text, according to

them, idioms/idiomatic expressions are viewed as the crystallization of culture, and in the process of comparing English with Chinese idioms, various conflicts and vacancies of cultural connotation exists. Idioms always have a feature of extended meaning or figurative meaning, and embodies the condensed culture in which they are rooted. The cultural particularity of Chinese idioms also means that it is often very difficult to transfer not only the linguistic value but also the complete denotation and full connotation of the idioms into TL. On the basis of Shi and Jiang (2015)'s statement, the cultural particularity and untranslatability of idiomatic expressions is in compliance with Aixela (1996)'s concept of CSIs. Therefore, Chinese idioms in the ST will also be included into the CSIs in the present study.

According to Xiao (2010), compared with English idioms, Chinese idiomatic expression belongs to more complicated categorization, and generally Chinese idioms can be classified into two branches: 1. idioms in a narrow-sense, also called 成语 (cheng yu)，refers to a group of structurally highly-fixed phrases which normally consists four characters and are very historically allusive archaic in style; 2. idioms in a broaden-sense, refer to fixed or semi-fixed expressions which is less historical allusive and maybe more colloquial, such as 熟语 （shu yu）（familiar expression），习语(xi yu)（conventional expression），惯用语(guan yong yu)（habitually used expression ）and 俗语(su yu)（common saying）. In this study, the "idiomatic expression" is adopted to refer to both the narrow and broaden sense of "idiom", since both of them accord with the features of CSIs described by Aixela (1996).

Apart from the idiomatic expressions, another concern is the indirect expression which can be easily found in classical Chinese. According to Peng (2014, p.286-287), poetic expression for sense perception is an outstanding characteristic in ancient Chinese literature, and intellectuals in ancient China always pursue an aesthetic value in

the literature writing by virtue of the maintenance of the implicature and implicitness of the expression which can be realized by various figures of speech, i.e., metaphor, symbol, synaesthesia, metonyny, etc. Furthermore, Sang (2006) argues that authors of the ST always prefer the implicit expression so as to maintain the artistic value and the literary density, as the weak implicature in a text enables the readers to take more effort to decode. However, the implicitness in the ST can always lead to certain challenge for the translators to render the weak implicature into TL. Based on these statements, indirect expression is also considered as a category of CSIs in the present study (see Table 3.1, P43).

2.4 Domestication and Foreignization

In the long history of translation field all over the world, the debate of translation principles and strategies has never ceased. In China, the debates can date back to the Han and Tang dynasty, there existed the dispute between "文"(wen) and "质"(zhi). The advocates of "文" emphasize that the rhetoric and smoothness of the translation, and take dominant consideration of the readability of the target text. On the contrary, the advocates of "质" highlighted the faithfulness to the source text, therefore they believe a good translation should not add or delete words from the source text. Actually, this depute is the disagreement on free translation and literal translation. (Feng, 2008)

The debate of domestication and foreignization has been derived and developed from the age-long controversy on free translation and literal translation, (Wang, 2002). The dichotomy of free translation and literal translation are adopted to deal with the linguistic unit in the translation process. However, the dichotomy of domestication and foreignization transcend the linguistic boundary, with the source and target culture much concerned.

In 1995, the terminology of domestication and foreignization has been introduced by American translation theorist Lawrence Venuti. Domestication is a translation strategy involving minimizing the SL foreign elements to the TL cultural values (Munday, 2001). Foreignization, by contrast, is aimed to retain the foreignness of the ST (Shuttleworth & Cowie, 1997). In other words, if the translator's attempt is to bring the target audiences close to the author as well as the original culture, foreignization should be used; if the translator's attempt is to bring the author close to the target audiences as well as the target culture, then domestication is an ideal choice. Lawrence Venuti himself is a staunch supporter of foreignization. According to Venuti, domestication and foreignization are not only the dichotomy of translation strategy, but also much concerned with the ethnics. Domestication is an ethnocentric reduction of the foreign text to TL cultural values, while the latter is an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text (Venuti, 1995).

Venuti argues that the contemporary Anglo-American culture prefers domestication because of their imperialistic tendencies which is "imperialistic abroad and xenophobic at home" (Venuti, 1995, p.17) He further claims that such practices make translators 'invisible' and negatively influence their social status (connected to the prevailing conception of authorship, where translation is seen as derivative and of secondary quality and importance) (Munday, 2001). Venuti thus strongly recommends the foreignizing approach, which not only enhances the translator 'visibility' but also should eventually lead to the recognition of translators. Venuti therefore prefers foreignization, as a form of resistance to the 'violent, ethnocentric' (Anglo-American) cultural values.

It is generally acknowledged that Nida (1964) is the first translation theorist who advocates the domestication strategy in the translation study circle. In Nida's

perspective, domestication is an approach adopted to seek the utmost naturalness of the readership by virtue of "dynamic equivalence", which is parallel with domestication strategy. As an expert in the translation of bible, he proposed the two terms: formal equivalence and dynamic equivalence. The former pursues the similarity both on the form and content between ST and TT, while the latter aims to make the impact on the TT audiences become as equivalent as the impact on the ST audiences (Nida, 1964).

In China, either translation strategy has once been dominant through the history. During the May 4th New Literature Campaign, Lu Xun proposed the translation principles "faithfulness over smoothness", scholars like Qu Qiubai are advocates of his principles, claiming that this foreignization strategy will maintain the exotic elements and enrich the Chinese language. On the other hand, scholars like Liang Shiqiu criticized Lu's translation as "rigid translation" or "dead translation." (Feng 2008)

Thus we can find that it is rather difficult to make an assessment of which is the superior one between the dichotomy of foreignization and domestication. However, as a controversial topic, even though it is hard to assess whether foreignization or domestication is the superior strategy, it is still implementable and necessary to find the preference and acceptance of the target audiences to the dichotomy, especially in a specific field like translation of literary text.

In order to solve the first research question as finding the dominant strategy in the two TT of *Liao Zhai Zhi Yi*, all the translation procedures underneath either domestication or foreignization applied to render the CSIs should be identified. In the previous studies related to translation strategy, Aixela's taxonomy of translation procedures for the manipulation of CSIs appears the most suitable one to the present study. According to Aixela, his taxonomy of translation procedures are divided into the dichotomy of either conservation procedure or substitution procedure; conservation

procedure denotes the preservation of SL CSIs, which is ST-oriented, while substitution procedure denotes replacing the SL CSIs with a TL one, which is TL-oriented. Thus, according to his concept, Aixela's detailed list of translation procedures is in compliance with Venuti's dichotomy of domestication and foreingization (Yılmaz-Gümüş, 2011). Therefore, Aixela's taxonomies of translation procedures related to foreignization (conservation)/domestication (substitution) is adopted in this research so as to elicit the procedures applied in the two translations. (See Table 3.2. P44)

2.5 Current Study on CSIs, Domestication and Foreignization

Chen and Miao (2012) conducted an investigation on the domestication and foreignization in the Chinese-English translation of the China white paper of anti-corruption. The study explores in what conditions domestication and foreignization are applied respectively in the translation of this Chinese-featured official document of anti-graft. Through the comparative text analysis of the corpus composed from words, phrases and sentences with Chinese cultural uniqueness extracted from the ST and one TT, it is found that the expressions in the ST China white paper of anti-corruption represents very strong Chinese characteristics, e.g. four-word expressions which enhance the persuasion of the claim are abundant, many lengthy sentences include seriate verbs as predicates simultaneously, the cohesion of the whole text relies on the semantic and logical relationship rather than lexical cohesive devices, and domestication is the dominant strategy applied to treat most of the abovementioned CSIs in both lexical level and syntactic level; while foreignization is only applied to render several cultural bounded terms which brings distinct ideologies of the China Communist Party.

Chen (2009) conducted a research on the Finnish-Cantonese Translation of three Finnish plays in the Hong Kong theatre and the reception of Hong Kong audiences. The

theoretical backdrop for his study includes Aixela (1996)'s concept of CSIs, Even-Zohar (1990)'s polysystem theory. The researcher explores the dominant use of "naturalization" to render most of the ST CSIs (Proper names, socio-political aspects, etc.) in the translation of three Finish dramas and the 30 Hong Kong participants' reception towards "naturalization" through questionnaire in a scenography workshop; through the survey it is concluded that 28 participants comments positively on the "naturalization" approach as dominant treatment towards the Finnish CSIs, subsequently the researcher further investigates the relationship between the feedback of the Hong Kong audiences and the social-cultural transition in Hong Kong society, and it is found that the domesticated SL cultural specificity recalls the indigenous complex of the Hong Kong audiences who are worried about the present condition and puzzled towards their future, and resonate them with the nostalgia of the old glory of Hong Kong.

Akef and Vakili (2010) conducted a comparative study on the two English translated editions of CSIs of the Farsi novel *Savushun*. The study aims to find what strategies are applied for the rendering of CSIs in the two English translated editions of *Savushun* according to Aixela's comprehensive taxonomy of CSIs. The result shows that extra-textual gloss and linguistic translation are the most used strategies in the two TT respectively, and naturalization is also a frequently used strategy for both TT.

Maasoum (2011) conducted a research on the analysis of the CSIs in the Persian translation of *Dubliners*. On a basis of Newmark's fourteen strategies dealing with CSIs consisting of transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, synonymy, through-translation, shift, modulation, accepted standard translation, compensation, paraphrase, couplet and finally notes, the author attempts to show how the translation of the CSIs is handled in

the Persian translated edition of *Dubliners*. The author arrives at a conclusion that among a variety of domains of CSIs (ecology, material culture, social culture, organizations, gesture and habits) proposed by Newmark, the occurences of terms related to material culture and organization is the most frequent, and general words and borrowing are the most used strategies to cope with the lexical gap. At the meantime, the author also finds that the translators may adopt more than one strategy to deal with the CISs with the consideration of situation, context and purpose.

Petrulionė (2012) conducted a research on CSIs from English into Lithuanian. The study aims to analyze translation strategies for CSIs based on Davis' classification of translation strategies. The data are sentences with CSIs from Joanne Harris' two novels *Chocolat* (1999) and *The Lollipop Shoes* (2007) and their each Lithuanian versions. After a survey on various previous scholars' definition of CSIs, the author arrives at a conclusion of the common traits of CSIs and the untranslatability owing to CSIs. By using the qualitative methods and according to Davis's classification of translation strategies, there are seven headings applied to categorize the translation strategies in the two target texts: preservation, addition, omission, globalization, localization, transformations as well as creation. The findings include that localization is the most strategy used in the target texts. Addition as footnote are often used, while creation and transformation are not found in the data.

Fahim and Mazaheri (2013) conducted a comparative study of translation strategies applied in rendering CSIs of Romance novels before and after the Islamic Revolution of Iran. With the statement of problem that translation strategy can be influenced by various factors like socio-cultural constrains rather than a personal or random act. The research makes an attempt to find how the socio-political changes impact the translators' options of the translation strategies. The four celebrated romance novels as

the ST, *Wuthering Heights, The Scarlet letter, Gone with the wind* and *Pride and prejudice*, and the pertinent two Persian translated editions of each novel including one before Islamic Revolution and the other after Islamic Revolution are applied as data. To achieve the study purposes, parallel corpora, which include the sentences with CSIs in the four celebrated romance novels as well as the pertinent translated texts is set for the study. By referring to the categorization of CSIs by previous scholars, the sentences with CSIs are identified and the strategies are classified according to Aixela's categorization of translation strategies. In the next step the identified translation strategies are classified into the dichotomy: the conservative strategy and the substitutive strategy, which is in line with Venuti's foreignization and domestication. The results suggest that the occurrences of the application of the translation strategies in pre-revolution surpass the one in post-revolution with 11 more strategies. More importantly, the occurrences of the strategies belonging to the conservative strategy is more frequent in the Pre-revolution compared with the post-revolution, which is in line with the more secular and westernized policy of Pahlavi Dynasty in the pre-revolution period when western cultural particularity is more accepted.

Salehi (2013) conducted a case study on the strategies applied by native and non-native Iranian translators in rendering the CSIs in the novel *Blind Owl.* It is stated by the author that transferring the CSIs is one of the most challenging task in translation process, and the translators are always required to be very familiar with both of the SL culture as well as the TL culture. Based on Aixela's model and the corpus of the ST and two English equivalents translated by a non-native translator and a native translator, the study aims to find to what extent the strategies dealing with CSIs in the two TT differ from each other in terms of frequency, and detect the most frequent applied strategies in the two TT based on Aixelá's categorization. The researcher presented two charts showing the frequency of various translation strategies for the CSIs in the two TT,

which provide a very clear comparison with the readers of this research, and the two charts of frequency of translation strategies in the two TT show that even though the ST is translated by a native Persian speaker and a non-native speaker, the strategies applied in dealing with CSIs in the two TT is similar in terms of frequency. On the other hand, by comparing the most frequent translation strategies between the two charts, it is found that absolute universalization is the most frequent strategy in both TT. The author infer that this is due to the difficulty to convey the connotation of CSIs, then a neutral reference is adopted for the TT readers.

Dabbaghian and Ibrahimi (2014) conducted a research on the subtitles of US produced series *Friends,* with the focus on the strategies in the translation of CSIs into Persian. The authors state that in Iran subtiling has become increasingly popular, while it remains to be seen whether the subtitling succeed in solving the comprehension difficulty for target audiences, especially the cross-culture misunderstanding. Motivated by the problem, the research aims to find what strategies are adopted in the subtitling based on the taxonomy proposed by Aixela, and to what extent the effects the strategies have on the TT audience are equivalent to the ST audiences. In the first step the author extracts the subtitles which consist of the CSIs from the ST and TT, by comparing with the ST, the strategies have been identified and categorized on Aixelá's model, the frequency of each strategy are calculated and shown in the chart, which shows that synonymy is the most used strategy while naturalization, linguistic translation and deletion are relatively frequent used strategies. On the contrary, repetition is found to be the least used strategy. In the next step some questionnaire of this examples are distributed among 124 participants who are either undergraduate students majoring in translation or master students of linguistics, and the participants are required to assess the selected examples in terms of the efficacy of the strategies. Results show that synonymy and naturalization own the highest efficacy, and limited universalization,

absolute universalization, intra-textual gloss has relatively lower efficacy. Orthographic adaptation and repetition are found to have the lowest efficacy.

Zare-Behtash and Firoozkoohi (2009) conducted a diachronic study of domestication and foreignization strategies of CSIs in English-Persian translations of six of Hemingway's works. Relying on the distinction between two main cultural strategies of domestication and foreignization postulated by Lawrence Venuti in 1988, the study aims to explore the way six books of Hemingway have been portrayed in the Persian context over specific periods of the 1950s to the 2000s. The researcher offered a detailed table of taxonomies of CSIs by translation scholars and a detailed table of taxonomies of procedures related to domestication and foreignization strategies by previous scholars. By reference of these two tables, the researcher selected 10 pages of each works in target language and through a sentence to sentence comparison with the source text, the strategies are categorized according to the two tables. The main finding is that domestication has been the most pervasive cultural translation strategy from the 1950s to the 2000s.

Sharifabad (2013) conducted a research on the application of domestication and foreignization in the English-Persian translations of phrasal verbs in news heading. Due to the high socio-cultural feature of news, the translation of news phrasal verb is a great challenge which requires the translators a rich cultural background of the ST language, and any deviation in the translation of the cultural bounded news phrasal verbs may lead to misunderstanding or even misjudgment. By collecting the news phrasal verbs as data for analysis from a variety of news websites and through a descriptive method, the author contrasts the TT with the ST, and analyzes whether domestication or foreignization is adopted in the translation process. The result shows that English-Persian translators apply domestication more frequently.

Pralas (2012) conducted a research on the Serbian translation of Julian Barnes's fiction *Flaubert's Parrot* in terms of the French cultural specificity in the ST. The researcher admits that CSIs is among the most challenging issues in the translation process, while the ST has a lot of French cultural references which is unfamiliar to the target audiences, making the translation process more difficult. The researcher proposed the research questions as what are the dominant strategies used in translating the CSIs and to what extent the French cultural specificities are maintained. Based on the definition of CSIs proposed by Aixela, the researcher classified the CSIs in the ST into the following categories: CSIs related to personal and geographic names, CSIs related to cultural concepts, humor, etc. After the Serbian equivalents in the TT are found, the researcher analyzed and categorized the translation strategies applied in dealing with the CSIs on the basis of Venuti's theory of domestication and foreignization. The findings show that both intra-textual or extra-textual gloss are the major strategies, which reflect the translator's strategy of foreignization. Furthermore, a number of French CSIs' cultural specificities have been preserved, thus the target audiences bear the same cultural specificities as the ST audiences when reading the novel.

Mansour (2014) conducted a descriptive study on the domestication and foreignization strategies in the Arabic translated edition of the American novel *The Burglar Who Liked to Quote Kipling.* According to Munday (2006, p.80)'s statement that skopos theory cannot be applicable to literary text, the author aims to find whether the foreignization and domestication strategies are applicable in translating English literary work, and if so, which one is the most appropriate in this context. The sentences with CSI in three chapters of the ST are extracted and the equivalents in the TT are found for the comparison. Guided by the classification proposed by previous scholars, the strategies adopted in dealing with CSIs in the TT are identified. The result shows that the translator applies both foreignization (to meet the requirements of the client as

the researcher speculates) and domestication (for an entertaining and smooth readership of TT audiences by the researcher's speculation).

Yllmaz-Gümüs (2012) conducted a research on the domestication and foreignization of CSIs in the self-help literature. According to the author, the last two decades have witnessed the boom of many self-help literatures translated from English to Turkish. Self-help literature embodies the feature of rich references to material and social culture of the original country, therefore the vital issue in the translation of such kind of books is the option between domesticating or foreignizing the CSIs. The author aims to discuss the translation procedure in dealing with the CSIs in terms of the peculiar function of self-help literature in the target society (to serve consultancy and offer quick-fix solutions for the target readers). By analyzing the data extracted from *Outlier*, a self-help book written by Malcolm Gladwell, the author finds that the translator mostly adopted foreignizing strategies in translating the English text into Turkish, which overturns the expectation of the author that the translator might use more domestication strategies for a fluent readership due to the particular social function of self-help literature.

Lots of similarities are shared among the previous studies cited above. Initially, most of the researches belong to the sphere of culture-oriented translation study instead of a linguistic-oriented one, as is above-mentioned, the culture-oriented category is a trend in the domain of translation study. CSIs as well as the pertinent translation strategies which are applied to render these CSIs are the main focus in all the researches. Due to its gravity on culture, Venuti (1995)'s theory of domestication and foreignization is a common reference among the previous studies. Since all the researches above are culture-oriented, most of the data collected for analysis are literature texts which abound with CSIs. In addition, all the studies focus on the comparative text analysis including at

least one ST and two TT for comparison. During the stage of data collection, the cultural bounded elements are extracted by reference of the taxonomies of CSIs proposed by scholars like Newmark (1988) in most of the researches. In the stage of data analysis, a parallel corpus is set and a descriptive method is commonly applied. During the procedure of identifying the translation strategies dealing with the CSIs in the TT, taxonomies of translation strategies rendering the CSIs by previous scholars especially Aixela (1996) are often adopted as reference for this step.

The present study is in line with the previous studies in manifold aspects. Being culture-oriented, the present study sets the main focus on CSIs as well as the involved translation strategies applied to render the CSIs. Therefore, Venuti (1995)'s concept of domestication/strategy as well as Aixela (1996)'s definition of CSIs are the main theoretical guidance in the present research. A parallel corpus of ST and two TT is provided for a clear comparison and systemic analysis of the data; the identification of CSIs and the involved translation strategies are mostly based on Newmark (1988), Espindola &Vasconcellos (2006)'s taxonomies of CSIs as well as Aixela (1996)'s taxonomies of translation strategies.

Nevertheless, the present study also distincts from the previous researches in various aspects: the present study focuses on the classical Chinese literature *Liao Zhai Zhi Yi* and its two English TT ; as is aforementioned, the translation study on classical Chinese still remains a relatively fresh domain. Instead of monotonously focusing on the text itself, the present study takes the target audiences' reception as a great concern. In the previous studies listed above, the research conducted by Dabbaghian and Ibrahimi (2014) involves the reception of target audiences with regard to the efficacy of the translation procedures brought by TT on participants, in which "efficacy" of the TT is explored only by investigating the "comprehension difficulty" perceived by participants.

However, the present study is an investigation conducted on the impact that the dichotomy of domestication/foreingization strategy brings to the target audiences in terms of three aspects: the adequacy, comprehensibility of the TT from the perspectives of participants and the personal preference of participants, in this sense, Nida (1964) and Jauss (1982)'s theories related to the target audiences' decoding capabilities, personal inclination and reception is adopted as main guidance.

2.6 Literature Translation and Reception Aesthetics

As is discussed in Chapter 1, according to Nida's theory (1964), the translation style can be influenced by various factors including the types of the potential audiences (e.g. children, new literate, medium literate, scholars, etc.), their preference and their decoding capabilities; the translations of the same ST aimed for different communities of target audiences (with different decoding capability, personal inclinations and reading purposes) should have distinctions from each other. For example, the translation of a Japanese ancient myth collection aimed for anthropologists or scholars of literature study tends to be utmost faithful to the ST and preserves most of the SL cultural particularities, as the specialists have full-fledged decoding capability especially in certain field, and their purpose to read the book may not only seek for entertainment; while a translation of the same ST aimed for children or new literate tends to be close to TL and adopts more comprehensible words to ensure the readership as smooth as possible, as the children and new literate's decoding capability is less developed and they aim to seek enjoyment rather than being "trained" or "educated" in the reading process, a translation full of SL CSIs which is distant from their repertoire of related knowledge might hinder the readership. Nida's viewpoint is in line with the reception aesthetics established by Jauss (1982). As a "reader-oriented" reception theory, the reception aesthetics is stemmed in Germany between 1960 and 1980 and focuses on the interaction between the literary text and the audiences. According to the theory, a

literary text is a dynamic media and a reflection of the audiences' aesthetic preference as well as their cognitive system and knowledge structure involved with history, society and culture, etc. It is during the reading process a reaction to the literary text is modified. In this way, reception theory makes the readership a centered status in the interactive relation between the literary text and the audiences. The meaning, acceptance and the value of a literary work largely relies on the interpretation of audiences themselves to a great extent (and the audiences' interpretation of a certain literary text is influenced by their background knowledge, their own experiences, the emotion and time), thus undoubtedly the response to a certain literary text can varies among different communities of readers with different cognitive system and social-cultural structure. Therefore, in compliance with Nida and Jauss' theories, the present research not only focus on the study of the ST and TT but also take a great concern on the target audiences in terms of their decoding capability and individual aesthetic inclination.

It is important to expound the two core concepts in the reception theory: the "horizon of expectation" and "aesthetic distance". "Horizon of expectation" refers to a system of expectation in which the potential audience brings during the process of perceiving a literary text. It is claimed that audiences belonging to the same cultural community share a common framework of understanding about the probabilities, possibilities as well as the impossible, and the mutual understanding relies on the shared "horizon of expectation". Jauss (1982) further distinguishes the "horizon of expectation" into two types—the narrow horizon of expectation and the broad one. The narrow horizon of expectation refers to the horizon of literary expectation, including the assumed artistic norms, literary criteria and the custom of a specific region and period, and it is involved with genre, form and style of a literary text. While the wide horizon of expectation denotes the horizon of experience of daily life, it refers to the assumption of the social-

cultural characteristics of a specific community or even an individual. Nevertheless, be it the narrow or wide one, the horizon of expectation varies among people from different experiences, different period and different community.

The potential audience will read a literary text with a certain horizon of expectation, and the text can either be in accordance with the audience's expectation or fail to meet the audience's expectation, or even may surpass his/her expectation. If the text accords with the audience's expectation, the "aesthetic distance" is short and the text is accessible to the reader, on the contrary, if the text disappoints the reader's expectation, the "aesthetic distance" between the audience and the text is unbridgeable and the audience will have severe difficulty to accept the text. For example, when a non-Chinese reader who are not familiar with Chinese social culture engages himself in the reading of a classical Chinese fantasy novel for a simple pursuit of relaxation and pleasure via intriguing plots, his horizon of expectation might include "intriguing storyline", "lots of fancy elements", "romantic scenes" , etc.; in this regard, he may prefer a more "readable" text which requires less decoding efforts, and whether the foreignness is maintained by the translator is not his concern; if he encounters a translated Chinese classical work of which the CSIs are intensely foreignized and requires great decoding effort, the aesthetic distance may be far and the text might be inaccessible to him.

Moreover, the horizon of expectation is not definitive; it keeps changing and being modified. When a literary work embodies a kind of aesthetic value which is widely different from a certain framework of expectation which has been already established in the readers' mind, the literary text may surpass the readers' horizon of expectation, and consequently the readers' horizon of expectation will undergo the modification or even be re-constructed. For example, the non-Chinese reader abovementioned who initially

prefers a "readable" text encounters a foreignization-dominant literary work, he may find difficulty to decode the information in the text at the moment, but the exoticism presented in the text delights him and enable him to appreciate the oriental aesthetics, he will continue to explore the reading and his acceptance for foreignization-dominant text might be improved. By the same token, a China national English-learner who are used to read English translated Chinese story to improve his English capability (e.g. the English equivalent expressions of Chinese terms) may expect a TT with rather smooth westernized English expressions, a domestication-dominant text has already been accessible to him; however, if he encounters a TT of which the original SL elements are faithfully while excellently transferred into the TL and rouses his resonance, he may be fascinated by the TT and his horizon of expectation may undergo modification.

It deserves noticing that Nida (1964)'s statement and Jauss (1982)'s reception theory offer enlightenment to the second and third research questions in the present study. In the second and third research questions, both the adequacy of the TT towards ST, the participants' comprehensibility as well as the participants' preference towards the TT will be investigated. The two pairs of variables (the adequacy of TT and participants' preference; the comprehensibility of TT & participants' preference) may not always be in a positive correlation, that is to say, a more adequate/understandable text may not be a more preferred text from the perspective of target audiences. Possibility exists that even though target audiences feel some difficulty in understanding the TT well, but still enjoy the reading because of the high aesthetic value.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter includes the introduction of selected texts for the study: two ST stories as well as the two corresponding TT for each of the ST story. Furthermore, the qualitative approach adopted by the present research for the investigation is expounded; explanation and description is provided regarding the collection and analysis of parallel corpus data as well as the data of readers' reception.

3.2 The Selected Texts

As is stated in chapter 1, the data of this research are composed of two short stories 婴宁 *(Ying Ning)* and 侠女 *(Xia Nv),* selected from the ST 聊斋志异 (*Liao Zhai Zhi Yi*) as well as their two English translated equivalents. The reason why *Liao Zhai Zhi Yi* is adopted as the research object has already been stated in chapter 1: it is a representative of Chinese classical work and its influence in various aspects is far-reaching. And the selection of the two short stories from the book are also not made randomly: *Ying Ning* is one of the most representative short stories in this work, and has been adopted in the Chinese textbook for senior middle school students published by China people's education press. The story tells a young scholar fell in love with an naïve fox fairy Yingning who was raised up by her ghost foster-mother in a mountainous area far away from human society, having followed the scholar back home and got married, the fox fairy sadly found her carefree personality was cruelly bounded by the feudal ethical code. This text not only presents a very romantic story but also uncover the stale feudal society in which human's true nature is damaged. *Xia Nv* is another noted story which is highly recommended by scholar Ma Ruifang (2007) for its

high aesthetic value, and this story has also been put on the film screen in 1971. This intriguing text narrates a rather poor young scholar helped a gallant girl whose family had been framed by enemy and had a hardship to survive; the gallant girl paid a debt of gratitude to the scholar who cannot afford a marriage by offering him an offspring to perpetuate his family line; thereafter the girl retaliated her enemy mysteriously and made a farewell with the scholar.

The corresponding TT for the two stories are selected from the following English translated editions: The TT for Story 1 *Xia Nv* and Story 2 *Ying Ning* are adopted from *Strange Tales from Make-do Studio* translated by Denis C. and Victor H. Mair (1989) （hereafter named TT1）and *Strange Tales of Liaozhai* translated by Lu Yunzhong and Yang Liyi (1988) (hereafter named TT2) ; TT1 was published by Foreign Language Press (China State-owned, established since 1952) and TT2 was published by the Commercial Press H.K. (established since 1914). These two presses are of long history and great influence regionally, making the two English editions the most representative translations of *Liao Zhai Zhi Yi* in the book market home and abroad; besides, according to Toury (1995)'s theory of nature, role of norms in translation, in the social-cultural dimension, translators who perform under different conditions including the distinct cognitive apparatus of the translators themselves, normally apply different translation strategies, and consequently result in remarkably distinguishing translation products. In this sense, the translation of *Liao Zhai Zhi Yi* implemented by the English native speaker and Chinese native speaker should present different translation manipulation and distinct translation style. Thus, according to the above-mentioned factors, these two English translations are considered as the most suitable TT for the present research.

With regard to the translators of TT 1, Denis C. Mair is a famous scholar of Chinese study and a renowned Chinese-English translator specializing in literature realm; apart

from the translation of *Liao Zhai Zhi Yi*, his other translation works include the translation of *Hall of Three Pines* (written by renowned Chinese philosopher Feng Youlan) in 2000, etc. Besides his brilliant contribution to introducing Chinese literature to overseas, he is also an excellent bilingual poet in English and Chinese. In addition, the other translator of TT1, Victor H. Mair, is a well-known sinologist and a celebrated translator who has engaged in the translation of many Classical Chinese works including *Tao Te Ching* in 1990. In the preface of TT1, though the ideas of the translation of *Liao Zhai Zhi Yi* has not been discussed, great effort has been made to introduce the main content and immense influence of the literary work to the readers, even detailed descriptions has been given to the author of the literary work and the comprehensive background of the creation of the work, which shows the translators' great reverence to *Liao Zhai Zhi Yi*. As for the Chinese translators in TT2, though their biography is not available, in the foreword of their translation work, they have discussed their original intention of translating *Liao Zhai Zhi Yi* as "we have made every endeavor to be faithful to the original and tried our best to capture the spirit of this great work". Thus, whether the Chinese translators' original intention meets the translation style of their product will be disclosed in the following chapter.

3.3 Participants

In order to explore the target audiences' reception towards the TT, a group of 10 China national students and a group of 10 non-Chinese students at University Malaya will be invited to participate in the investigation. Because the Chinese participants are required to read both ST and TT, their adequate reading capability of both classical Chinese and English is requisite: as to the English capability, the Chinese participants' IELTS reading score should be at least above 6. With regard to the classical Chinese reading capability, unlike IELTS, all the Chinese language tests hold in China are not scored on a "band scale" and do not specify the individual score of "reading", thus it is

difficult to find a unified yardstick to measure the Chinese participants' reading skill level of Classical Chinese. In an alternative way, there is a question designed for the Chinese participants to answer before their participation: "Have you ever completed reading a Classical Chinese literary work written in Ming and Qing Dynasty? And do you feel any difficulty to understand it in general?" (In China history, Ming and Qing Dynasty have witnessed a large number of novels' emergence, and there is slight variation of the written language in the two dynasties.) Since the ST *Liao Zhai Zhi Yi* was a tales collection created in Qing Dynasty, the participants' smooth reading of the classical Chinese can be guaranteed if they have had the experience of completing the reading of classical Chinese work at the roughly same period. In addition, to ensure the participants' devotion in the investigation, which is vital to the reliability of this study, Chinese students at the Faculty of Languages and Linguistics who are either interested in literature or translation, or engaged in the translation study will be prioritized to be the participants in the study. Similarly, a group of 10 non-Chinese students in the Faculty of Language and Linguistics at University of Malaya who are fond of literature or translation, or engaged in translation study will be invited to participate in the survey; since the non-Chinese participants are required to read only the TT, thus the requirement of their language proficiency is that their English reading capability should be equal to IELTS 6.0 and above.

3.4 Survey Form

In the corpus data, there are 34 items of CSIs selected in story 1 (*Xia Nv*), and 43 items of CSIs extracted in story 2 (*Ying Ning*). In order to explore the Chinese and non-Chinese participants' reception towards the TT, there are two survey forms designed for the two groups respectively; survey form 1 is based on story 1 (*Xia Nv*), survey form 2 is based on story 2 (*Ying Ning*). Here it is necessary to explain that in the corpus data, there are cases where the same or very similar TL terms are adopted to render the SL

CSIs in both TT; thus in survey form 1, there are 5 cases deleted, and in survey form 2, there are 13 cases deleted. Altogether, Survey Form 1 consists of 29 items, while Survey Form 2 consists of 30 items.

Underneath each item of the survey form, there are two kinds of questions actualized in Likert Scale form for the two groups to rate. For Chinese participants, firstly they are required to rate the "adequacy" of the two TT towards ST with a rating scale ranging from 1 (quite unfaithful) to 5 (quite faithful); subsequently they are asked to evaluate their "personal preference" of the two TT with a rating scale ranging from 1 (quite dislike) to 5 (quite like). (The complete survey form for Chinese participants can be found in Appendix D.) Likewise, the non-Chinese participants are also required to complete the similar evaluations, the only difference is that in the first step the non-Chinese participants are asked to rate the "comprehensibility" of the TT instead of "adequacy". (The complete survey form for non-Chinese participants can be found in Appendix F.) At the end of each survey form, the Chinese and non-Chinese participants are encouraged to select the translation items which impress them most and provide their reasons why they favor or dislike the translations; in this way, the translation procedures which mostly succeed in meeting/surpassing the participants' horizon of expectations or fail to meet their horizon of expectations will be exposed, which can be concrete references for translators in the similar field.

3.5 Methodology

In order to answer the first research question of the study above, initially all the CSIs in the two ST stories from *Liao Zhai Zhi Yi* will be identified and categorized by referring to the taxonomies of CSIs proposed by Newmark (1988), Espindola & Vasconcellos (2006) (see Table 3.1 below).

Table 3.1. Taxonomies of CSIs by Translation Scholars

No.	CSI	Proposed by
1.	Material culture	Newmark (1988), Espindola & Vasconcellos (2006)
2.	Ecology	Newmark (1988)
3.	Toponyms, anthroponyms; Fictional character	Espindola & Vasconcellos (2006)
4.	Social culture (work & leisure)	Newmark (1988) Espindola & Vasconcellos (2006)
5.	Organizations, customs, activities, procedures, concepts. Measuring system.	Newmark (1988) Espindola& Vasconcellos (2006)
6.	Gestures and habits	Newmark (1988)
7.	Scholastic reference	Espindola& Vasconcellos (2006)
8.	Linguistic culture: Dialect Idiomatic expression Implicit expression	Espindola& Vasconcellos (2006) Shi and Jiang (2015), Sang (2006)

In the table above, the categories of "Toponyms", "Anthroponyms", "Fictional character" proposed by Espindola and Vasconcellos are all related to proper names of people or locality, thus for the convenience of the study, these three categories are merged together. Likewise, "Measuring system" is involved with official authorization and unification, and is customarily accepted and applied in a certain region and time, thus in the current study, "measuring system" proposed by Espindola and Vasconcellos is merged with Newmark's "organizations, customs…".

And in the next step, the corresponding English equivalents of the CSIs in the two translated editions of *Liao Zhai Zhi Yi* will be extracted. Thus, based on a qualitative approach, the parallel corpus will be established where the ST CSIs and its two TT equivalents will be listed in a structural way for a systemic comparison and analysis. Subsequently, the translation procedures which are applied to render each individual

CSI will be elicited on the basis of the taxonomies of translation procedures underneath

the dichotomy of foreignization and domestication strategies (see Table 3.2 below).

Table 3.2. Taxonomies of translation procedures related to
Foreignization/Domestication proposed by Aixela (1996, p.61-64)

Foreignization (Conservation)	Domestication（Substitution）
1. repetition	1. synonymy
2. orthographic adaptation	2. limited universalization
3. linguistic translation	3. absolute universalization
4. extratextual gloss	4. naturalization
5. intratextual gloss	5. deletion
	6. autonomous creation

Descriptions of the conservation procedures and substitution procedures are provided

below.

- Foreignization (Conservation):

    1. Repetition: "The translators keep as much as they can of the original

reference." This procedure is frequently applied for the treatment of most

toponyms: *Seattle-Seattle*. (Aixela, 1996, p.61).

    2. Orthographic adaptation: "This manipulation includes procedures like

transcription and transliteration, which are mainly used when the original

reference is expressed in a different alphabet from the one target readers use."

(Aixela, 1996, p.61). E.g. ひろしま——Hiroshima.

    3. Linguistic translation: "With the support of pre-established translations

within the intertextual corpus of the target languages, or making use of the

linguistic transparency of the CSI" (Aixela, 1996, p.61), the translator normally

chooses "a denotatively very close reference to the original", making the target

readers aware that it belongs to SL cultural system. E.g. Grand Jury-gran jurado (big jury), a CSI only makes sense in Spanish in association with US culture. (Aixela, 1996, p. 62).

4. Extratextual gloss: The translator uses one of the above-mentioned procedures, but considers it necessary to offer explanation of the meaning or implications of the CSI. At the same time, it does not seem legitimate or convenient to mix this explanation with the text. Thus a gloss distinguished from the text is provided, such as footnote, endnote, glossary, commentary/translation in brackets, in italics, etc. (Aixela, 1996, p.62.)

5. Intratextual gloss: It is the same as the extratextual gloss strategy with this difference that "the translators feel they can or should include their gloss as an indistinct part of the text, usually so as not to disturb the reader's attention". E.g. St. Mark-Hotel St. Mark. (Aixela, 1996, p.62).

- Domestication (Substitution):

1. Synonymy: It is the strategy which can be used when CSI is repeated through the text and "the translator resorts to some kind of synonym or parallel reference so as to avoid repeating the CSIs." (Aixela, 1996, p.63). "E.g.: replace 'barcadi' that has already appeared once in previous text with "liquor of sugar cane", and at the third time transfer it into 'rum'." (Aixela, 1996, p.63)

2. Limited universalization: "the translators feel that the CSI is too obscure for the readers or that there is another, more usual possibility" and decide to replace it with another reference also belonging to the SL culture but less specific and closer towards the target readers. E.g.: five grand-cinco mil dólares (five

thousand dollars); an American football-un balon de rugby (a ball of rugby).
(Aixela, 1996, p.63)

3. Absolute universalization: "The basic situation is identical to the previous one, but here the translators do not find a better known CSI or prefer to delete any foreign connotations and choose a neutral reference for their readers. E.g. corned beef-Lonchas de jamón (slice of ham)." (Aixela, 1996, p.63)

4. Naturalization: It can be used when translators try to substitute CSIs by those of the TL. "The translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture." E.g. Dollar-duro (a currency denomination still in use in Spain). (Aixela, 1996, p.63-64).

5. Deletion: This procedure can be used when the translator considers the CSIs "unacceptable on ideological or stylistic grounds" (Aixela, 1996, p.64), or it is not necessary information worth "the effort of comprehension" (Aixela, 1996, p.64) by target audiences, or procedures like gloss are not allowed or inconvenient to use in this situation due to the obscurity of the CSI, etc. Thus they decide to delete it in the TT.

6. Autonomous Creation: "This is a very little-used strategy in which the translators (or usually their initiators) decide that it chould be interesting for their readers to put in some nonexistent cultural reference in the source text." (Aixela, 1996, p.64). In other words, the translator implements adaptation on certain information in the ST so as to make the readership more interested.

After all the procedures applied for rendering CSIs are elicited through the analysis, the frequency of each translation procedure will be calculated. Subsequently, the occurrence of each translation procedure will be further categorized into either foreignization or domestication strategy with the reference of the taxonomies of translation procedures. In this way, the total occurrences of foreignization and domestication will be obtained, and whether foreignization or domestication is the dominant translation strategy will be revealed for each text.

The following are some simplified examples of how the corpus data of Story 2 is analyzed:

Table 0.3: Simplified Sample of Corpus Data Analysis

Gestures & Habits
1. **ST:** 至日，使华装行<u>新妇礼</u>.
TT1: *When the day came they tried to make her perform <u>the bridal ceremony </u>in her wedding finery.*
TT2: *On the chosen nuptial day, Wang's mother asked her to put on her bridal clothes and go through <u>the necessary ceremony</u>.*
In ancient China, the bride needs to perform a certain ceremony to her parents in law.
In TT1, **linguistic translation** is applied. While in TT2, **the absolute universalization** is applied.

Measuring system
2. **ST:** 西南山中，去此可<u>三十余里</u>。
TT1: *A little more than <u>ten miles away</u> in the mountains southwest of here.*
TT2: *In the mountain to the southwest, about <u>thirty li</u> from here.*
<u>里</u>（li）, Chinese measurement length unit, which is equal to five hundred meters.
In TT1, **naturalization** is applied. In TT2, **orthographic adaptation** is applied.

In Example 1, linguistic translation occurs once in TT1. Based on the taxonomies of translation procedures proposed by Aixela (see Table 3.2), linguistic translation is categorized into foreignization strategy, thus in this case, foreignization occurs once in TT1. Similarly, absolute universalization occurs once in TT2, therefore domestication occurs once in TT2. In Example 2, naturalization occurs once in TT1, thus

domestication occurs once in TT1. And orthographic adaptation occurs once in TT2, therefore foreignization occurs once in TT2. In this way, the occurrences of domestication and foreignization in each TT will be obtained.

The Chinese participants are required to read the items of CSIs of ST and TT which are underlined, and meanwhile rate the "adequacy" and "preference" of each item in the survey form. During the implementation of this survey, in order to ensure that the participants are clear about the instructions, it is pivotal to convert the instructions of the survey into simpler words. Therefore, the expression of "adequacy" is substituted with "the closeness of the expressions in the two English translations towards the original Chinese text." In the same way, "preference" is replaced with "personal liking".

Through assessing the "adequacy" of the translation by the participants, the triangulation can be achieved as foreignization strategy is viewed as a more faithful method in translation. And more importantly, through the assessment of "adequacy" and "preference", the correlation between "adequacy" and "preference" among the group of China national students will be uncovered. Finally, all of the participants need to provide comments on the translation items which impress them most. In this way, the reasons of their choice and judgment might be excavated.

When the data are collected, the descriptive analysis will be conducted in this study: the central tendency of Chinese participants' rates towards "adequacy" and "preference" on each TT will be disclosed, and the correlation between the "adequacy" of a translation and the "preference" from the perspectives of target audiences will be revealed.

The final step is parallel with the second one. The investigation methods are similar to the second one, however, the non-Chinese participants are only required to read the

two TT of the stories. Subsequently, they are asked to rate the "comprehensibility" as well as the "preference" of each TT after reading each item. Likewise, to make sure that the participants fully understand the instructions, the term "comprehensibility" is replaced with "the extent of difficulty to understand the two English translations", the term "preference" is converted into "personal liking". In the same way, the non-Chinese group are also asked to provide their comments on the most impressive translations in their mind. Consistently, the central tendency of non-Chinese participants' rates towards "comprehensibility" and "preference" will also be uncovered.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

The current chapter involves the following sections : the analysis of the corpus data and identification of the translation procedures for rendering the CSIs; the revelation of the dominant translation strategies in the TT respectively; the analysis regarding readers' reception, including the Chinese and non-Chinese readers' reception towards the two translation strategies.

4.2 Corpus of Story 1 *Xia Nv*

The following corpus includes the data of Story 1 *Xia Nv* and the pertinent analysis. For a systemic and structural description, all the TT are categorized according to the types of CSIs it contains (i.e. Material culture, Toponyms and Anthroponyms, Measuring System, etc.) on the basis of Table 3.1 (P43). Meanwhile, if the procedure elicited from the TT belongs to foreignization, the acronym (F) is marked at the end of the TT; similarly, if the procedure elicited from the TT belongs to domestication, the acronym (D) is marked.

4.2.1 Material Culture

According to Newmark (1988) and Espindola & Vasconcellos (2006), the category of "material culture" refers to the tangible cultural particularities including artifacts, food, clothes, houses and towns, transport, etc.

1.**ST**：遂留佩玉于窗间而去之。
TT1：*So he left his jade waist-pendant on the windowsill and left.*
TT2：*He then left his jade on the window-sill to let her know that he had been there.*

In ST, 佩玉 literally means *Jade-pendant*. It is a common decoration for ancient Chinese male. Though the ST does not provide the detailed information possibly for a concern of concise expression, it is a common sense in China social culture that jade-pendant is normally hung at the waist part.

In TT1，the translator intends to specify the cultural particularity of the CSI so as to enlarge the foreignness of the ST; in this way, **intratextual gloss** is applied to translate the CSI. As the translator inserts the information *"waist"* in between "*jade pendant*" for a specific explanation to make the target audiences comprehend this ancient Chinese decoration better. (F)

In TT2, the CSI is translated into "*jade*", which is less culture-specific and might be more familiar with the target audiences, thus **limited universalization** is used. (D)

4.2.2 Ecology

According to Newmark (1988)，ecology refers to the natural environment and ecological entities, including flora, fauna and natural phenomena.

2.ST：为人不言亦不笑，艳如<u>桃李</u>，而冷如<u>霜雪</u>，奇人也！
TT1：*She is quiet and never laughs, as beautiful as <u>peaches and plums</u> but cold as <u>frost and snow.</u> What a strange person!*
TT2：*She is as pretty as a <u>flower,</u> but she's <u>frosty in manner</u>. A queer girl indeed!*

The perception of metaphor includes an image-schematic mapping from source domain to target domain, and the former requires bodily experience with readers' perceivable apparatus. Target audiences in certain regions may have never seen the ST metaphorical vehicle *"peaches and plums"*, *"frost and snow"* in real life, thus the equivalent effects on the target audiences may not be fully achieved as on the source audiences. In the aesthetics of Chinese literature, it is a tradition to use "peach and plum blossom" as frequent symbols to describe the female charm, and "frost and snow" are

also common symbols to describe one's apathy. E.g. the famous classical Chinese poem line 桃之夭夭，灼灼其华，之子于归，宜其室家 *(The peach blossoms are in their full bloom, flaming is the color. The fair girl is about to be married, she will be in harmony with the husband's family).*

In TT1, the ecological CSIs have been preserved by using **linguistic translation**. (F)

However, in TT2, the CSIs are substituted with relevantly generic terms as *flower* and *frosty* by using **the absolute universalization**. (D)

4.2.3 Toponyms, Anthroponyms; Fictional Character

According to Espindola & Vasconcellos (2006), toponyms and anthroponyms refers to the proper names of region, locality and people, be it formal or informal. Fictional characters refers to a person in a novel, drama or legend known by a certain community.

3.ST: 顾生<u>金陵</u>人，博于材艺，而家綦贫。
TT1: *Scholar Gu of <u>Jinling (an old name for Nanjing)</u> was a man of diverse accomplishments.*
TT2: *Gu, a native of <u>Jinling</u>, was a young scholar of scanty means though he had manifold abilities.*

In ST, 金陵 *(jin ling)* is the ancient name for Nanjing city, which is now the capital of Jiangsu province located in east China.

In TT1, the term 金陵 *(jin ling)* is preserved by **orthographic adaptation** in company with **extratextual gloss** as an explanation, which aims to make the target audiences clear of the information. (F) (F)

In TT2, the term *Jinling* is processed by **orthographic adaptation** without any further explanation. (F)

4.ST: 妾<u>浙人</u>。父官司马，陷于仇，彼籍吾家。

TT1: *I'm from <u>Zhejiang.</u> My father held the position of Department Magistrate, but he was implicated in crimes by an enemy, who confiscated our family property.*
TT2: *I'm a native of <u>Zhejiang Province.</u> My father was Minister of War. He was victimized and consequently died in a frame-up and all our property was confiscated.*

Classical Chinese has a feature of being condensed and concise. In ST，浙 (zhe) is an abbreviated reference for *Zhejiang province*.

In TT1，浙 (Zhe) is complemented into *Zhejiang* so as to make the CSI less implicit, but this alien reference is still faithfully maintained by **orthographic translation**. (F)

In TT2，浙 (Zhe) is substituted by *Zhejiang province* by using **the intratextual gloss**, so as to make the readership smooth. (F)

4.2.4 Social Culture

According to Newmark (1988), social culture compasses various activities of both work and leisure.

5. ST：妾浙人。父官<u>司马</u>，陷于仇，彼籍吾家。
TT1：*I'm from Zhejiang. My father held <u>the position of Department Magistrate,</u> but he was implicated in crimes by an enemy, who confiscated our family property.*
TT2：*I'm a native of Zhejiang Province. My father was <u>Minister of War.</u> He was victimized and consequently died in a frame-up and all our property was confiscated.*

In ST，司马 *(si ma)* is a CSI referring to an official position in ancient China. Since the official responsibility of 司马 *(si ma)* varies over different dynasties, and the specific time of the story has not been provided, this leads to totally different translations of the official position in TT1 and TT2.

In both TT1 and TT2, instead of adopting a TL reference to replace the CSI, the function and power of the official position is described directly to make the readership clear of the original reference in between the text, which still can be sensed as a cultural

reference belonging to SL system. Though this translation procedure has not been listed in Aixela (1996)'s taxonomies, in this case direct descriptions are given to explain the CSI, hereby the researcher coins it as **intratextual description** procedure as a temporary substitute. (F)

4.2.5 Organizations, Customs, Activities, Procedures, Concepts; Measuring System

As is proposed by Newmark (1988), the category of "organizations, customs, activities, procedures, concepts" are those involved with political, administrative, religious and artistic specialty in a specific social-cultural community. While as is stated by Espindola &Vasconcellos (2006), measuring system refers to the authorized measurement unit of length, weight, purity quotient, etc. in a specific society.

6.ST：且身已向暮，旦夕犯雾露，深以**祧续**为忧耳。
TT1：*Anyway, I'm in the sunset of my life: any time now my body will be left out in the mist and dew. I'm deeply worried that there will be no one to continue to making offerings to our family's ancestors.*
TT2：*You see, I'm now an old and ailing woman like a candle guttering in the wind. What's worrying me most is the continuity of our family line.*

In the source term, 祧*(tiao)* refers to the ancestral hall, and in this context it denotes the ancestors of one's family; 续*(xu)* refers to the perpetuation of family line. Thus the cluster of CSIs literally denotes deeply worry about the continuity of familiy line for ancestors, which is the most pivotal of practicing filial piety. It is a very prevalent and entrenched faith in traditional Chinese community that the perpetuation of one's family line is utmost important. As the outdated saying goes, "there are three kinds of non-filial behavior, the most serious is the failure to have offspring."   This obstinate concept may not be pervasive in some societies in the world.

In TT1, not only the main information of the underlined CSIs is transferred into TL but also the core term 祧*(tiao) (ancestral hall, ancestors)* is maintained. Thus **linguistic translation** is applied. (F)

In TT2, the core term 祧*(tiao) (ancestral hall, ancestors)* is deleted by **deletion** strategy.(D)

7.ST:生从母言，负<u>斗米</u>款门，达母意。
TT1: *In accordance with his mother's words, the scholar carried <u>a peck of rice </u>to their door and communicated her feelings.*
TT2: *Gu obeyed, and carrying <u>a Dou (footnote: equal to one decalitre) of rice</u> on his shoulder he made for the girl's house.*

In ST, 斗 *(dou)* is a measure unit in ancient China which is equal with 10 liters and is commonly used for the measure of rice. Here 斗米 *(dou mi)* literally means *a dou of rice.*

In TT1, 斗米 *(dou mi)* is replaced by "*a peck of rice*" by **naturalization** strategy. As the "peck" is a United States customary unit of dry volumes. (D)

By contrast, in TT2, the translator applies **orthographic adaptation** as the original CSIs *dou* is preserved. **Extratextual gloss** strategy is applied by offering a footnote to further explain the CSI. (F) (F)

8.ST:急翻上衣，露一革囊，应手而出，而<u>尺</u>许晶莹匕首也。
TT1: *She turned up her blouse with a quick movement, revealing a leather bag, and deftly drew out a <u>long</u> glistening dagger.*
TT2: *All of a sudden, she yanked open her robe, bearing underneath a leather sheath from which she drew out a glittering dagger more than <u>a foot long</u>.*

In ST，尺 *(chi)* is a Chinese traditional measure unit of length.

In TT1, considering the CSI as an indifferent part to perceive the information of the whole text, the translator uses the **absolute universalization** strategy to render the CSI

尺 *(chi)* into a neutral term "*long*", in order not to rouse the reading difficulty for target readers. (D)

While in TT2, 尺 *(chi)* is translated into *"foot"* (which is known as *"*公尺*；international chi*" in Chinese). By **naturalization** strategy, a term belonging to TL culture is adopted to substitute the previous CSI which embodies strong exoticism. (D)

4.2.6 Gestures & Habits

According to Newmark (1988), this category of CSIs include those conventional body language either to express the greeting, blessing, or to make obeisance, apology, agreement, etc., as well as those habitual ways of behaving and living in a specific community which shows apparent distinction from another community.

> **9**.**ST:**生伏拜之。
> **TT1:** *The scholar went down on his knees before the girl.*
> **TT2:** *Gu made an obeisance to the girl.*

In ST, 伏拜 *(fu bai)* literally means *bend over to make obeisance*; in ancient China, this is a common etiquette to convey the utmost respect or gratitude, which may not find equivalent CSIs in many target cultures.

In TT1, **intratextual gloss** is applied to make a description and explanation to the CSI. However, it is noteworthy that the translator only presents the connotation "kneeling down" in TT ignoring 拜 *(do obeisance)*. This might reveals his concern to make the expression simplified. (F)

In TT2, 伏拜 *(fu bai)* is substituted by a neutral term "*make an obeisance*", thus **absolute universalization** is employed. (D)

4.2.7 Scholastic reference

According to Espindola and Vasconcellos (2006), this category consists of those CSIs related to the information of school, academy and study.

10.ST:子十八举<u>进士</u>
TT1: *At eighteen his son <u>attained the Doctorate of Letters</u>*
TT2: *The boy, at 18, <u>became a successful candidate in the highest imperial examinations</u>*

进士 *(jin shi)* is the highest level of the imperial examination in ancient China.

In TT1, **naturalization** is applied as the original CSI is replaced by a rough equivalent which belongs to the target culture. (D)

In TT2, though the English equivalent of *the CSI* is not available, the translator manages to offer a detailed description to explain the concept of the scholastic reference in the text. Thus hereby the researcher coins this procedure as **intratextual description** (F).

In the category of scholastic reference, the usage of allusion, which is a special case of this category, has occurred once in story 1. Allusion refers to the use of implied or indirect references especially in literature by the author, in this case the author normally assume the target readers have the adequate knowledge to decode the allusion. However, when the ST allusion is transferred into TT, challenges may occur in the translation process since the TL target audiences may not have the same knowledge background to decode the allusion.

11.ST:'妾身未分明'
TT1: *Since <u>'my identity as wife is not clear' (footnote: line from a poem by Du Fu 712-770)</u>*
TT2: *<u>Not being your wedded wife</u>.*

This ST is an alluded line from the poem by Du Fu, which means *my identity (as a wife) is not clear*.

In TT1, two translation strategies are applied. The first is the use of **intratextual gloss**. The translator adds the information "*as wife*" to specify what the "*identity*" is. In addition, the usage of the quotation marks by the translator effectively reminds the target audiences that this is a quoted text. Furthermore, the usage of **the extratextual gloss** inform the target audiences the source of the allusion. (F) (F)

In TT2, **absolute universalization** is applied, as the ST allusion is substituted with an explicit neutral expression. (D)

4.2.8 Linguistic culture

Linguistic culture encompasses idiomatic expressions and implicit expressions. According to Xiao (2010), Chinese idiomatic expressions includes 成语 cheng yu (highly fixed idioms normally consisting of four words), 习语 xi yu (conventional words); 惯用语 guan yong yu (habitually used expression); 俗语 su yu (common saying). According to Peng (2014) and Sang (2006), implicit expression refers to those indirect expressions which is normally realized through rhetoric like metaphor, metonymy, etc. and is always adopted by the writer in order to add more literary value into the text.

12.ST: 视其室并无隔宿粮
TT1: *A look around the house showed that there were no provisions for the next day.*
TT2: *To all appearance they were living a from-hand-to-mouth sort of life.*

隔宿粮 *(ge su liang)* or 隔夜粮 *(ge ye liang) (next-day food)* is a common idiomatic expression in Chinese.

In TT1, **linguistic translation** is applied. (F)

In TT2, an English idiom is used to substitute the previous CSI by virtue of **naturalization**. (D)

13.ST: 日频来，时相遇，并不<u>假以词色</u>。
TT1: *They encountered each other frequently during her daily visits, but she <u>would not spare him a word or a warm look</u>.*
TT2: *After that the girl came over rather often and she always <u>put on a grave expression</u>.*

In ST, 假以词色 *(jia yi ci se)* means " to spare a word or look at another person".

In TT1, **linguistic translation** is applied to maintain each connotation of the lexical units of the idiom, even though the grammatical structure has been converted to the nearest TL style. (F)

However, in TT2, **naturalization** is applied. The translator prefers to obtain the essential effect of the expression instead of sticking to the connotations of each lexical unit in the idiom. (D)

14. ST: 叩良久，女始<u>蓬头垢面</u>自内出。
TT1: *She knocked for quite some time before the girl came out, <u>her hair hanging untidily and her face smudged</u>.*
TT2: *She rapped at the door and it was some time before the girl, <u>with disheveled hair and a dirty face.</u>*

蓬头垢面 *(peng tou gou mian)* is used to describe one's very untidy look. It literally means "*messed-up hair soiled face*".

In both TT1 and TT2, **linguistic translation** is applied to ensure both the content and pattern the nearest to the SL. (F)

15. ST: 君<u>福薄无寿</u>，此儿可光门闾。

TT1: *Your blessings are scanty and your life will not be long, but the child will win glory for your family.*

TT2: *I'm afraid you have only a brief span of life, but this son will win honor for your family.*

In Chinese idioms, 福薄无寿 *(fu bo wu shou)* means one has "very thin blessing and no longevity".

Thus in TT1, **linguistic translation** is applied for the pursuit of the nearest content as well as form to the SL CSIs. (F)

In TT2, the translator omits the term "福薄" *(blessing thin）* **by deletion**, only preserves "无寿" *(no longevity）* and converts it into a TL-oriented expression "*have only a brief span of life*" by **naturalization.** (D) (D)

16.ST: 适女子来乞米，云不举火者经日矣。
TT1: *Just now the girl came to borrow rice. She said they haven't lit a fire for days.*
TT2: *The girl had come over for the loan of some rice as they had had nothing to eat all day.*

In the ST sentence, 举火 (*lit fire*) is an indirect reference for *cooking meal*, which embodies the implicitness of classical Chinese that is realized by metonymy.

In TT1, **linguistic translation** is applied to deal with the CSIs, therefore the target equivalent is in full compliance with the original CSI. (F)

In TT2, **naturalization** is applied to deal with the CSIs, which convert the originally implicit and traditional expression into a clear and modern style. (D)

17.ST : 行年二十有五，伉俪犹虚。
TT1: *In his twenty-fifth year, his marital plans were still undecided.*
TT2 : *He nevertheless remained unmarried.*

In ST, 伉俪 *(kang li)* is an elegant euphemism in classical Chinese literature, which refers to *spouse*. 犹虚 *(you xu)* means *still vacant*.

Though the equivalent euphemism is hard to find in TT culture, it is obvious that the translator of TT1 still manages to obtain the indirect and euphemistic style of the ST CSI; instead of stating "he remained unmarried", "marital plans were still undecided" are devised to present the indirectness of the ST. Though this translation procedure has not been listed in Aixela (1996)'s taxonomies, it is obvious that the translator manages to attain the SL implicitness faithfully and supplement the translation loss resulted from unavailable TL equivalent. Thus this translation procedure of supplementing the SL implicitness is coined as **supplement procedure** by the researcher for a makeshift. (F)

By contrast, in TT2, **absolute universalization** is applied; since the implicitness of the original CSI is converted into a neutral term without indirect characteristic. (D)

18. ST：问所业则仰女十指
TT1：*Asked how they made a living, the old woman replied that they relied on her daughter's skilled fingers.*
TT2: *The girl's mother replied that they depended entirely upon what her daughter's sewing could bring in.*

Metonymy is a rhetoric which is prevalent in ancient Chinese literature. In ST, 仰女十指 *(yang nv shi zhi)* literally means *rely on the girl's ten fingers,* which actually connotes *"depend on the girl's sewing and embroidery skills."*

In TT1, **linguistic translation** is applied in the translation process. Aside from being faithful to the previous CSIs, the translator also adds the information *"skilled"* to convert the obscure information into a relatively explicit equivalent. (F)

In TT2, **naturalization** is applied, the obscure connotation of the CSIs is translated and explained simultaneously. In this way, the target audience need not to make effort to comprehend the connotation of the CSIs, as the translator already tells them it means *"the sewing work"*. While there may be a lack of accuracy in the TT. As the CSIs in ST can refer to sewing work as well as embroidery, etc. but TT2 only mentions *the sewing work*. (D)

19.ST: 徐以<u>同食之谋</u>试之，媪意似纳

TT1: *Gu's mother gradually sounded out her feelings toward <u>a joint dining arrangement.</u> The old woman seemed willing.*

TT2: *Gu's mother then hinted at <u>the advantage of uniting the two families</u>, the old woman seemed to like the idea*

In ST，同食之谋 *(tong shi zhi mou)*, *the plan of dining together*, actually denotes the plan of uniting the two families. This is a usage of euphemism.

In TT1, **linguistic translation** is applied. As the target equivalent not only presents the nearest content but also the closest format to ST CSI. E.g. 同 *(joint)* 食*(dine)* is the modifier to 谋 *(arrangement)*. (F)

While in TT2, **Absolute universalization** is used, as the translator converts this euphemism into a neutral expression, the meaning is overt to readers. (D)

20.ST: <u>且身已向暮，且夕犯雾露</u>，深以祧（宗庙）续（传宗接代）为忧耳。

TT1: *Anyway, I'm <u>in the sunset of my life, any time now my body will be left out in the mist and dew</u>. I'm deeply worried that there will be no one to continue to making offerings to our family's ancestors.*

TT2: *You see, I'm now <u>an old and ailing woman like a candle guttering in the wind</u>. What's worrying me most is the continuity of our family line.*

In Chinese literature，暮 *(mu) (twilight)* is a common metaphor for one's declining years. Furthermore，雾 *(wu) (fog)* and 露*(lu) (dew)* are frequent metaphor connoting

one's life of being fragile. E.g.美人迟暮 *beauty facing the twilight (beauty in her old age);* 暮年 *the twilight years (the aged years).* In ST, the cluster of CSIs refers to *one's life is fragile like facing the twilight, being left in the fog and dew.*

In TT1, **linguistic translation** is applied. By slight adjustment of the SL grammatical structure into a natural TL one while all the original metaphorical elements are preserved. (F)

In TT2, the original CSIs are replaced by the English simile which might be much more familiar to the target audiences. Thus **naturalization** is applied in TT2, the original flavor of ST is lost and substituted by a familiar CSIs in the TL culture. (D)

21.ST:此君之<u>娈童</u>也。
TT1: *This is your <u>pleasure-boy</u>.*
TT2: *This is your <u>catamite friend.</u>*

娈童 *(luan tong)* refers to a boy kept for homosexual practice especially for the aristocratic man in ancient China; in this word, 娈 means *fair, beautiful*, while 童 means *boy, child*, thus the literary meaning of 娈童 is *fair boy*, which embodies distinct euphemistic and literary feature with the essential denotation concealed.

In TT1 the translator renders the CSI into a denotatively close TL term *pleasure boy,* which remains implicit and embodies the euphemistic feature, while the comprehensibility is enhanced by changing the original word *fair* into *pleasure*, and the target audiences still can perceive the indirect style of the SL culture. Though this translation procedure has not been listed in Aixela (1996)'s taxonomies, it is obvious that the translator obtains the SL implicitness faithfully and supplement the translation loss caused by unavailable TL equivalent. Thus this translation procedure of

supplementing the SL implicitness is coined as **supplement procedure** by the researcher for a temporary substitute. (F)

In TT2, **absolute universalization** is applied. The implicit CSI is rendered into a more straightforward expression which might be easier to be decoded by target audiences. (D)

22.ST:次夕女果至，<u>遂共绸缪</u>。
TT1：*The girl did indeed come the next night and <u>intertwine her body with his</u>.*
TT2：*The next evening the girl arrived as she had promised and <u>their happiness knew no bounds.</u>*

In ST，绸缪 *(chou mou)* is a polysemy, whose three main meanings are: 1. Bind or intertwine tightly; 2. Being sentimentally attached; 3. The denseness of flowers. In the ST it refers to *bind or intertwine tightly* literally, and in the specific context it euphemistically implies the *intercourse* of the protagonists.

In TT1, **intratextual gloss** is used. Since the translator not only maintains the reference *intertwine* but also adds in the explanatory information *her body with his* for a more clear understanding. (F)

In TT2, **autonomous creation** is used. Since the translator has obviously adapted the original expression 绸缪 *intertwine tightly* into a new one happiness knew no bounds. (D)

23.ST:可密告母觅乳媪，伪为<u>讨螟蛉者</u>，勿言妾也。
TT1: *Please tell your mother to find a wet nurse secretly. Make it seem that you are <u>adopting an orphan</u>, and don't say anything about me.*
TT2: *My idea is that we should let your mother into the secret and engage a wet nurse for the baby. You can tell people this is your <u>adopted child </u>and don't breathe a word about me.*

As the ancient Chinese poem says, 螟蛉有子，蜾蠃负之 *(Ming Ling has its son, Guo Luo carries it).*螟蛉 *(ming ling)* is a small insect which are always carried by a kind of bee called 蜾蠃 *(guo luo)* into its nest as food, this lead to ancient Chinese people's misunderstanding that the bee treat the small insect as adoptive child, Based on this allusion, 螟蛉 has become an indirect reference of *foster son.*

Therefore, in both TT, **absolute universalization** strategy is applied. As the original CSI is transferred into the neutral reference *"orphan"* and *"child"*.   (D)

24.ST：为君贫不能婚，将为君延一线之续。
TT1：*Since you are poor and unable to marry, I thought to give you a thread to carry on your family line.*
TT2：*I meant to give you a son to perpetuate your family line, seeing that you are too poor to get married.*

In ST the metaphor 一线之续 *(yi xian zhi xu) (a thread's continuity)* is used to indicate the perpetuation of off-spring for one's family; and due to the implicitness, one can only infer the implicature of the term by the hint of the prior information 贫不能婚 *(pin bu neng hun)(too poor to marry).*

In TT1, it is obvious that the vehicle of the metaphor "*thread*" is preserved, and in order to make the information explicit for target audiences, the added explanatory information "*family line*" is used. Therefore, **linguistic translation** and **intratextual gloss** are applied. (F) (F)

In TT2, the metaphor in ST is replaced by a more natural and explicit express "*perpetuate your family line*" by **absolute universalization**. (D)

25.ST: 本期一索而得，不意<u>信水</u>复来

TT1: *At first I planned to get it at one attempt, but my <u>period</u> came again.*

TT2: *I had hoped to conceive a child the first time but <u>menses</u> came unexpectedly.*

信 *(xin)* means *faithful, being punctual*. In this context, 信水 *(xin shui)* is a euphemistic expression of *period*.

In both TT, **absolute universalization** is applied without preserving the euphemistic feature. (D)

26.ST: 君福薄无寿，此儿<u>可光门闾</u>。

TT1: *Your blessings are scanty and your life will not be long, but the child will<u> win glory for your family.</u>*

TT2: *I'm afraid you have only a brief span of life, but this son will<u> win honor for your family. </u>*

门闾 *(men lv), door or gate,* is a common symbol of one's family status in Chinese classical literature by using the metonymy. Here the whole phrase means *glorify one's gate (family status).*

In rendering the symbolic expression in both TT, **absolute universalization** is used to make the obscure information which characterizes the SL rhetoric become more explicit to target audiences. (D)

In the category of linguistic culture, a special case which has not been identified by previous scholars is the usage of Onomatopoeia in ST. Onomatopoeia denotes those words which phonetically imitate a natural sound, in literary text the use of onomatopoeia may help to make the narration more colloquial and vivid. E.g. 唧唧复唧唧 *(the onomatopoeia of the sound of textile machine),* 木兰当户织 *(Mulan weaves indoors).*

27.ST: 入其室，则<u>呱呱者</u>在床上矣。
TT1: *They went to her bedroom, where <u>a bawling infant</u> was lying on the bed.*
TT2: *In the inner room, on the girl's bed, <u>a baby lay crying</u>.*

In ST, 呱呱 *(gua gua)* is the onomatopoeia of infant's crying voice, and as a suffix, 者 *(zhe)* is a general reference to human-being, be it old or young, male or female.

In both TT, **absolute universalization** is applied. Since the original CSI is substituted by neutral references. (D)

Apart from the example of onomatopoeia above, another unique case of linguistic culture is the occurrence of the special Chinese rhetoric 对偶 (dui ou). This is a very common figure of speech in ancient Chinese literature especially frequently used in ancient poems. It characterizes two parallel clauses with the same/similar syntactic structure, e.g.: 生当作人杰，死亦为鬼雄 (back translation: *Live should be people elites, die also as ghost heroes*). The unique Chinese rhetoric 对偶 (dui ou) also has not been listed in the taxonomies of CSIs by previous scholars like Newmark (1988), Espindola and Vasconcellos (2006), Shi and Jiang (2015), Sang (2006).

28.ST：为人不言亦不笑，<u>艳如桃李，而冷如霜雪</u>，奇人也！
TT1：*She is quiet and never laughs, <u>as beautiful as peaches and plums but cold as frost and snow.</u> What a strange person!*
TT2：*She is as <u>pretty as a flower</u>, but she's <u>frosty in manner</u>. A queer girl indeed!*

In the ST, the CSIs means "colorful as peach and plum, while cold as frost and snow" through back translation. It is obvious that the two parallel clauses feature in the same/similar syntactic structure. This is a very common figure of speech in ancient Chinese literature especially frequently used in ancient poems.

Therefore, it is obvious that TT1 not only preserves the content of the original CSI but also maintains the its syntactic feature to the most extent. Thus **linguistic translation** is applied. (F)

By contrast, the original rhetoric feature is converted into a neutral expression without keeping the original syntactic version, thus **absolute universalization** is applied in TT2. (D)

29. ST: 今<u>君德既酬</u>，<u>妾志亦遂</u>，无憾矣。
TT1: *Now <u>your kindness has been repaid and my goal has been realized</u>: I have no more regrets.*
TT2: *Now that <u>this wish of mine has been fulfilled</u>. I have no more regrets.*

The back translation of the ST: *Now don virtue already paid, concubine goal* (the speaker) *also achieved.*

As is discussed above that the parallel of two clause structure is a pervasive rhetoric in ancient Chinese, which features in the complete parallel of each linguistic unit of two linked phrases.

In TT1, both the content and the parallel syntactic pattern of the two phrase structures are maintained. Thus **linguistic translation** is applied. (F)

In TT2, the first phrase is omitted by **deletion**, only the second phrase is preserved. In TT2, the original CSI is replaced with a neutral version without the original syntactic specialty. Thus **absolute universalization** is applied. (D) (D)

4.2.9 Others: Salutation/Appellation (Traditional/Honorific/Self-deprecating Address)

This newly-identified category of CSIs consists of those salutations and appellations which embody strong Chinese cultural particularity especially the ancient Chinese characteristics. It has been found in the data that the traditional appellations and

salutations, the honorific and self-deprecating address may cause great challenges in the translation due to the unavailable English equivalents.

30.ST: 顾生金陵人，博于材艺，而家綦贫。
TT1: *Scholar Gu of Jinling (an old name for Nanjing) was a man of diverse accomplishments.*
TT2: *Gu, a native of Jinling, was a young scholar of scanty means though he had manifold abilities.*

生*(sheng)* refers to young male students in ancient Chinese. In this specific case, this cultural reference functions as an appellation following the referred person's surname.

Though this ancient Chinese appellation may lack a full equivalent in TL, the translator of TT1 still managed to use the word *scholar* to replace the original CSI despite the nuance between the connotations of the two terms.   Thus in TT1, **linguistic translation** is used. (F)

In TT2, **deletion** is used. Though the term "*young scholar*" still appears in the text, it functions as a predicative to explain the referred person's identity rather than an appellation to address the person. (D)

31. ST: 彼举止态状，无礼于妾频矣。以君之狎昵，故置之。
TT1: *He Has affronted me many times, both in behavior and attitude. I have let it pass because of your intimacy with him.*
TT2: *He is nothing but a rogue, I tell you. He has repeatedly tried to take liberties with me lately. I've put up with him simply because he's on familiar terms with you.*

32.ST: 君疑妾耶？人各有心，不可以告人。
TT1: *Do you doubt me? Everyone has something that can't be told to others.*
TT2: *You think I'm no longer true to you, is that it? Well, there are some things one must keep to oneself.*

33.ST: 今君德既酬，妾志亦遂，无憾矣。
TT1: *Now your kindness has been repaid and my goal has been realized: I have no more regrets.*
TT2 : *Now that this wish of mine has been fulfilled. I have no more regrets.*

Among the Item 31, 32 and 33 above, *the CSI* 君 *(jun)* is a respectful addressing to man in ancient China, which has similar connotation like *gentleman* in English, and is commonly used by woman to call her husband.

The CSI 妾 *(qie)* has two denotations:

1. A concubine of a man;

2. A self-depreciatory addressing to oneself by a wife in front of her husband.

In all the ST, it refers to the second denotation.

In both TT of the above three items, **absolute universalization** is used due to the equivalent addressing are difficult to find in TL culture. (D)

34.ST: 儿已为老身育孙子，伶仃一身，将焉所托？
TT1: *Now you have given me a grandson. You are unattached and alone: who will you look to for support?*
TT2: *You've given me a grandson. Now that you are alone in the world, what are you going to do with yourself?*

In ST, 儿*(er) (son/child)* is used to call the young female interlocutor. On the other hand, 老身 *(lao shen) (old body)* is a self-deprecating term always used by the aged.

Thus in both TT, **absolute universalization** is applied for the two CSIs. (D)

So far the corpus data of Story 1 has been presented and analyzed, and the following sections will focus on the occurrences of different categories of CSIs as well as the frequencies of translation strategies.

4.2.10 The Occurrences of Different Categories of CSIs in Story 1

Based on the corpus data of Story 1 above, the frequencies of different categories of CSIs are calculated and presented in Table 4.1.

Table 0.1: The Occurrences of Different Types of CSIs in Story 1

No.	CSIs	Frequency
1	Material Culture	1
2	Ecology	1
3	Toponyms; Anthroponyms; Fictional character	2
4	Social culture	1
5	Organizations, customs, activities, procedures, concepts. Measuring system.	3
6	Gestures and habits	1
7	Scholastic reference	2
8	Linguistic culture	18
9	Others (salutation)	5
10	Total CSIs	34

As is presented in the table above, there are totally 34 items of CSIs in Story 1. Among the various types of CSIs, linguistic culture shows the most frequency with 18 cases; followed by the category of others (salutation) with 5 cases; while by comparison, even though other types of CSIs all appear in story 1, most of them only have 1 or 2 occurrences. This is due to the tight plot of story 1 which features in the intense narration and is driven by characters' dialogues.

4.2.11 The Orientation of Domestication/Foreignization in TT of Story 1

In order to find the dominant translation strategy in TT1 and TT2 of Story 1, on the basis of the identified procedures exhibited in the corpus data above, the occurrences of each type of translation procedure are quantified, and by further classifying the procedures into either foreignization and domestication category, the total frequencies of foreignization and domestication are obtained. (See Table 4.2, 4.3)

Table 0.2: The Occurrence of Translation Strategies and Procedures in TT1

Foreignization	Frequency	Domestication	Frequency

Repetition	0	Synonymy	0
Orthographic adaptation	2	Limited universalization	0
Linguistic translation	14	Absolute universalization	9
Extratextual gloss	2	Naturalization	2
Intratextual gloss	5	Deletion	0
Intratextual description	1	Autonomous creation	0
Supplement procedure	2		
Total	26	Total	11

Table 0.3: The Occurrence of Translation Strategies and Procedures in TT2

Foreignization	Frequency	Domestication	Frequency
Repetition	0	Synonymy	0
Orthographic adaptation	2	Limited universalization	1
Linguistic translation	1	Absolute universalization	17
Extratextual gloss	1	Naturalization	8
Intratextual gloss	1	Deletion	4
Intratextual description	2	Autonomous creation	0
Supplement procedure	0		
Total	7	Total	30

Hereby it is necessary to explain: though in Story 1 there are totally 34 cases of CSIs, while the total frequencies of translation procedures applied in both TT1 and TT2 surpass 34. This results from that in one case of CSI, TT1 and TT2 may employ more than one type of translation procedure.

From Table 4.2 and Table 4.3 we can conclude that in Story 1, TT 1 is foreignization-dominated, while domestication prevails in TT2. With regard to the translation procedures underneath the two strategies, linguistic translation is the most frequently used in TT1 with 14 occurrences; followed by absolute universalization (9 occurrences) and intratextual gloss (5 occurrences), in comparison, other translation

procedures are relatively seldom used. While in TT2, absolute universalization is the most frequently applied procedure with 17 occurrences, followed by naturalization with 8 occurrences; by contrast, other procedures are relatively seldom applied.

Since the corpus data of Story 1 has been analyzed and the main strategies applied in each TT has been exposed already. The following sections will focus on the corpus data of Story 2.

4.3 The Corpus of Story 2 *Ying Ning*

The following corpus includes the data of Story 2 *Ying Ning* and the pertinent analysis. For a systemic and structural description, all the TT are categorized according to the types of CSIs it contains (i.e. Material culture, Toponyms and Anthroponyms, Measuring System, etc.) on the basis of Table 3.1. The procedure elicited from the TT belonging to foreignization is marked as (F) at the end of the TT, and the procedure belonging to domestication is marked as (D) at the end of the TT.

4.3.1 Material Culture

1.ST:意其园亭，不敢遽入。
TT1: *Surmising that this was someone's garden, he dared not enter abruptly.*
TT2: *Evidently, this was a private garden, so Wang dared not take the liberty of entering it.*

In the ST, the CSI 亭 *(ting) kiosk* is a common architecture in ancient Chinese garden.

In both TT, the CSI is **deleted**. (D)

2.ST: 不如从我来，啖以粗粝，家有短榻可卧。
TT1: *I suppose you'd better come with me. I'll feed you husked millet, and there's a settee inside you can lie on.*
TT2: *You'd better come in with me and have some potluck, and there's a simple bed for you to sleep in.*

In ST, 短榻 *(duan ta)* is a short and low wood coach with a backrest and handrails at two sides, usually covered with cushion and decorated with delicate scripture; and can be either seated or lied on; tiny tea table can be placed upon it.

In TT1, the translator applies **absolute universalization** for the CSI. As the original CSIs is translated into a neutral term *settee*. (D)

In TT2, the translator applies **absolute universalization** for the CSIs. 短榻 is converted into a neutral reference *simple bed*, which can guarantee a smooth readership. (D)

3.ST: <u>裀藉几榻</u>，罔不洁泽。
TT1: <u>*Cushions, table, and settee*</u>——*everything glistened with cleanliness.*
TT2: <u>*The room*</u> *was very tidy and everything in it seemed free from dust.*

In ST, the CSIs contains three referents: 1. 裀藉 *(yin ji)* refers to cushion for sitting and lying on. 2.几 *(ji)* refers to the tea table, and 3. 榻 *(ta)* refers to the low coach which functions like settee.

In TT1, the translator managed to faithfully convert the three referents into TL by the same format (except 榻 is substituted by *settee*, a neutral referent.) Thus, **linguistic translation** is generally applied in TT1. (F)

In TT2, by **absolute universalization**, the translator adopts a neutral term to obtain the main idea of the ST instead of detailed narration of the three referents. (D)

4.ST: 窃典<u>金钗</u>，购佳种
TT1: *She secretly pawned her <u>jewelry</u> to buy fine varieties.*
TT2: *She practically obliged all her relatives and neighbours to help, and even secretly pawn her <u>gold hairpins</u> to procure rare flowers.*

金钗*(jin chai)*, the golden hairpin for female in ancient China, which was commonly

with exquisite decoration.

In TT1, the translator applies **the absolute universalzation** to convert the original

CSIs into neutral term *jewelry*. (D)

In TT2, **linguistic translation** is applied as the translator literally translates each

linguistic units of the CSI. (F)

4.3.2 Ecology

5. ST: 北向一家，门前皆<u>丝柳</u>，墙内<u>桃杏</u>尤繁，间以<u>修竹</u>，野鸟格磔其中。
TT1: *One house to the north had <u>weeping willows</u> before the gate. Within the walls grew especially luxuriant <u>peach and apricot trees</u>, interspersed with <u>tall bamboos</u>.*
TT2: *The house on the north side had <u>weeping willows</u> before the gate and a dense cluster of <u>peach and apricot trees</u>, intermingled with <u>tall bamboos</u>.*

Weeping willows, *peach* and *apricot trees* as well as *tall bamboos* are common plants

in China, but may not be familiar with the target audiences.

However, in both TT, the translators choose to be faithful to the ST and translate

these CSIs directly by **linguistic translation**.   (F)

6.ST: <u>豆棚花架</u>满庭中。
TT1: *The winding path took them westward to another gate, which opened into a courtyard covered by <u>a bean arbor supported on trellises</u>.*
TT2: *The two of them turned west along a zigzag passageway leading to another door, which opened into a courtyard <u>full of plants and flowers</u>.*

In ST，the CSIs 豆棚花架 *(dou peng hua jia)* literally refer to *the bean vine*

trellises.

In TT1, the original referents are mostly maintained by **linguistic translation.** (F)

In TT2, **the absolute universalization** is applied, as the original referents are

substituted by rather neutral items. (D)

7.ST: 窗外<u>海棠</u>枝朵，探入室中

TT1: *Branches from a flowering <u>crabapple</u> outside the window reached into the room.*

TT2: *And outside the windows was planted a <u>begonia</u>, which thrust its branches in through the open windows.*

In ST, 海棠 *(hai tang)*, *crabapple*, a common floral tree plant in China with slender branches.

In TT1, the original referent is preserved by **linguistic translation**. (F)

While in TT2, the original referent is replaced by *begonia*, which is a genus of perennial flowering herb plants; this translation might lead to certain inaccuracy; since a herb plant's branch normally are not so long to "*thrust its branches in through the open windows*"; however, the TL CSI might be more familiar to the target audiences. Thus **naturalization** is applied. (D)

8.ST: 庭后有<u>木香</u>一架，故邻西家

TT1: *At the rear of the courtyard was <u>an arbor of banksia roses</u> adjoining the yard of the neighbor on the west.*

TT2: *Now in the back garden and close to the wall of a neighbor was a trellis covered with some <u>sweet-scented plants</u>.*

In TT1, the original term 木香 *(banksia rose)* is preserved by **linguistic translation** . (F)

While in TT2, **absolute universalization** is applied, as *sweet-scented plants* is a neutral term without cultural specificity. (D)

4.3.3 Toponyms & Anthroponyms; Fictional character

9.ST: <u>王子服，莒之罗店人</u>

TT1: <u>*Wang zifu from Luo Bazaar in Ju County*</u>

TT2: <u>*Wang Zifu, a native of Luodian Village of Ji County*</u>

In the ST, 王子服 *(Wang zifu)* is the full name of the male protagonist.

Both TT use the **Orthographic adaptation.** (F)

10.ST: 聘<u>萧氏</u>，未嫁而夭，故求凰未就也

TT1: *He had been engaged to <u>a girl of the Xiao family</u>, but she passed away before they could be married, so his phoenix-mate was as yet unfound.*

TT2: *Though he had been engaged to <u>a girl of the Xiao family</u>, the young lady unfortunately died before marriage, and so he was still in want of a wife.*

In ST, 萧 *(xiao)* is a surname, while 氏 *(shi)* is a morpheme which can be added to

a certain surname in order to avoid mentioning the given name.

In both TT the **absolute universalization** is used to make the implicit CSIs clarified.

(D)

11.ST: 俄闻墙内有女子长呼："<u>小荣</u>！"

TT1: *Suddenly from inside the wall he heard a girl's delicate voice calling in drawn-out tones: "<u>Gloria</u>."*

TT2: *Soon a voice was heard within the wall calling out to <u>someone named Xiao Rong</u>.*

In ST, 小荣 *(xiao rong)* is a young girl's name. 小 has a connotation of "little",

thereby usually used to address young people, 荣 is a given name of which the

meaning is "glorious".

In TT1, **naturalization** is applied. The original CSI is substituted with a term (a

common English name which has roughly the same meaning as the Chinese name) in

TL. (D)

In TT2, **orthographic adaptation** is applied, as the original CSIs is replaced by

pinyin (Chinese phonetics) *"Xiao Rong"*. (F)

12.ST: 老身<u>秦姓</u>，并无诞育，弱息亦为庶产。

TT1: *"My married name is <u>Qin</u>," said the old woman. I have no descendants. I do have a tender young thing, but she was born to a concubine.*

TT2: <u>Qin</u> *is the name. I have no offspring, and the only girl I have was born of my husband's concubine, who has remarried and left her child in my care.*

Orthographic adaptation is applied in both TT. (F)

13.ST: <u>婴宁</u>，汝姨兄在此。
TT1:<u>*Yingning*</u>*, your cousin is here.*
TT2: <u>*Yingning*</u>*! Your cousin is here.*

Orthographic adaptation is applied in both TT. (F)

14.ST：媪曰："郎君外祖，莫姓<u>吴</u>否？"
TT1：*Was your maternal grandfather by any chance named <u>Wu</u>?*
TT2：*Is your maternal grandfather named <u>Wu</u>?*

Orthographic adaptation is applied in both TT. (F)

4.3.4 Social Culture

15.ST：医师诊视，<u>投剂发表</u>，忽忽若迷

TT1：*A doctor examined him and had him <u>take medicines to draw the disease out</u>, but he remained in a heartsick daze.*

TT2：*Then she sent for some physicians who <u>prescribed sudorifics</u> , but as a result Wang seemed lost in a trance.*

In ST，投剂发表 *(tou ji fa biao)* is a traditional Chinese medical terminology, which means to use the herbal medicine to drive the illness to the surface of the patient's body.

In TT1, **intratextual gloss** is applied with an explanation integrated in the text. (F)

In TT2, the translator replaces the original CSI with a western medical term which might be more comprehensible for target readers. Thus **naturalization** is applied. (D)

16. *ST:* 会<u>上元</u>，有舅氏子吴生邀同眺瞩

TT1: *On the Lantern Festival, the son of his maternal uncle, a scholar named Wu, invited him to do some sightseeing together.*

TT2: *Once at the Lantern Festival, Wang's cousin named Wu, son of his maternal uncle, invited him to take a stroll. (Footnote: the fifteenth day of the first lunar month.)*

上元 *(shang yuan)*/元宵 *(yuan xiao)*, *the Lantern Festival*, a traditional Chinese festival which takes place on the 15th day of the 1st lunar month.

Both TT preserves the original CSIs by **linguistic translation** (F), the only difference exits that TT2 offers an **extratextual gloss** (footnote) (F) for a better understanding.

4.3.5 Organizations, customs, activities, procedures, concepts; measuring system

17.ST: 阿甥已十七矣，得非庚午属马者耶？

TT1: *So you are already seventeen, nephew. You were born in the year of the horse, weren't you?*

TT2: *So you are seventeen. Were you not born in the year of horse?*

In the Chinese lunar calendar, the years are designated by "the Heavenly Stems and Earthly Branches", and 庚午 *(geng wu)* (the literal meaning of this term is rather abstract) is a designation of year in the Chinese lunar calendar. On the other hand, according to Chinese traditional culture, a person who is born on a certain year belongs to a certain zodiac.

In both TT, the original zodiac reference is preserved by **linguistic translation**, while the term 庚午 is processed with **deletion** due to the very abstract meaning of this term. (F)(D)

18.ST: 后求天师符粘壁上，狐遂携女去。

TT1: *Then we procured a Heavenly Preceptor charm, which we pasted to the wall, and the werefox spirit fled with the girl. (footnote: Title given to a Taoist dignitary during the Yuan dynasty.)*

TT2: *They obtained a charm from a famous Taoist-exorcist and hung it on the wall. So the fox took the baby with her, never to return.*

In ST, 天师符 *(tian shi fu)* means *Heavenly Preceptor charm*.

In TT1, **linguistic translation** is applied, as the converted term sticks to each lexical unit of the original expression. Moreover, a footnote is also provided to enable the target audiences to understand the CSI *"Heavenly Preceptor"*. Therefore, **extratextual gloss** is also applied. (F)(F)

In TT2, the translator includes the explanation of the CSI's connotation as an indistinct part of the text. Though this translation procedure has not been listed in Aixela (1996)'s taxonomies, in this case the explanation integrated into the text is provided to present the CSI to target audiences, hereby the researcher coins it as **intratextual explanation** procedure as a temporary substitute. (F)

19.ST: 至日，使华装行新妇礼.
TT1: *When the day came they tried to make her perform the bridal ceremony in her wedding finery.*
TT2: *On the chosen nuptial day, Wang's mother asked her to put on her bridal clothes and go through the necessary ceremony.*

In ST，行新妇礼 *(xing xin fu li)* literally means *to perform the bridal etiquette*. In ancient China, the bride needs to perform a certain ceremony to her parents in law on the wedding day.

Thus in TT1, **linguistic translation** is applied. (F)

While in TT2, the translator converts the original CSI into a neutral reference without cultural specificity, thus **absolute universalization** is applied. (D)

20.ST: 生人多，阳气胜，何能久居？
TT1: *There are many living people about and vital forces are overpowering here. How could she stay long?*
TT2: *She's a ghost. How could she stay long among the living in a place brimming over with life?*

In ancient Chinese philosophy, 阴 *(yin)* and 阳 *(yang)* are the two basic elements that constitute the world, and 阳 *(yang)* is regarded as the vitality. Here in the ST, 阳气 *(yang qi)* refers to the force of vitality that is emitted by living people.

Thus in TT1, **linguistic translation** is applied. (F)

In TT2, the original CSI is substituted by a culturally neutral term *life*, thus **absolute universalization** is applied. (D)

21. ST: 由是岁值寒食，夫妇登秦墓，拜扫无缺。
TT1: *From then on, every year when the Cold Food Festival rolled around, husband and wife never failed to visit the Qins' grave. Sweeping and paying respects to the dead.*
TT2: *From then on, when Han Shi Day came every year, the couple never failed to visit the Qin family grave. (Footnote: Two days before the Pure Brightness Festival.During these three days it has been the custom to visit the family graveyards.)*

In ST, 寒食 *(han shi）* refers to *the Cold Food Festival* in ancient China, which is near the Tomb-Sweeping Day. On that day, people have to stop cooking and can only have cold food; tomb-sweeping, walking in the open air are normal activities on that day.

In TT1, **linguistic translation strategy** is applied. (F)

In TT2, **orthographic adaptation** and **extratextual gloss** are applied. (F) (F)

22.ST: 西南山中，去此可三十余里。
TT1: *A little more than ten miles away in the mountains southwest of here.*
TT2: *In the mountain to the southwest, about thirty li from here.*

In ST, 里 *(li)* is a Chinese linear measure unit, which is equal to five hundred meters. 三十余里 *(san shi yu li)* refers to *more than thirty li,* which is approximately equal to 10 miles.

In TT1, **naturalization** is applied, as the SL linear measure unit *li* is replaced with an English length unit *mile*. (D)

In TT2, **orthographic adaptation** is applied. (F)

23.ST：年来以家屡贫，又无<u>三尺</u>之男
TT1: *For years now we've been destitute, and there's not even a <u>three-foot</u> manchild in the house*
TT2：*Yet all these years we've been out of touch with your family simply because we are too poor, unable to keep a <u>man servant</u> to run errands.*

In this ST CSI, 尺（*chi*） is a length unit in traditional Chinese culture. In the ST, 三尺 *three Chi* means *"short"* indirectly. In Chinese culture, a specific number is often used to describe a non-specific one (实数表虚数), e.g. <u>三思</u> think <u>three times</u> (actually denoting "many times"); <u>五彩缤纷</u> <u>five</u> blazing colors (actually denoting "multiple" colors) etc. Here in the ST, 三尺之男 *(san chi zhi nan)(three chi male)* actually refers to short male juvenile, in ancient China 男僮 *(nan tong)(* literally translated as *male child)* is always employed as servant.

In TT1, the expression of the original phrase is kept intact when converted into TT by **linguistic translation**. Besides preserving the feature of using specific number to show a non-specific one, the word 男 *(nan)*, which actually denotes 男僮 *(nan tong)(male child),* is literally transferred into *manchild,* which brings strong SL characteristic to target audiences. (F)

In TT2, **absolute universalization** is used: since *short male child* is adapted into *man servant,* which is a neutral expression. (D)

24.ST：次日至舍后，果有园<u>半亩</u>，细草铺毡，杨花糁径。

TT1 : *On the next day, he went behind the house where <u>a small plot</u> had been given over to a garden carpeted with fine grass. The walks were strewn with poplar catkins.*
TT2 : *The following day Wang went to the rear of the house and found a garden of about <u>half a mu in size</u>. There was a nice lawn as smooth as a carpet and the paths were strewn with the petals of poplar flowers.*

In ST, 亩 （*mu*）is a unit of area in China, which is around 666.67 ㎡. 半亩 *(ban mu)* literally means *half a mu.*

In TT1, the original measurement unit is transferred into *a small plot*. Thus **autonomous creation** is applied. (D)

In TT2, the measurement unit is maintained into the same pinyin (Chinese phonetics) version; thus **orthographic adaptation** is applied. (F)

4.3.6 Gestures & Habits

25.ST:女忍笑而立，<u>生揖之</u>。
TT1: *The girl mastered her laughter and stood still. The scholar <u>joined his hands before his chest in greeting</u>.*
TT2: *The girl restrained herself and stood still. Wang <u>bowed</u> to her.*

In ST, 揖 *(yi)* or 作揖 *(zuo yi)* is a traditional Chinese greeting gesture for male with hands joined together before the chest.

Because this CSIs may not have equivalents in English. Thereby the TT1 translator includes the faithful description of the CSI content as an indistinct part of the text. Though this translation procedure has not been listed in Aixela (1996)'s taxonomies, in this case faithful description is provided to present the CSI, hereby the researcher coins it as **intratextual description** procedure as a makeshift. (F)

However, in TT2, **naturalization** strategy is applied, as the original term is converted into "bow", a TL culture-inclined term which is more clear to the target audiences. (D)

26.ST: 才一<u>展拜</u>。翻然遽入，放声大笑。

TT1: *No sooner had she <u>made gestures of greeting</u> than she turned right back into the inner rooms and loosed a loud peal of laughter.*

TT2: *And no sooner had she <u>made an obeisance</u> than she abruptly rushed back to the inner room, giving way to silly laughter to the amusement of all the women present.*

In ST, 展拜 *(zhan bai)*, a synonym of kowtow, which means to make obeisance with bended knees and head knocking on the floor, a greeting gesture in ancient China.

In both TT **the absolute universalization** is applied, as the original CSI is converted into two neutral terms "gestures of greeting" and "obeisance". (D)

4.3.7 Scholastic Reference

27.ST: 到彼且勿归，小学<u>诗礼</u>，亦好事翁姑。

TT1: *Once you're there you don't have to come back. Learn something of <u>poetry and rites</u>, so you'll be able to serve your in-laws well.*

TT2: *Apply yourself to study and learn <u>good manners</u>, which will make you a good daughter-in-law when you get married.*

There are two references of 诗礼 *(shi li)*: 1. As a noun phrase, it refers to "the Book of Songs (the earliest poetry collection in ancient China) and the Book of Rites". 2. As a adjective, it means "cultured/well-educated". Eg: 诗礼之家 *(shi li zhi jia)* (well-educated family). In the context of ST, 诗礼 refers to the first meaning.

It is obvious that the TT1 translator managed to be faithful to the original term by the application of **linguistic translation**. (F)

While TT2 translator converted the original term into *good manners* by **absolute universalization**. (D)

4.3.8 Linguistic Culture: Idiomatic Expression, Implicit Expression, etc.

28.ST：<u>葭莩之情</u>，爱何待言。

TT1: *<u>Between relatives</u> love goes without saying.*

TT2 : *It goes without saying that <u>relatives</u> should love each other.*

In the ST, 葭莩 *(jia fu)* is a vehicle of metaphor, which means *the thin film in the reed stem*, thus the four-character idiom literally means *the love of reed stem film*, which implies the affection between relatives.

In both TT, the **absolute universalization** strategy is applied. As both translator adopts a neutral term instead of choosing a TL equivalent idiom or any literal translation. (D)

29.ST: 不如从我来，啖以<u>粗粝</u>，家有短榻可卧。
TT1: *I suppose you'd better come with me. I'll feed you <u>husked millet</u>, and there's a settee inside you can lie on.*
TT2: *You'd better come in with me and have some <u>potluck</u>, and there's a simple bed for you to sleep in.*

In ST, 粗粝 *(cu li)*, rice/millet that is unpolished and coarse. Here the CSI is an euphemism denoting *simple meal* rather than its literal reference.

In TT1, the translator applies **linguistic translation** strategy to convert the original CSIs. (F)

In TT2, the translator applies **naturalization** strategy for the CSI. 粗粝 is converted into *potluck*, which is actually a TL term. Though not completely being faithful to the ST, the function of the original CSI is maintained. As 粗粝 actually is a euphemistic reference of *simple meal* rather than its literal meaning. (D)

30.ST：聘萧氏，未嫁而夭，故<u>求凰未就也</u>
TT1：*He had been engaged to a girl of the Xiao family, but she passed away before they could be married, so his <u>phoenix-mate was as yet unfound</u>.*
TT2：*Though he had been engaged to a girl of the Xiao family, the young lady unfortunately died before marriage, and so he was <u>still in want of a wife</u>.*

求凰 *(qiu huang) (pursuing the phoenix-mate)*, is a common Chinese metaphorical term which refers to a man seeks his lover. The complete term is 凤求凰（*feng qiu huang*）(the phoenix seeks his mate)(凤: the male phoenix; 凰: the female phoenix). The allusion can date back to a famous ancient zither melody 凤求凰 *(feng qiu huang*）in Han dynasty, it is rumored that this music was composed by the celebrated scholar 司马相如 *(Si Ma Xiang Ru*）for pursuing the aristocratic lady 卓文君 *(Zhuo Wenjun)* in Han dynasty.

Thus, in TT1, **linguistic translation** is applied, as the allusive metaphor is preserved. (F)

In TT2, **absolute universalization** is applied. The SL CSI is substituted into a neutral term with no cultural specificity. (D)

4.3.9 Others

4.3.9.1 Salutation (Traditional/Honorific/Self-deprecating Address, etc.)

31.ST:会上元，有舅氏子<u>吴生</u>邀同眺瞩
TT1: *On the lantern festival, the son of his maternal uncle,a <u>scholar named Wu</u>, invited him to do some sightseeing together.*
TT2: *Once at the lantern festival, Wang's cousin named <u>Wu</u>, son of his maternal uncle, invited him to take a stroll.*

In ST, 吴生 *(Wu Sheng)* literally refers to *Wu scholar,* in which *Wu* is a surname while *sheng* denotes *scholar.* In ancient Chinese literature 生 *(sheng) (scholar)* is a common addressing to *male students.*

It is obvious that TT1 maintains this characteristic of the addressing by **linguistic translation**. (F)

While in TT2, the CSI 生 *scholar* is **deleted**. (D)

32.ST:生见游女如云，乘兴独游。
TT1: *Seeing that young women were out walking in droves, <u>Scholar Wang</u> gave in to the impulse to stroll by himself.*
TT2: *Seeing so many girls loitering about, <u>Wang</u> was quite excited and preferred to go on all by himself.*

Here in the ST, the appellation 生 *(sheng) (male student),* refers to the protagonist *Wang* in the story.

In TT1, **linguistic translation** is applied. Since the full-equivalent appellation in TL is difficult to find, the translator adopts a near-equivalent term *scholar* as an appellation, meanwhile the surname *Wang* is added so as to guarantee the audiences' comprehension. (F)

In TT2, since the protagonist *scholar Wang* has been mentioned in prior text many times; here the translator avoids the repetition by using the referred protagonist's surname *Wang*. Thus **synonymy strategy** is applied in TT2. (D)

33.ST：此<u>王郎</u>，汝姨子。
TT1：*This is <u>Mister Wang</u>, your aunt's son.*
TT2：*This is <u>Wang</u>. He's your cousin.*

In ST, 王 *(wang)* is a surname of the male protagonist, 郎 *(lang)* is an addressing for *young man* generally.

In TT1, the translator chooses a TL CSI *Mister* to replace the SL term; thus **naturalization** is applied. (D)

While in TT2, the original CSI 郎 *(lang)* is **deleted**. (D)

34.ST：<u>妾本狐产</u>。
TT1：*<u>I'm a werefox's child</u>.*

TT2：*I was born of a fox.*

The CSI 妾 *(qie)* has two denotations: 1. A concubine; 2. A self-depreciatory addressing to oneself by a wife in front of her husband. In ST, it refers to the second denotation.

In both TT, **absolute universalization** is applied by adopting the neutral term *I* . This is because this self-depreciatory addressing has no equivalent in TL. (D)

35.ST：妾又无兄弟，所恃者惟君。
TT1：*I have no brothers; you are the one I rely on.*
TT2：*I have no brothers; you're the only person I can rely on.*

君 *(jun)* is a respectful addressing to a man in ancient China, which has similar connotation like *gentleman* in English, and is commonly used by woman to call her husband. Like the CSI 妾 *(qie)*, this term is converted into *you* by **absolute universalization strategy** in both TT. (D)

36.ST：尊堂 (对谈话者母亲的敬称)，我妹子。
TT1：*Your mother is my little sister.*
TT2：*Your mother is my younger sister.*

尊堂 *(zun tang)* is an honorific expression to address the interlocutor's mother; in this term, 尊 literally means *respectful,* 堂 literally means *the main room of a house;* 尊堂 together can be comprehended as *your venerable mother* in English expression.

In both TT, **absolute universalization** is applied. (D)

37.ST：老身秦姓，并无诞育，弱息亦为庶产。
TT1： *"My married name is Qin," said the old woman. I have no descendants. I do have a tender young thing, but she was born to a concubine.*
TT2：*Qin is the name. I have no offspring, and the only girl I have was born of my husband's concubine, who has remarried and left her child in my care.*

弱息 *(ruo xi)*, which literally means *weak son/daughter*, belongs to one of the various derogatory references of one's own son or daughter. Other similar references include 小儿 (little son), 贱息 (low son), etc.

In TT1, though the translator does not strictly use a literal translation, but the derogatory voice and the indirect style is kept by converting the original CSI into *a tender young thing*, which the target audiences can still recognize as belonging to the SL cultural system with less cultural specificity. Therefore, **limited universalization** is applied. (D)

In TT2, **absolute universalization** strategy is used, a neutral term *"the only girl"* without cultural specialty is adopted. (D)

38.ST：*妾夜见之，嘱勿惊<u>郎君</u>耳。*
TT1：*I saw her during the night, but she told me not to rouse <u>you</u>.*
TT2：*I saw her, too, but I told her not to disturb <u>you</u>.*

In ST, 郎君 *(lang jun)* is a fair and respectful addressing by a woman to call her young husband. In both TT, **absolute universalization** is applied. (D)

4.3.9.2 The Appellation of Relatives

39.ST：<u>甥</u>长成如许，尚不相识。
TT1：*Look how grown up you are, <u>nephew</u>: I didn't even recognize you.*
TT2：*That accounts for the fact that <u>you</u>'ve grown to be a man without even our knowing each other!*

In ST, the relative title 甥 *(sheng) (nephew)* is directly used to address the interlocutor. However, in TL culture, kinship titles are seldom used to directly call the interlocutor.

In TT1, the way of original addressing is maintained by **linguistic translation**. (F)

While in TT2, **absolute universalization** is used by adopting the neutral term *you*. (D)

40.ST：此来即为<u>姨</u>也，匆遽遂忘姓氏。

TT1：*I came just to see you, <u>Aunt</u>, but things happened so quickly that I forgot your name.*

TT2：*In fact, I've come for the very purpose of seeing <u>you</u>, but I was in such a hurry that I forgot to find out the name of your family.*

In ST, the kinship title 姨 *(yi) (aunt at one's mother's side)* is directly used to address the interlocutor.

In TT1, the way of direct addressing of kinship title in SL culture is preserved by **linguistic translation**, though the TT1 does not specify that it is the "maternal aunt" due to the consideration of a natural readership. (F)

In TT2, **absolute universalization** is applied by converting the exotic addressing into a culturally neutral word "you". Thus, the original way of direct kinship title addressing in ST is abandoned. (D)

41.ST:会上元，有<u>舅氏子</u>吴生邀同眺瞩

TT1: *On the lantern festival, <u>the son of his maternal uncle</u>, a scholar named Wu, invited him to do some sightseeing together.*

TT2: *Once at the lantern festival, Wang's <u>cousin</u> named <u>Wu</u>, <u>son of his maternal uncle</u>, invited him to take a stroll.*

In the ST the CSI 舅氏子 *(jiu shi zi)* refers to the son of one's maternal uncle.

Therefore, TT1 applies **linguistic translation**. (F).

TT2 applies both **absolute universalization** and **intratextual gloss**. (D)(F)

42.ST：我以为谁何人，乃<u>我姑之女</u>，<u>即君姨妹</u>，今尚待聘.

TT1：*I've found her already. I never would have thought that she is <u>the daughter of my paternal aunt</u>, which makes her <u>your cousin on your mother's side</u>. She is not engaged as yet.*

TT2：*Who do you think she is? She turns out to be my cousin, daughter of a sister of my father's, hence also a cousin of yours, and she's waiting for the right man to marry.*

In Chinese culture, the addressing of relatives can be very specific and complicated compared with the English culture. In ST, 姑 *(gu)* refers to the sister of one's father. 姨 *(yi)* refers to the sister of one's mother.

In TT1 **linguistic translation** strategy is used for both the first CSI and the second CSI, as the translator select a denotatively close reference to the original, but the comprehensibility is enhanced by virtue of a TL version, nevertheless still can be perceived as belonging to the SL culture system. (F)

In TT2 **linguistic translation** is used for the first CSI, **absolute universalization** is used for the second CSI. (F)(D)

43.ST：此王郎，汝姨子。
TT1：*This is Mister Wang, your aunt's son.*
TT2：*This is Wang. He's your cousin.*

In the ST, 姨子 *(yi zi)* refers to the maternal aunt's son. Thus both in TT1 and TT2 **absolute universalization** is applied. (D)

As the presentation and analysis of corpus data of Story 2 is completed, the following section will focus on the occurrences of different types of CSIs as well as the frequencies of translation strategies.

4.3.10 The Occurrences of Different Categories of CSIs in Story 2

Based on the corpus data of Story 2 above, the frequencies of different categories of CSIs are calculated and presented in Table 4.4.

Table 0.4: The Occurrences of Different categories of CSIs in Story 2

No.	CSIs	Frequency
1	Material Culture	4

2	Ecology	4
3	Toponyms; Anthroponyms; Fictional character	6
4	Social culture	2
5	Organizations, customs, activities, procedures, concepts. Measuring system.	8
6	Gestures and habits	2
7	Scholastic reference	1
8	Linguistic culture	3
9	Others	13
10	Total CSIs	43

According to the table above, 43 cases of CSIs have totally appeared in Story 2. Among the various types of CSIs, the category of "others (salutation; relative appellation)" and "Organizations, customs, activities, procedures, concepts; measuring system" account for the largest portion with 13 frequencies and 8 frequencies respectively, other categories like "Toponyms…" and "Material culture", "Ecology" also evenly occur for 4-6 times.

As is aforementioned, the category of "linguistic culture" and "others (salutation)" have the most frequency in Story 1, and this is due to the intense narration of the plot and frequent dialogues between characters. Unlike Story 1, the plot tempo in Story 2 is relatively slow, and as a story of sweet romance, Story 2 characterizes in the detailed descriptions of indoor furnishing, architecture, flowers and plants. Moreover, all the characters in Story 2 are relatives and distant relatives, dialogues occur frequently between them, this explains why in Story 2 the category of "Others (salutation; relative appellation)" shows the highest frequency.

4.3.11 The Orientation of Domestication/Foreignization in TT of Story2

In order to find the dominant translation strategy in TT1 and TT2 of Story 2, on the basis of the identified procedures exhibited in the corpus data above, the occurrences of each type of translation procedure are quantified, and by further classifying the

procedures into either foreignization and domestication category, the total frequencies of foreignization and domestication are obtained. (See Table 4.5, 4.6.)

Table 0.5: The Occurrences of Translation Strategies and Procedures in TT1

Foreignization	Frequency	Domestication	Frequency
Repetition	0	Synonymy	0
Orthographic adaptation	4	Limited universalization	1
Linguistic translation	21	Absolute universalization	10
Extratextual gloss	1	Naturalization	3
Intratextual gloss	1	Deletion	2
Intratextual description	1	Autonomous creation	1
Supplement procedure	0		
Total	28	Total	17

Table 0.6: The Occurrences of Translation Strategies and Procedures in TT2

Foreignization	Frequency	Domestication	Frequency
Repetition	0	Synonymy	1
Orthographic adaptation	8	Limited universalization	0
Linguistic translation	4	Absolute universalization	22
Extratextual gloss	2	Naturalization	4
Intratextual gloss	2	Deletion	4
Intratextual description	1	Autonomous creation	0
Supplement procedure	0		
Total	17	Total	31

Hereby it needs to explain that: even though there are totally 43 cases of CSIs in Story 2. However, the frequencies of translation procedures rendering the CSIs in TT1 and TT2 are 45 and 48 respectively. This is because in one case of CSI, the translator may adopt more than one kind of translation procedure to treat the CSI.

From the tables above we can conclude that in story 2, TT 1 is foreignization-oriented, while domestication prevails in TT2. With regard to the translation procedures underneath the two strategies, linguistic translation is the most frequently used in TT1 with 21 occurrences; followed by absolute universalization (10 occurrences) and orthographic adaptation (4 occurrences), in comparison, other translation procedures are relatively seldom used. While in TT2, absolute universalization is the most frequently applied procedures with 22 occurrences, followed by orthographic adaptation which occurs 8 times.

According to all the data presented in section 4.2 and 4.3, it has been found that in both Story 1 and story 2 selected from *Liao Zhai Zhi Yi*, TT1, which is translated by English native speakers, is dominant with foreignization strategy, while TT2, which is translated by Chinese native speakers, is dominant with domestication strategy.

Since the dominant translation strategies of the two translations of *Liao Zhai Zhi Yi* have been uncovered, the following sections will focus on the reception of both Chinese and non-Chinese participants towards the two main translation strategies applied in TT1 and TT2.

4.4 The Reception of Chinese Participants

In compliance with the research plan which has been discussed in the previous chapter, in order to find the reception of the Chinese target audiences towards the two translation strategies applied in TT1 and TT2, 10 Chinese national participants from Faculty of Languages and Linguistics in UM (capable to read Classical Chinese literature; IELTS reading scores are above 6) are required to complete the ratings in the survey form 1 (based on Story 1) and survey form 2 (based on Story 2) in terms of the "faithfulness" and "personal preference "of the two TT. Meanwhile, at the end of each survey form, they are encouraged to select the translation items which are most

impressive from their perspective and provide their reasons why they favor or dislike the translations. Through these survey procedures, both the rating values of the Chinese participants and the comments for the most impressive translations offered by them are revealed.

4.4.1 The Rating Values of Chinese Participants towards TT of Story 1 *Xia Nv*

In Table 4.7 below, the rating values of TT1 and TT2 of Story 1 made by 10 Chinese bilingual participants regarding "faithfulness" and "personal preference" are presented.

Table 0.7: The Rating Values of Chinese Participants Towards TT1&2 of Story1

	Faithfulness				Personal Preference			
	TT1		TT2		TT1		TT2	
	Total Value	Average Value	Total Value	Average Value	Total Value	Average Value	Total Value	Average Value
1	117	4.03	86	2.97	111	3.82	86	2.97
2	91	3.13	75	2.58	112	3.86	80	2.76
3	112	3.86	76	2.62	102	3.51	79	2.72
4	78	2.68	81	2.79	90	3.10	97	3.34
5	102	3.51	73	2.52	91	3.13	92	3.17
6	101	3.48	81	2.79	110	3.79	86	2.96
7	121	4.17	63	2.17	120	4.13	61	2.10
8	104	3.58	73	2.52	114	3.93	77	2.65
9	116	4.00	79	2.72	117	4.03	91	3.13
10	121	4.17	89	3.06	106	3.65	65	2.24

In Table 4.7, the number 1-10 refers to the 10 Chinese participants respectively. As is explained in previous chapter, the corpus data of Story 1 contains totally 34 cases of CSIs; nevertheless, there are 5 cases in which the same or very similar translations are

adopted to render the SL CSIs in both TT; thus by deleting the 5 cases of the same translations, in survey form 1 there are totally 29 cases of CSIs.

In the table, "Total value" is gained by summing up the rating values of all the 29 Likert items in Survey Form 1 evaluated by each student. "Average value" is attained by dividing the "Total value" with "29". In the survey form, the Likert value "3" denotes "no feeling", thus for each student, any average value which is higher than "3" means "the TT is faithful" or "the TT is preferable" from the perspective of participants, and any average value lower than "3" is considered as "the TT is unfaithful" or "the TT is not preferred". Meanwhile, in order to present the central tendency of 10 Chinese participants' evaluation, the descriptive statistic approach is applied: "range" refers to the minimum average value and the maximum average value among the 10 participants; while "mean" is obtained by summing up all the average value of the 10 participants and then divide the sum with 10. (Likewise, in all the following steps to gain the average value and the central tendency of Chinese/non-Chinese participants' evaluation towards Story 1&2, this same rationale is applied.)

Based on Table 4.7, the central tendency of Chinese participants' evaluation towards the degree of faithfulness and personal preference of the two TT in Story1 are as follow:

TT1:
Range of faithfulness evaluation: 2.68-4.17
Mean of faithfulness evaluation: 3.66
Range of personal preference evaluation: 3.10-4.13
Mean of personal preference evaluation: 3.70

TT2:
Range of faithfulness evaluation: 2.52-3.06
Mean of faithfulness evaluation: 2.67
Range of personal preference evaluation: 2.10-3.34
Mean of personal preference evaluation: 2.80

There is apparent distinct in the ratings on the two TT among Chinese participants: "the mean of faithfulness evaluation" of TT1 (foreignization-dominant) is 3.66, which is higher than the neutral value 3 (denoting "no feeling"), showing that the average rating of TT1 regarding the degree of faithfulness among the 10 participants is "faithful". By contrast, "the mean of faithfulness evaluation" of TT2 (domestication-dominant) is only 2.67, lower than the neutral value 3, suggesting that the average rating of TT2 regarding faithfulness is "unfaithful" from the perspective of 10 participants. Meanwhile, the preference of TT1 surpasses the one of TT2 to a great extent among Chinese participants: "the mean of personal preference evaluation" of TT1 is 3.70, showing that the average rating of TT1 in terms of "preference" among the 10 participants is "preferable"; on the contrary, "the mean of personal preference evaluation" of TT2 is only 2.80, suggesting that the average rating of TT2 in terms of "preference" among the 10 participants is "less preferable".

So far the central tendency of the ratings towards the two TT of Story 1 in terms of faithfulness and preference by Chinese participants has been disclosed. The next section will move on to the participants' assessments on the most impressive translations in Story 1 in their mind.

4.4.2 The Analysis of Chinese Participants' Assessments Towards Selected Translation Items of Story 1

In the final step to ask the Chinese participants to make comments on the translations which impress them most, several translation items have been repeatedly selected by participants and provided with generally consistent opinions. These representative translation items and the related comments by Chinese participants are listed below. (The sequence numbers of selected translation items are consistent with the one in

corpus data; for convenience, P1 refers to Chinese participant 1, P2 refers to Chinese

participant 2, and so on.)

1. ST: 佩玉
TT1: *Jade waist-pendant* (Foreignization)
TT2: *jade* (domestication)
P1: TT1 is very faithful not only in denotation but also in connotation.
   (By enquiring what "connotation" here refers to, P1 explained that TT1's version "*Jade waist-pendant*" suggests it was a "privately-owned entity", thus might show some intimacy of the characters in the story.)
P4: The phrase in TT1 shows vivid language pattern and unique national/cultural style.
P5: The meaning of "佩玉" is the same with TT1; TT2 seems so general.
P6: TT1 can exactly show the meaning from ST but TT2 cannot.

In this case, the faithful transference of SL CSI via intratextual gloss (foreignization)

might not only obtain the linguistic accuracy towards ST, but also gain certain "extra-

linguistic value"; as is stated by P1, *jade waist-pendant* has the connotation of a

"personal accessory", which conveys the intimacy of the protagonist' behavior. By

contrast, TT2 fails to transfer this extra-linguistic information.

2. **ST**:艳如桃李，而冷如霜雪;
TT1: *as peaches and plums but cold as frost and snow*. (Foreignization)
TT2: *as pretty as a flower, but she's frosty in manner*. (Domestication)
P4: Both TT reflect the meaning of ST, but TT1 seems more faithful.
P6: TT1 shows not only the ST meaning but also keeps the same pattern.
P9: TT1 is very poetic to read.
P10: Using "*flower*" is too abstract.

The rhetoric Dui Ou (对偶) is a prevailing feature omnipresent in classical Chinese

text. The citations above prove that Chinese participants think highly of a translation

well preserving this rhetoric. The use of Dui Ou can add more rhyme and poetic

aesthetics to the text, which can still be recognized by Chinese participants through a

high quality foreignization-oriented translation.

Since Item 5, 6, 14 below show similar traits, therefore the analysis on the three items are presented together:

5 ST: 深以祧(祭祀祖先的宗庙)续（传宗接代）为忧耳;

TT1: *worried that there will be no one to continue to <u>making offerings to our family's ancestors</u>;* (Foreignization)

TT2: *What's worrying me most is <u>the continuity of our family line</u>.* (Domestication)

P4: Both TT1&2 bring the ST meaning, but TT1 is more complete by preserving "*ancestors*".

P5: TT1 is more vivid in showing the ST meaning.

P8: TT1 is faithful to the original. While TT2 is very natural.

6. **ST**:伏拜

TT1: *went down on his knees* (Foreignization)

TT2: *made an obeisance.* (Domestication)

P1: TT1 is very faithful to the original in denotation, while TT2 is very faithful in connotation.

(By further enquiry, it was further explained that the ST conveys very strong connotation of "being reverent", though TT1 faithfully presents the original denotation of gesture, P1 did not perceive the feeling of being "reverent", while TT2 carries the feeling possibly through the word "*obeisance*".)

P2: The expression in TT2 is indirect but has similar effects with ST.

14. **ST**: 进士；

TT1: *the Doctorate of Letters*; (Domestication)

TT2: *a successful candidate in the highest imperial examinations*. (Foreignization)

P2: TT2 is both clear and accurate.

P3: The phrase in TT1 seems a modern and westernized academic term, to me it sounds quite weird.

P6: TT1 attempts to suit the culture of English native speakers, but for me, as Chinese, it sounds really funny.

P7: TT1 is a very faithful translation, it completely explains the meaning of "进士".

P10: The phrase in TT2 is complicated but very close to the Chinese culture.

Some very westernized or modernized translation may be perceived as being "funny", "weird" to Chinese participants; the reason might be that those extremely westernized or modernized TT makes the Chinese participants obviously sense the intensive socio-cultural discrepancy within their SL conceptual framework.

26. **ST**:君德既酬，妾志亦遂；

TT1: *Your kindness has been repaid and my goal has been realized*. (Foreignization)

TT2: *This wish of mine has been fulfilled*. (Domestication)

P2: TT2 only translates part of ST information.

P4: TT1 succeeds in keeping the similar pattern of ST, and it adds more literary flavor.

As is mentioned by P4, the faithful transference of the rhetoric Dui Ou (对偶) from ST may help to add the literary value to the TT and might be more accessible to Chinese audiences.

Through the discussion and analysis of the data above, the reception of Chinese participants towards the two TT of Story 1 has been revealed. In the following section, the reception of Chinese participants towards TT of Story 2 is discussed.

4.4.3 The Rating Values of Chinese Participants Towards TT of Story 2

In Table 4.8 below, the rating values of TT1 and TT2 of Story 2 made by 10 Chinese bilingual participants regarding "faithfulness" and "personal preference" are presented.

Table 0.8: The Rating Values of Chinese Participants Towards TT1&2 of Story 2

	Faithfulness				Personal Preference			
	TT1		TT2		TT1		TT2	
	Total Value	Average Value	Total Value	Average Value	Total Value	Average Value	Total Value	Average Value
1	120	4.00	90	3.00	125	4.17	95	3.17
2	126	4.2	88	2.93	116	3.87	82	2.73
3	98	3.27	88	2.93	124	4.13	84	2.80
4	117	3.90	93	3.10	115	3.83	85	2.83
5	111	3.70	92	3.07	112	3.73	90	3.00
6	112	3.73	104	3.47	110	3.67	95	3.17
7	111	3.70	110	3.67	103	3.43	98	3.26
8	126	4.20	94	3.13	110	3.67	107	3.57
9	113	3.77	114	3.80	111	3.70	76	2.53
10	116	3.87	93	3.10	97	3.23	104	3.47

TT1:

Range of faithfulness 3.27-4.20
Mean of faithfulness 3.83;
Range of faithfulness 3.23-4.17
Mean of preference 3.74;

TT2:
Range of faithfulness: 2.93-3.80
Mean of faithfulness: 3.22;
Range of preference 2.53-3.5
Mean of preference 3.05;

As the data shows, "the mean of faithfulness" and "the mean of preference" of both TT1 and TT2 are higher than the neutral value 3 (denoting "no feeling" in the Likert rating). These suggest that among Chinese participants, though TT1 is foreignization-oriented while TT2 is domestication-oriented, both TT are considered as being faithful and preferable. Nevertheless, it is obvious that regarding faithfulness to ST, "the mean of faithfulness" of TT1 (foreignization-oriented) outstrips the one of TT2 (domestication-oriented) by 0.61; with regard to personal preference, TT1's "mean of personal preference" obviously surpasses TT2's by 0.69.

Apart from the rating values made by participants, the assessments of the most impressive translation items in Story 2 selected by participants are listed and analyzed in the following section.

4.4.4 The Analysis of Chinese Participants' Assessments Towards Selected Translation Items of Story 2

In this section, the Chinese participants' comments on translation items which impress them most in Story 2 are listed below:

28. **ST**:吴生
TT1: *a scholar named Wu* (Foreignization)
TT2: *Wu* (Domestication)
P4: TT1 vividly shows the identity of *Wu*.
P6: *"Scholar"* is an excellent substitution of "生".
P10: TT1 is faithful. TT2 only translates the surname, which is very abstract.

Being a traditional Chinese CSI, the salutation *sheng* (生*) d*enoting the young male student might have no near equivalent in TL. *Scholar* in TT1, which is a rough equivalent used in this specific context by the translator, is considered as being "faithful", "excellent".

> **34**. **ST**: 求凰未就也
> **TT1**: *Phoenix-mate was as yet unfound*. (Foreignization)
> **TT2**: *Still in want of a wife*. (Domestication)
> **P1**: TT1 literally translates the ST, meanwhile the indirectness of ST is gained.
> **P4**: TT1 is quite faithful and understandable.
> **P7**: TT1 is more elegant, TT2 is too straightforward though easy to understand.

Consistently, Chinese participants tend to be sensitive to certain translation gain or loss of either linguistic or extra-linguistic aspect, e.g. an intended deletion of ST information; the abandonment of ST implicitness, which may not cater their horizon of expectation. In the case above, as is stated by participants, TT1, which is processed with foreignization, gains the "indirectness" of ST and is viewed as more "elegant".

Through the analysis of data with regard to the reception of Chinese participants towards the two translation strategies of TT1and TT2 of both stories, it is found that compared with TT2 (domestication-oriented), TT1 (Foreignization-oriented) is evaluated as more "faithful" and "preferable" by Chinese participants. After the revelation of Chinese participants' reception towards the two translation strategies, the following sections focus on the reception of non-Chinese participants.

4.5 The Reception of Non-Chinese Participants

In compliance with the research plan which has been discussed in the previous chapter, in order to find the reception of the non-Chinese target audiences towards the two translation strategies applied in TT1 and TT2, 10 non-Chinese participants from Faculty of Language and Linguistics in UM (English reading capability equal to IELTS 6 and above) are required to complete the ratings in the Survey form 1 (based on Story

1) and Survey form 2 (based on Story 2) in terms of "comprehensibility" and "personal preference "of the TT. Meanwhile, at the end of the survey, they are encouraged to select the translation items which are most impressive from their perspective and provide their reasons why they favor or dislike the translations. Through these survey procedures, both the rating values of the non-Chinese participants and the reasons for the most impressive translations offered by them are uncovered.

4.5.1 The Rating Values of Non-Chinese Participants Towards TT of Story 1

In Table 4.9 below, the rating values of TT1 and TT2 of Story 1 made by 10 non-Chinese participants regarding "comprehensibility" and "personal preference" are presented.

Table 0.9: The Rating Value of Non-Chinese Participants Towards TT1&2 of Story 1

	Comprehensibility				Personal Reference			
	TT1		TT2		TT1		TT2	
	Total Value	Average Value	Total Value	Average Value	Total Value	Average Value	Total Value	Average Value
1	104	3.58	123	4.24	111	3.82	97	3.34
2	114	3.93	103	3.55	99	3.41	78	2.69
3	106	3.66	102	3.51	92	3.17	87	3.00
4	90	3.10	115	3.97	111	3.83	88	3.03
5	92	3.17	110	3.79	86	2.97	95	3.28
6	92	3.17	114	3.93	102	3.51	71	2.45
7	88	3.03	97	3.34	85	2.93	76	2.62
8	101	3.48	102	3.52	111	3.83	92	3.17
9	117	4.03	78	2.69	103	3.55	88	3.03
10	95	3.28	105	3.62	87	3.00	111	3.83

TT1:
Range of comprehensibility evaluation: 3.03-4.03
Mean of comprehensibility evaluation: 3.44
Range of personal preference evaluation: 2.93-3.83

Mean of personal preference evaluation: 3.40

TT2:
Range of comprehensibility evaluation: 2.69-4.24
Mean of comprehensibility evaluation: 3.62
Range of personal preference evaluation: 2.45-3.83
Mean of personal preference evaluation: 3.04

According to the data above, "the mean of comprehensibility evaluation" for both TT1 and TT2 are higher than the neutral value 3, suggesting that from the perspective of non-Chinese participants, both TT1 and TT2 are comprehensible, though TT2's "mean of comprehensibility evaluation" outnumbers TT1's slightly. With regard to the personal preference, "the mean of personal preference evaluation" for both TT1 and TT2 are higher than the neutral value 3, which suggest that non-Chinese participants enjoy the reading of both TT1 and TT2; however, it is obvious that "the mean of personal preference evaluation" of TT1 is higher than TT2, which suggests TT1 is still more preferred than TT2. Therefore, we can conclude: there is no absolute positive correlation between a TT's comprehensibility and its accessibility (being more preferred); in other words, a more comprehensible TT may not be a more accessible (preferable) TT towards the target audiences.

4.5.2 The Analysis of Non-Chinese Participants' Assessments Towards Selected Translation Items of Story 1

In the final step to ask the non-Chinese participants to provide comments on the translations which impress them most in Story 1, several translation items have been repeatedly selected by participants and provided with generally consistent opinions.

The representative translation items in Survey Form 1 with most comments by non-Chinese participants are listed below. (The No. of items is in the sequence with the corpus data. For convenience, hereby P1 refers to non-Chinese participant 1, P2 refers to non-Chinese participant 2, and so on.)

1. **TT1**: *jade waist-pendant* (Foreignization)
TT2: *jade* (Domestication)
P2: TT1 seems more detailed and vivid.
P5: TT1 is more considerate, it explains the use of the *"jade"*. By contrast, TT2 is plain.
P6: TT1 is more detailed and interesting than TT2.
P7: TT1 gives a concrete description; TT2 is a bit general, what the "*jade*" looks like is hard to conjure up in my mind.

The application of foreignization strategy might impart concrete details of an unfamiliar entity to TL readers, which enables them to conceive the entity and makes the reading process interesting; besides, it also makes them feel the thoughtfulness of the translator; this is consistent with Venuti(1995)'s viewpoints; according to Venuti, for quite a long time translation is considered as derivative and of secondary quality compared with the prevailing conception of authorship; foreignization is an effective approach to enhance the translator's "visibility", and eventually would result in the recognition of translators' contribution.

13. **TT1**: *Your blessings are scanty and your life will not be long.* (Foreignization)
TT2: *You have only a brief span of life.* (Domestication)
P2: TT1 is more interesting to me.
P4: TT1 makes the information more highlighted than TT2.

The preservation of 对偶 (Dui Ou) helps to "highlighten" the information brought in ST and makes the reading more "interesting".

25.**TT1**: *as beautiful as peaches and plums but cold as frost and snow.* (Foreignization)
TT2: *as pretty as a flower, but she's frosty in manner.* (Domestication)
P1: TT1 is interesting by using metaphors.
P2: Both are good translations, but TT1 gives a more vivid description than TT2.
P4: TT1 is very interesting.
P7: The metaphors in TT1 are picturesque.

Though metaphor is culture-based rather than universe-based, the appropriate foreignized representation of ST metaphor in TT1 still makes the non-Chinese readers

feel resonant. Metaphors functions in delivering images to readers, this explains why the non-Chinese participants perceive the translation in TT1 as "picturesque".

36. **TT1**: *Since 'my identity as wife is not clear' (footnote: line from a poem by Du Fu 712-770).*
TT2: *Not being your wedded wife.*
P2: TT1 is quite precise.
P4: TT1 is more faithful. The footnote also imparts some extra knowledge to readers.
P5: TT1 is faithful than TT2.
P6: TT1 is faithful and thoughtful. In TT2, "*wedded*" and "*wife*" is repeated. (According to P6, "*wife*" already includes the information "*wedded*".)

It is probable that non-Chinese participants sense the TT1 more faithful to ST due to the usage of footnote. Based on the cited comments, it is easy to infer that non-Chinese participants think highly of a TT which is precise in the translation and faithful to ST. Proper amount of footnotes is considered as an effective approach to gain extra knowledge instead of an intervening factor for reading. Moreover, the foreignization-oriented translation is also considered as being detailed and considerate, this may result from intratextual gloss and extratextual gloss provide certain explanation and description.

Through the discussion and analysis of the data above, the reception of non-Chinese participants towards the two TT of Story 1 has been revealed. In the following section, the reception of non-Chinese participants towards TT of Story 2 is discussed.

4.5.3 The Rating Values of Non-Chinese Participants Towards TT of Story 2

In Table 4.10 below, the rating values of TT1 and TT2 of Story 2 made by 10 non-Chinese participants regarding "comprehensibility" and "personal preference" are presented.

Table 0.10: Rating Value of Non-Chinese Participants Towards TT1&2 of Story 2

Comprehensibility		Personal Preference	
TT1	TT2	TT1	TT2

	Total Value	Average Value	Total Value	Average Value	Total Value	Average Value	Total Value	Average Value
1	114	3.80	117	3.90	105	3.50	130	4.33
2	104	3.47	99	3.30	85	2.83	94	3.13
3	117	3.90	125	4.17	115	3.83	100	3.33
4	114	3.80	127	4.23	102	3.40	94	3.13
5	96	3.20	109	3.63	114	3.80	108	3.60
6	117	3.90	124	4.13	126	4.20	97	3.23
7	105	3.50	126	4.2	100	3.33	102	3.40
8	114	3.80	96	3.20	108	3.60	107	3.57
9	98	3.27	104	3.47	96	3.20	84	2.80
10	118	3.93	125	4.17	107	3.57	101	3.37

TT1:
Range of Comprehensibility: 3.20-3.93
Mean of Comprehensibility: 3.66
Range of personal preference: 2.83-4.20
Mean of personal preference: 3.53

TT2 :
Range of comprehensibility: 3.20-4.23
Mean of comprehensibility: 3.84
Range of personal preference : 2.80-4.33
Mean of personal preference:3.39

According to the data above, "the mean of comprehensibility" and "the mean of personal preference" of TT1 and TT2 are all higher than the neutral value 3, thus it suggests that both TT cater to most non-Chinese participants in terms of "comprehensibility" and "personal preference". However, by further comparison, "the mean of comprehensibility" of TT1 is lower than the one of TT2, but "the mean of personal preference" of TT1 is still higher than the one of TT2, which suggest that even though TT1 requires slightly more decoding efforts than TT2, but is still assessed as a more preferable text; this is consistent with the finding in 4.5.1 that there is no absolute positive correlation between the comprehensibility and accessibility of a TT.

4.5.4 The Analysis of Non-Chinese Participants' Assessments Towards Selected

Translation Items of Story 2

The representative translation items in Survey Form 2 with most comments by non-Chinese participants are listed below. (The No. of items is in the sequence with the corpus data. For convenience, hereby P1 refers to non-Chinese participant 1, P2 refers to non-Chinese participant 2, and so on.)

34. **TT1**: *Phoenix-mate was as yet unfound.* (Foreignization)
TT2: *Still in want of a wife.* (Domestication)
P2: TT1 is more literary, and brings some Chinese rhetorical style.
P3: TT1 is vivid. TT2 is just normal.
P5: TT1 is more vivid than TT2.
P8: TT1 is complicated (requiring more decoding effort), but more interesting than TT2 and still understandable.

As is stated by P8, despite the relatively lower comprehensibility of foreignization strategy, TT1 still makes target audiences understood.

39: **TT1**: *a tender young thing*. (Foreignization)
TT2: *the only girl I have*. (Domestication)
P4: TT1 sounds colloquial and life-like. TT2 is not impressive.
P5: TT1 gives a vivid description of a "*tender*" child.

Through foreignization, the literary value, the vivid characteristics or the implicitness of the ST can be preserved to the most extent; though it might require more decoding efforts, the participants still use words like "colloquial", "life-like" and "vivid" to assess TT1; thus it turns out that non-Chinese participants still recognize the attractive points of ST via the foreignization-oriented translation.

To sum up, from both the central tendency of ratings by the 10 Chinese participants and their comments on the translation items which are most impressive to them, it is not difficult to find that Chinese participants show more inclination towards a foreignization-oriented translation. The Chinese participants not only pay attention to whether the TT carries the complete content of the ST but also takes it into concern

whether the TT presents the similar linguistic pattern of the ST. According to the central tendency of the 10 non-Chinese participants towards the two TT of Story 1&2 and their comments on the translation items which impress them most, it is obvious that non-Chinese participants show more inclination towards a foreignization-oriented translation despite its comparatively lower comprehensibility. In addition, translation procedures like intratextual gloss, extratextual gloss make the target audiences feel the thoughtfulness of the translator, thus enhancing the "visibility" of the translator. The preservation of ST rhetoric including Dui Ou (对偶), metaphor through linguistic translation enables the target audiences more enjoy the reading even though it may require more decoding efforts of the audiences.

CHAPTER 5

CONCLUSION

5.1 Introduction

In this chapter, the findings of the three research questions in the current study are presented. In addition, implicature for future study is also provided.

5.2 The Dominant Translation Strategy in TT of Story 1& 2

Research question 1:

What is the dominant translation strategy in the two translated editions?

According to Toury (1995)'s theory of nature, role of norms in translation, in the socio-cultural dimension, translators performing under different conditions including the distinct cognitive apparatus of the translators themselves, normally apply different translation strategies, and consequently lead to remarkably different translation products. The finding of the present study is in compliance with the statement of Toury (1995). In the present research, through the analysis of corpus data consisting of ST and two TT concerning two representative stories selected from *Liao Zhai Zhi Yi,* it has been found that between the two English translation editions of *Liao Zhai Zhi Yi*, TT1, which is translated by two English native speakers collaboratively, is dominant with foreignization strategy, and the most frequent translation procedure applied to render the CSIs is linguistic translation procedure. As is mentioned in Chapter 3 already, though TT1 is translated collaboratively by two English native speakers Denis C. and Victor H. Mair (1989), both of them are well-known scholars of Chinese study with rich experience in the English translation of many Chinese literature works; in their preface of TT1, though they have not discussed about their ideas on the translation strategies they apply, the two translators are concentrated on the introduction of the main content of *Liao Zhai Zhi Yi,* its worldwide influence, even   the detailed background of the

writer Pu Songling's creation to the target audiences, which reveals their high respect to this literary work. All the above-mentioned factors may explain why foreignization stategy takes the dominance in TT1. By contrast, TT2, which is the translation product of Chinese native speakers Lu Yunzhong and Yang Liyi (1988), is dominated with domestication strategy. Though the biography of the two Chinese translators are not available, in the foreword of their translation work, they have shared their original intention of translating *Liao Zhai Zhi Yi* as "we have made every endeavor to be faithful to the original and tried our best to capture the spirit of this great work". Nevertheless, according to the findings of the present research, domestication takes the dominance in their translation product, making their translation less faithful compared with TT1 on the basis of the assessment made by Chinese participants.

Furthermore, this finding of the present study may conflict with the finding in Salehi (2013)'s research; in Salehi (2013)'s study, two English translations of the Iranian novel *Blind Owl* translated by a Iranian native translator and a non-native translator respectively are investigated by focusing on the treatment of CSIs; it is found by Salehi (2013) that both the native translator and non-native translator in the study apply similar translation procedures.

5.3 The Reception of Chinese Target Audiences

Research question 2:

Which translation strategy is considered more faithful and more preferable among 10 Chinese bilingual participants?

Through the analysis of the data related to the 10 Chinese participants' reception, it is found that TT1 in both Story 1&2 are evaluated as being more faithful to ST and more preferred by the Chinese participants. The finding also suggests that there is a positive correlation between the faithfulness and accessibility (pereference) of the TT from the

perspective of Chinese target audiences: the central tendency of Chinese participants' rating value shows that the more faithful the TT is, the more accessible (preferable) the TT is.

Furthermore, according to Chinese participants' comments of the selected translation items which impress them most, it is exposed that according to Chinese participants, the application of foreignization strategy including procedures like intratextual gloss, linguistic translation, etc. not only faithfully transfer the ST in the literary level but also deliver the extra-linguistic value of the ST (e.g. the connotation of the protagonist's behavior); meanwhile, it also suggests that the faithful transference of rhetoric (e.g. metaphor, Dui Ou), implicit expression from ST to TT via foreignization strategy enhance the Chinese participants' enjoyment of the reading process instead of intervening the readership, and the reasons include that Chinese participants consider the faithful translation of rhetoric and implicitness can add more literary value to the text.

5.4 The Reception of Non-Chinese Target Audiences

Research question 3:

> *Which translation orientation is considered more comprehensible and more preferable among 10 non-Chinese bilingual participants?*

Through the present research, it is found that TT2 in both Story 1 and 2 are perceived as more comprehensible; however, TT1 in both stories are more preferred among the 10 non-Chinese participants. The findings suggest that the comprehensibility of a TT is not a decisive factor of its accessibility; in other words, the high comprehensibility of a TT is not a guarantee of its accessibility towards non-Chinese target audiences. In this survey, foreignization is perceived as a more ideal translation strategy treating the CSI

from the perspective of non-Chinese participants despite it may take more effort to decode by target audiences.

On the other hand, despite a lower rating of TT1's comprehensibility than TT2, non-Chinese participants consider both TT1 and TT2 as comprehensible (the central tendency of the rating towards "comprehensibility" of both TT are above 3). This might suggest that no matter foreignization or domestication is applied, an eligible translator normally takes the comprehensibility of the TT into great concern, which is in line with Eugene Nida (1964)'s emphasis of the consideration of target audiences' decoding capability in the translation process.

Furthermore, through the analysis of the non-Chinese participants' comments on the selected translation items that impress them most, it reveals that foreignization strategy including intratexutal gloss and linguistic translation facilitates the non-Chinese participants' enjoyment in reading: For instance, a more concrete description of a SL entity (e.g. *jade-waist-pendent*) via intratextual gloss may lead the audiences to mentally depict this entity by themselves, which increases the interest of reading; ST rhetoric including metaphor and Dui Ou functions in adding the literary flavor into the text, delivering images to target audiences, and emphasizing the information to readers, it proves that this effects of ST rhetoric still can be realized on non-Chinese readers through foreignization strategy.

Apart from the target audiences' enjoyment in reading, the findings also suggest that foreignization strategy helps to improve the "visibility" of translators. It is noticeable that regarding the translations processed with intratextual gloss, extratextual gloss (footnote) which provide proper explanations or descriptions, participants tend to offer positive comments since they can perceive the thoughtfulness and dedication of the translator. This finding is in compliance with Venuti (1995)'s claim: the contribution of

translator and the importance of translation is always underestimated in such a authorship-centric social environment; foreignization is an approach to enhance the "visibility" of the translator in target audiences' reading process, thus eventually helps to improve the target audiences' social status.

In brief, the findings of the present research suggest that a TT translated with foreingization strategy is perceived as a more faithful translation by SL bilingual target audiences; as in both stories, TT1, which are foreignization-dominant, are assessed as being more faithful than TT2 by Chinese bilingual participants. On the other hand, a TT translated with domestication orientation is sensed as a more comprehensible translation by non-Chinese target audiences; as in both stories, the comprehensibility degree of TT2 outnumber TT1. The findings also show that there is no absolute correlation between a text's comprehensibility and its accessibility to non-Chinese target audiences. It is obvious that in both stories, TT1 is perceived as less comprehensible than TT2, but is more preferable according to Non-Chinese target audiences. In addition, though there is certain disparity between the comprehensibility of TT1 and TT2 in both stories, all of them are evaluated as comprehensible texts by target audiences；this proves that both translators take the comprehensibility of the TT into great concern.

To sum up, in translations of story 1*(Xia Nv)* and story 2 *(Ying Ning),* TT1 is considered as a more faithful and more preferable translation among 10 Chinese participants; on the other hand, according to 10 non-Chinese participants, TT1 is less comprehensible than TT2, but is still more preferable. Thus, in the process of rendering CSIs of a classical Chinese literary text like *Liao Zhai Zhi Yi,* with proper application of translation procedures belonging to foreignization strategy, a translator can enhance a TT's faithfulness as well as its accessibility to both Chinese and Non-Chinese readers as long as the TT's comprehensibility is guaranteed.

5.5 The Implicature for Future Study

As is discussed in previous chapters, the translation study related to CSIs of Chinese classical literature is still relatively lack of enough exploration by researchers. In the literature, translation scholars like Newmark (1988), Espindola &Vasconcellos (2006) have provided detailed taxonomies of CSIs, which are frequently used as reference to identify the CSIs in many related studies. However, through the process of data analysis in the current research, a few new findings of CSIs with strong Classical Chinese feature have emerged; among these new findings of CSIs, the researcher has found that the studies related to the following newly found CSIs are rare: CSIs of honorific and self-derogatory address; the use of onomatopoeia, the use of 对偶 (dui ou). Besides, though the use of implicit expressions in classical Chinese literature has already been discussed by previous researchers like Peng (2014) and Sang (2006), nevertheless, how the implicit expressions are achieved by approaches like the usage of metonymy, metaphor, etc. are still lack of research.

In the corpus of present study, both TT apply domestication for most of the honorific and self-derogatory address due to the shortage of TL equivalents, though making the reading natural and smooth, the application of domestication to render this CSI may lead to certain translation loss of the classical Chinese style. Thus the researcher proposes the use of procedures like orthographic adaptation with footnote or autonomous creation to preserve the SL CSI, which not only can faithfully deliver the SL socio-cultural ideology for target audience, but also might enlarge the repertoire of TL vocabularies. A future translation study on this topic will find the feasibility of the procedures.

Implicitness is another common characteristic in Chinese classical literature, which improves the elegance of the literary text, endows more aesthetic values and increases

the target audiences' enjoyment in the reading process. It has been found in the present research that implicitness in Chinese classical literature is normally realized by metonymy and metaphor. However, there is still a scarcity of related study on the construction of implicitness in Classical Chinese. Apart from the writer's expertise of using metonymy and metaphor, whether there are other literary approaches to constitute implicitness is worth exploring.

Playing an important role to make the description lively and expressive, onomatopoeia and 对偶 (dui ou) occur frequently in various Chinese literature genres and can add more aesthetic value to the literary text. Nevertheless, the researcher needs to highlight that there is a scarcity of literature on the translation study of onomatopoeia and 对偶 (dui ou) usage either from the linguistic-oriented view or the culture-oriented view, thus requiring more researchers' exploration. The very limited findings in the present study might offer some humble references for future studies on onomatopoeia as well as 对偶（dui ou）.

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