

**THE TRANSLATION OF CULTURAL ELEMENTS IN WEI
CHENG FROM CHINESE INTO ENGLISH**

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**FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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**FACULTY OF LANGUAGES AND LINGUISTICS
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ABSTRACT

In the context of ESL learning, translation has been playing a significant role as being either a means or an end of ESL learning. From the perspective of ESL learners, cultural transmission from L1 to L2 is integral to their communicative proficiency and cultural competence in language learning process. This research, therefore, is aimed at studying the translation of cultural elements in an outstanding Chinese novel as a learning implication to Chinese learners of English as a second language.

To conduct the research, the cultural elements are searched and identified manually in the source text *Wei Cheng* and its English version *Fortress Besieged* according to Newmark's (1998) classification of cultural words. And each cultural element and its English translation extracted are aligned (manually) to analyze the procedures applied in the translation process based on Vinay & Darbelnet's (1995) model. Moreover, the translated version is assessed to see whether the original meanings of the cultural elements are conveyed effectively.

Accordingly, the findings are classified into two groups: the translations which appropriately convey the cultural elements; the translations which inappropriately interpret or even distort the cultural elements. Diversified translation procedures are applied for effective translations, in which "literal translation" is most frequently used. And attempts are made to propose more appropriate procedures and versions of translations for the translations which are not effectively translated. The findings also may be able to assist the ESL learners to transfer from L1 to L2 in a more effective way.

ABSTRAK

Dalam pembelajaran ESL, penterjemahan telah memainkan peranan yang amat penting sebagai, sama ada dalam satu cara ataupun proses terakhir pembelajaran ESL. Dari perspektif pelajar ESL, penyebaran kebudayaan dari L1 ke L2 adalah penting dalam menentukan kecekapan komunikasi dan kecekapan budaya seseorang dalam proses pembelajaran bahasa. Kajian ini, oleh itu, bertujuan untuk mengkaji penterjemahan unsur-unsur budaya dalam novel Cina sebagai satu implikasi pembelajaran untuk pelajar Cina dalam mempelajari bahasa Inggeris sebagai bahasa kedua.

Untuk menjalankan penyelidikan, unsur-unsur budaya yang dicari telah dikenal pasti secara manual dalam teks sumber *Wei Cheng* dan versi bahasa Inggerisnya bernama *Fortress Besieged* dan diklasifikasikan mengikut kategori yang disarankan oleh Newmark (1988). Setiap unsur kebudayaan dan terjemahan bahasa Inggerisnya telah diijarkan (secara manual) untuk menganalisis prosedur yang digunakan dalam proses terjemahan berdasarkan model Vinay & Darbelnet (1995). Selain daripada itu, versi yang telah diterjemahkan itu telah dinilai untuk melihat sama ada maknanya telah disampaikan dengan berkesan.

Sehubungan itu, penemuan kita telah dikelaskan kepada dua kumpulan: terjemahan yang unsur-unsur kebudayaan telah disampaikan sewajarnya; terjemahan yang tidak ditafsir dengan sewajarnya atau akan memutarbelitkan unsur budayanya. Pelbagai prosedur terjemahan telah digunakan untuk terjemahan yang berkesan, prosedur "terjemahan literal" ialah prosedur yang paling kerap digunakan. Percubaan telah dilakukan untuk mencadangkan prosedur terjemahan dan juga versi terjemahan yang lebih sesuai untuk terjemahan yang tidak diterjemahkan dengan berkesan. Dapatan

daripada kajian ini diharapkan dapat membantu pelajar ESL memindah bahasa daripada L1 kepada L2 dengan lebih berkesan.

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LIST OF SYMBOLS AND ABBREVIATIONS

ESL	English as a Second Language
EFL	English as a Foreign Language
SL	Second Language
FL	Foreign Language
L1	Language One
L2	Language Two
ESP	English for Specific Purpose
C-E	Chinese to English
ST	Source Text
TT	Target Text

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CHAPTER 1: INTRODUCTION

1.0 Research Background

In the context of second language learning, the communicative proficiency and intercultural competence are considered to be the main objectives for English as a Second Language (ESL) / English as a Foreign Language (EFL) learners. And recent studies have constantly shown that translation can largely assist language learners in acquiring higher language proficiency, facilitating as well as enhancing ESL learners' intercultural competence.

It is believed that the translating process initiates as soon as a foreign language comes into play (Witte, Harden, de Oliveira and Alessandra, 2009). Being either a means or an end of second language learning, translation is intrinsically inherent in second language learning process. Much like translation, second language learning also entails a transition from L1 to L2, therefore for ESL/EFL learners, translation can be not only a privileged learning resource, but also an aim for them to achieve.

Besides, translation activity has become indispensable for the purpose of cultural communication with expanding globalization of politics, economy and culture. The past several decades have witnessed great development in translation studies as well as practices. As is known, translation activity always comes with cultural exchanges since it is not just a linguistic activity, but also a cultural one through which the cultural information of the source text is effectively conveyed to the target readers. Individuals who aim to learn English as a second language need to deal with the intercultural

transition between language one (L1) and language two (L2), which is reflected as the cultural difference between the source text (L1) and target text (L2).

Recent trends of translation studies also indicate that translation activity has become an integral means of intercultural communication with its focus on cultural transmission. This research, therefore, is aimed at studying the translation of cultural elements in an outstanding Chinese novel as a learning implication to Chinese learners of English as a second language.

1.1 Rationale of the Study

When it comes to the interaction of two dissimilar languages, it is necessary to look at how both languages differ and how we acquire the meaning of L1 and L2 (Slabakava, 2010). Language, as an essential means of expression, serves as the carrier of various cultural deposits. Thus, translation shall involve the conversion of source text (L1) and target text (L2) in both linguistic and cultural aspects. With the increasing cultural exchanges worldwide, it is crucial to effectively deliver the cultural connotation of source language (L1) to target language (L2). In the context of Chinese-English translation, the translation of Chinese cultural elements has always been a challenge for translators and English learners alike, which is distinctly reflected in the literary translation.

“Frequently where there is a cultural focus, there is a translation problem due to the cultural ‘gap’ or ‘distance’ between the source and target languages” (Newmark, 1988, p. 94). In the domain of ESL/EFL learning, the appropriate representation of cultural elements from one’s native language to a second/foreign language is integral to the

learner's intercultural competence. Meanwhile, decent interpretation of cultural elements also smoothes the work of interpreting for language learners. Therefore, it is of practical significance to study the English translation of Chinese cultural elements.

Among various Chinese literary classics that have been translated into English, the novel *Wei Cheng* written by Ch'ien Chung-shu (1991) is a one of the greatest cultural masterpiece. And its only English translated version *Fortress Besieged*, a cooperative work by Mao, N. K and Kelley, K (2003), has aroused controversy in terms of the translation in cultural aspects. Since this novel contains abundant expressions embedded with cultural elements, it is worth investigating and studying on how the cultural messages are conveyed from L1 to L2 in the process of translation.

“The enterprise of translating between languages, cultures, individuals, societies and discourses assumes a central place of relevance for anyone involved in the complex project of interculturality, including, and foremost, foreign language learners” (Witte, 2009, pp. 6-7). Hence, the study which focuses on identifying procedures and investigating effectiveness of the translation work, can also add a bit literature to translation pedagogy within the framework of language learning. Last but not least, it would be a learning strategy benefiting Chinese learners in English language learning.

1.2 Problem Statement

“Language and culture are intricately and complexly intertwined phenomena, the nature of which raises many questions in translating” (Witte, et al., 2009, p. 99). As applying everything acquired in L1 when learning new language (L2) is frequently occurred in the process of second language learning, failure to distinguish and transfer the cultural

connotation between one's first language (L1) and second language (L2) will cause problem for ESL/ EFL learners, especially when it comes to the translation between such remote languages as Chinese and English.

Since translation is considered to be “a major aim and means of language learning” (Cook, 2010, p. xv), translated literary works often serve as a learning tool for language learners to enrich vocabulary as well as familiarize with the culture embedded with the language. However, certain translation problems exist from the pilot study done earlier with regard to the translation of cultural elements, which results in inappropriate, vague or even wrong interpretation of the cultural meaning from L1 to L2. For instance, there is a traditional dress in China called “旗袍” (qi pao) which appeared in the novel *Wei Cheng* and it is translated in *Fortress Besieged* into “chiffon Chinese dress”. In fact, this kind of dress can be of different cloth materials apart from chiffon, so the translated expression is not so appropriate in this regard. However, “qi pao” has become a suitable translation of “旗袍” through borrowing. In addition, there is a phrase related to Chinese traditional examination system “前清举人”(qian qing ju ren) which is translated as “passed the second-degree examination under Manchu rule”. However, the meaning is not very accurate and a closer expression would be “a successful candidate in the imperial examinations at provincial level”. Besides, there are many other expressions involved with exclusive Chinese culture that need further explanation in translation with attention paid to the transference in cultural aspect. Thus, it is of practical importance to investigate the translation procedures and find out the suitable ways of translating the cultural elements in order to achieve satisfactory translation work overall.

1.3 Research objectives

This research has outlined several objectives that are going to be achieved at the end of the study. The objectives of the research are:

1. To identify the procedures applied by the translators in translating the cultural elements in *Wei Cheng* from Chinese into English.
2. To investigate whether the Chinese cultural elements in the novel are effectively translated into English.
3. To discuss the more suitable procedures that can be used to convey cultural elements which have been translated inappropriately from Chinese into English.

1.4 Research questions

This thesis tries to probe into the translation of cultural elements based on the analysis of English translated version of *Wei Cheng*. To be specific, the author intends to find answers to the questions as follows:

1. What are the procedures applied in translating the cultural elements in *Wei Cheng* from Chinese into English?
2. To what extent are the cultural elements effectively translated from Chinese into English?
3. What are the more suitable procedures that can be used to convey the cultural elements which have been inappropriately translated from Chinese into English?

1.5 Scope and limitations

Based on Newmark's (1988) taxonomy of cultural words and Vinay and Darbelnet's (1995) model of translation procedures, this study falls within the boundary of translating Chinese cultural elements in the novel *Wei Cheng* into its English version *Fortress Besieged*. Specifically, it will mainly focus on the following seven translating procedures: "borrowing", "calque", "literal translation", "transposition", "modulation", "equivalence" and "adaptation". Essentially, the researcher is going to look at the translation procedures, and the other types of translation strategies and techniques will not be analyzed. Altogether there are nine chapters in the novel *Wei Cheng* and the correspondent English version *Fortress Besieged* also contains nine chapters, which will be studied in the research. In this study, only the translation of cultural message will be investigated. The limitations, therefore, also include that the translation procedures analyzed may not be applicable to translation on other basis. Since the translation of cultural elements can influence the interpretation of literary works to a large extent, ESL students face difficulties in conveying accurate messages from L1 to L2. Therefore, choosing cultural elements as the area of study may assist learners in distinguishing cultural connotations especially in Chinese and English language and help to improve translation ability as well. Hence, this study will focus on how the cultural elements are translated in the literary text and examine the translated version in terms of its cultural meaning.

1.6 Research design

This dissertation includes five chapters. It starts with introduction, literature review, methodology, discussion and findings as well as conclusion and recommendations. The

first chapter is the introduction which explains the background of study, the rational of the study, the problem statement, research objectives and questions, scope and limitations of the study. The first chapter basically emphasizes the significance of translation in the process of ESL/EFL learning, specifically on cultural aspect. The second chapter entails field of study such as translation theories and strategies, types of cultural elements in Chinese and English language and relevant theories as well as related studies on the similar topic as of this research. The third chapter is the methodology including data collection (the corpus), theoretical framework and procedure and samples of data analysis. The fourth chapter focuses on discussion and findings. Lastly, chapter five sums up the findings of the data and ends up with pedagogical implications, suggestions and recommendations for further researches.

1.7 Summary

This chapter begins with a brief background of the study, the rational of the study, problem statement, research questions and objectives, limitations and design of study. In the next chapter, the author is going to elaborate the topics related and theories specifically of Newmark (1988), Vinay and Darbelnet (1995) and Nida (2004). Moreover, studies related to this topic will also be discussed.

CHAPTER 2: LITERATURE REVIEW

2.0 Introduction

In this chapter, some studies related to ESL learning and translation will be presented in detail. Besides, the discussions of past studies regarding translation of cultural elements are also unfolded in this chapter. In this chapter, the researcher will first look at translation in the context of ESL learning, mainly from the perspective of second language learners. Secondly, views on culture and translation are displayed and the development of cultural translation is studied. Thirdly, the origins and meanings of cultural elements in both English and Chinese view are discussed. Moreover, major theories related to the study: Theories of equivalence, Newmark's cultural categorization (1988), Vinay & Darbelnet's identification of translation procedures (1995) are reviewed thoroughly. Finally, important studies related to translation of cultural elements particularly in reference to the present research will be discussed.

2.1 Translation and ESL Learning

Translation is considered as a fundamental basis for language learning, which has been recommended by many learning theories. For instance, based on present Connectionist view (Libben, 2000), bilingual knowledge appears to be stored as nodes in the storage of LTM (long-term memory) containing L1 and L2 word representation, ideational information and complicated connections in them. When a learner progresses in second language learning, "he/she establishes more direct connections between ideational information (meaning) and the SL/FL word representation (form)" (Machida, 2011, p. 742). In the process of translating between L1 and L2, new and old lexical forms are

constantly encountered by learners, as a result of which, more complicated connections are developed. Apart from that, translation activity also assists language learning on the basis of focus on form (FonF) theory (Long, 1991; Doughty & Williams, 1998). During translation, learners are required to pay close attention to form and meaning and they can perceive to see whether the meaning makes sense. If their comprehension or output of second language does not make sense, language learners can further probe into the language in order to understand the correct meaning. Thus, translation activity establishes learning environment which creates cognitive processes that help learners to acquire consolidate knowledge (Swain & Lapkin, 1995).

In the context of ESL learning, the potential of translation has long been witnessed. Translation has been widely used by ESL learners to facilitate language learning process, which has been confirmed by some noted empirical researches. To begin with, translation has been assisting ESL learners in different aspects. Perkins (1985, p. 53) pointed out that through translation, “the advanced learner will always gain some insight into points into L1-L2 difference and conflict on syntactic, semantic and stylistic level and this may ultimately improve his L2 competence”. In Prince’s research (1996), it is found out that using translation in learning vocabulary is of superiority. Moreover, Uzawa (1996) aimed to probe into “ESL learners’ processes of L1 writing, L2 writing and translation from L1 to L2”, finding out that translation is useful in ESL learning because it requires frequent attention to language use during the process. And in the same research, translation also turns out to be more helpful than L2 writing in assisting ESL learning.

Besides, Hsieh (2000) conducted a questionnaire to Taiwanese college students and discovered that translation conducted to the students’ reading ability in aspects of

improving their strategies and comprehension of reading, knowledge of vocabulary and cultural background.

Apart from that, translation is regarded as a useful leaning strategy among ESL learners. Naiman et al. (1978, p. 14) tried to investigate strategies applied by “Good Language Learners (GLLs)” and found out that one of the strategies frequently used by GLLs was to “refer back to native language judiciously (translate into L1) and make effective cross-lingual comparisons at different stages of language learning”. O’Malley and Chamot (1990) investigated learning strategies employed by ESL learners and found that translation took up over thirty percent of strategy uses.

There are also other empirical studies on the usefulness of translation on ESL learning, such as the applicability of translation in ESP context (Tudor, 1987; Micic, 2008), and translation for raising learners’ pragmatic awareness (Guzmán and Alcón, 2009).

2.2 Cultural Translation

2.2.1 Culture and Translation

As for the concept of culture, scholars have put forward more than 200 types of definitions. According to Nida (2001, p. 78), culture is defined as “the totality of beliefs and practices of a society”. According to Newmark (1988, p. 94), culture is “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. When it comes to the relationship between language and culture, Susan Bassnett (2004) uses a most revealing metaphor: “language, then, is the heart within the body of culture, and it is the interaction between the two

that results in the continuation of life energy. In the same way, the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril” (Bassnett, 2004, p. 22). It implies that cultural elements should be taken into account while dealing with language and translation

Translation has been variously defined since its appearance. Wilss (1977) holds that “translation leads from a SL text to a TL text which is as close an equivalent as possible and presupposes an understanding of the content and style of the original” (Nord 2001, p. 7). Catford (1965) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (Catford 1965, p. 20). With the progress of intercultural contact, translation studies tend to be of culturally oriented approach. Consequently, Nord replaces translation with “intercultural communication”; Holz Manttari (1984) renames translation as “intercultural cooperation”; Andre Lefevere (1992) substitutes “acculturation” for it; a new word “transculturation” is even coined by R. Daniel Shaw (1988). Clearly, translation serves as a bridge and an essential means of cultural exchange and understanding with appropriate conveyance of cultural elements.

2.2.2 The development of Cultural Translation

Traditionally, translation is viewed merely as a linguistic activity and scholars such as Mounin (1963), Roman Jakobson (1959), Newmark (1988), and George Steiner (1998). Nevertheless, with deeper understanding of the cultural value in translation, translators and theorists started to shift from linguistic orientation to cultural orientation. Culture studies in translation occurred since 1960s and since 1980s, scholars turning to culture study in translation reached to dominant position.

In 1963, French linguist George Mounin first introduced the cultural factors in translation, regarding cultural translation only restricted to cultural items. The concept of cultural translation was first introduced by Nida (1964) into the domain of translation and made a big progress. In 1964, he pointed out that cultural differences tend to cause more difficulties in translation than language structure varieties do. Nida (1964) found out the limitations of linguistic-oriented translation approach and put forward dynamic equivalence which, according to him, is what the translators should pursue.

In 1980s, Hans Vermeer introduced Skopostheory, by following which the translators deal with cultural elements on the basis of the purpose of the translation. In the translation studies of 1990s, cultural turn movement manifesting a major change of emphasis developed fast. Theorists realized the influences of cultural differences on cross-culture translation.

The metaphor “cultural turn” was adopted by cultural studies oriented translation theories to the analysis of translation in its cultural, political and ideological context. And “culture turn of translation study” was put forward by Andre Lefevere and Susan Bassnett in the book *Translation, History and Culture* (Bassnett & Lefevere, 1990). It attached importance on cultural factors and aimed to achieve successful cross-culture communication.

Later in 1992, Lawrence Venuti mentioned in his studies that powers control translation and factors such as publishers, translators influence translation effect. In the same year, Mona Baker announced her understanding of equivalence, making distinctions of it on different levels. Meanwhile, she also listed non-equivalence in translation, to solve

which a translator should develop and improve corresponding strategies.

In 2004, Nico Wiersema stated the relationship between globalization and translation and clarified that due to current trend of globalization, cultures which formerly were alien to readers are now becoming familiar. Accordingly, he further explained that the translated terms in TL would be more enlightening to readers if they reflect the source language culture in a more genuine and accurate way (Wiersema, 2004).

It can be concluded from the above researches that cultural translation broadens and enlarge the scope of translation studies and culture can be regarded as the basic unit in cultural translation.

2.3 Cultural Elements

2.3.1 The Origins and Meanings of Cultural Element

Throughout history, each nation has developed a unique culture due to varied geographical circumstances, historical background, social environment, life style, religious belief as well as distinct custom of its own, all of which tends to have certain reflection upon linguistic expressions. Accordingly, words and expressions carrying specific cultural characteristics are referred as cultural elements or culture-loaded words.

With regard to this concept, different scholars give different definitions. A renowned Spanish translation theorist, Aixela (1996) termed this type of words as cultural-specific items and defined them in the article *Cultural-specific Items in Translation* as “some

items appearing in the source text do not have equivalent items in the target reader's cultural system or these items have different textual status with those in the target reader's cultural system" (Aixela, 1996, p. 58). While according to Mona Baker (2000), "The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or a type of food. Such concepts are often referred to as 'culture-specific'" (Baker, 2000, p. 21). In Chinese context, Chinese translators and scholars put forward their own definitions and understandings towards such expressions. Wang Huan (1987, p. 3) pointed out that "Every language has the so-called culture-bound terms, which are closely related to the cultural background of those speaking that language, and which represent the concepts of those things produced from that peculiar culture".

Hu Wenzhong (1999, p. 64) insists that "culturally-loaded lexemes load with specific national cultural information and indicate deep national culture. They are direct or indirect reflection at the structure of lexemes". Other scholars like Bao Huinan (2004) and Bao Ang (2004) referred culture-loaded words as "words in both English and Chinese which have rich cultural connotations, especially those idioms, slang and dialects and these words are called culture-specific terms or culture-loaded words" (Sun, 2003, p. 17).

As discussed above, there are various names for cultural elements, such as "culture-loaded words", "culture-specific items" and "culture color words". In the present research, it is referred as cultural elements. All the above-mentioned definitions of cultural words have certain overlap and are not as thorough and comprehensive as that of Newmark's (1988) taxonomy, which is adopted in this study and will be

discussed in detail in section 2.5.

2.3.2 Influence of cultural elements on translation

The significance of cultural elements in translation requires more attention and efforts made to cultural-related issues in translation process. To be specific, numerous expressions with cultural gap or distinct cultural connotations exist in languages, especially in the aspect of vocabulary (Jin, 2003). As a result, conveying cultural elements has become one of the most difficult problems in translating literary text. According to Nida (1964) the connotation of cultural words is often hard to grasp without proper cultural knowledge and causes translation problems, especially when they are of cultural domains (Nida, 2001). Moreover, Bester (1991, p. 77) expresses the difficulties of translating cultural elements such as “a plant, a tree, or a special food,” especially when they have “all kinds of associations” for the source text readership. And since there is no agreed standard for the translation of cultural elements, it tends to add significant difficulty and challenges to translation process.

A number of scholars have explored the translation of cultural words and equal importance is conferred to cultural differences as to linguistic differences and Nida concludes that “differences between cultures may cause more severe complications for the translators than do differences in language structure” (Nida, 1964, p. 130). Up till now, related researches about influence of cultural elements on translation have been conducted between certain language pairs and some problems are summarized. And it can be concluded that the cultural gap and cultural differences between language pairs are the main reason which pose translation of cultural lexis such a hard activity.

2.4 Studies on Equivalence and Functional Equivalence Theory

The issue of equivalence has long been essential in the study of translation theory, especially in the past fifty years. Previously, equivalence tended to be analyzed only in linguistic level. However, recent two decades have witnessed great changes taking place with more importance being attached to cultural factors in translation. Accordingly, the shift of the discussion about equivalence has been occurring from linguistic-oriented to culture-oriented.

2.4.1 Theories about Equivalence

Translation theorists have provided fruitful ideas about equivalence and generally there are three orientations: some translators hold the linguistic approach to translation; other theorists believe that translation equivalence is achieved by a transfer of message from source culture to target culture which is a pragmatic or functional oriented approach to translation; there is also a group of translation scholars who tend to stand in the middle, who claims that equivalence in translation is used in order to achieve convenience since most translators are accustomed to it not because the theoretical status it has. In order to probe into the translation equivalence in present study, the author reviewed some representative theories about equivalence, which include the ideas by Jakobson (1959), Baker (1992), Koller (1989), Nida (1964), Bayar (2007) as well as certain scholars in China.

2.4.1.1 Jakobson and Equivalence in Difference

As one of the earliest theorist who studied the equivalence in meaning, Roman Jakobson (1959) introduced the concept of equivalence in difference by putting forward three kinds of equivalence: intralingual, interlingual and intersemiotic. Jakobson claims that “there is ordinarily no full equivalence between code units” (Jakobson cited by Munday, 2001, p. 36). Regarding interlingual translation, he holds that the translator use synonyms to convey messages to target readers. Jakobson (1959) also compared English and Russian language structures and suggested choosing the most suitable ways to render particular source text when there is no literal equivalence for it. Realizing the limitations of linguistic aspect of translation, he contended that other translation methods can be chosen besides linguistic approach, emphasizing the function of translators.

2.4.1.2 Koller’s Notion of Equivalence

Another figure of translation theorist Koller (1989) introduced four levels of equivalence: denotative, connotative, textual and pragmatic equivalence. Moreover, he associated types of equivalence with different levels and distinguished between them. Koller devoted a large part of his research in examining the relation of ‘equivalence’ and ‘correspondence’. Main types of equivalences generalized by him are as follows: denotative or referential equivalence is related to equivalence of the extralinguistic content of a text; connotative equivalence means that connotative meaning is maintained in both the original text and its translation; textual equivalence is related to different text types and their behaviors in different ways; pragmatic or communicative equivalence focuses on the expectations of the reader; and formal equivalence, namely

expressive equivalence refers to word-for-word rendition of forms.

2.4.1.3 Baker's Approach towards Equivalence

Mona Baker believed that translation equivalence can be achieved at different levels, hence the combination of linguistic and communicative approach. Baker (1992) defined and distinguished four kinds of equivalents as linguistic equivalence, grammatical equivalence, textual equivalence and pragmatic equivalence.

According to Baker (1992), linguistic equivalence can be achieved at or above word level and is the initial for translators to consider. Linguistic equivalence puts emphasis on the form of the source text, paying attention to a number of factors such as number, gender and tense. Grammatical equivalence means that the translation should follow the grammatical rules of source language, which vary from different languages. Thus, problems tend to occur in finding a direct correspondence in the target language. Textual equivalence refers to the equivalence between the source text and target text in terms of information and cohesion. In order to reach pragmatic equivalence, translators need to figure out implied meanings in translation to convey message of source language.

2.4.1.4 Bayar's Perception of Cultural Equivalence

Syrian theorist Monia Bayar (2007, p. 177) gave definition of cultural equivalence as follows: "cultural equivalence aims at the reproduction of whatever cultural features the ST holds into the TT. These vary from things specific to the geographical situation, the climate, the history, the tradition, the religion, the interpersonal or inter-community

social behavior, to any cultural event having an effect on the language community”. This implied that cultural equivalence requires a closest rendition of cultural features from source language to target language, which can be diminished with cultural differences of the languages. Further, Bayar (2007) pointed out the significance of keeping the author’s ideology if the translation is to be qualified as equivalent to the source text. However, this is quite controversial in translation since it may cause loss of cultural meaning, especially when the readership is expecting to understand culture of the source language through translation.

2.4.1.5 Equivalence Theory in the Context of China

The equivalence theory has also long been essential in the context of translation theory and practice in China. As early as in 1895, Yan Fu put forward the principle of “Xin, Da, Ya” (Yan, cited in Chen 2012), which means “faithfulness, expressiveness and elegance”, ever since having been an influential theory existing in Chinese translation history. Then in 1979, Liu Zhongde proposed “Xin, Da, Qie” (Liu, 1979), which refers to “faithfulness, expressiveness and closeness”. Both principles are aiming at two languages being equivalent to the largest extent. Later, along with the “culture turn”, Chinese scholars and theorists did researches in order to find the relationship between equivalence and culture. Among them, the most influential one was by Professor Wang Ning, who judged equivalence on four levels: verbal level, sentence level, passage level and textual or cultural level, among which the first three are classified as linguistic level and the last one is of cultural level (Wang, 2009). However, due to the interlingual cultural differences, culture equivalence is difficult to realize.

2.3.1 Nida's Formal and Dynamic Equivalence

Being a translator and translation theorist, Nida has made a great contribution to the development of translation theory, especially to the theory of equivalence. Regarding translation as an activity of communication, Nida in 1964 first put forward the concepts of “formal equivalence” and “dynamic equivalence” in the book *Toward a Science of Translating* and made distinctions between the two terms. Formal equivalence lays emphasis on the message itself in form as well as in content, through which the message conveyed to the TL should match as accurately as possible the corresponding elements in the SL. “A formal-equivalence translation is basically source-oriented; that is, it is designed to reveal as much as possible of the form and content of the original message” (Vetuni, 2000, p. 134). Nida and Taber (2003) made it clear that since there will not always be equivalents between two language texts, these formal equivalents should be used wherever possible if the translation is aimed at formal equivalence. However, the application of formal equivalence might sometimes have serious implications for the target text because the translation will not be easily understood by the target audience. (Fawcett, 1997). Nida and Taber (2003, p. 201) assert that “Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard”.

Later in 1969, Nida & Taber (2003, p. 24) gave further explanation as “Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language”. A translation of dynamic equivalence “aims at a complete naturalness of expression, and tries to relate the receptor to modes of behavior

relevant within the content of readers' own culture" (Nord 2001, pp. 4-5). In order to achieve dynamic equivalence, sometimes it is inevitable to change the form of original text. Nevertheless, the form also cannot be neglected and Nida also acknowledged that any element in the language is meaningful, including the form: "For effective impact and appeal, form cannot be separated from content, since form itself carries so much meaning..." (Nida, 1991, p. 5)

Later Nida (1988) replaced the term "dynamic equivalence" with "functional equivalence" suggesting the functional equivalence of information in translation in order to keep the meaning and style of the source language functionally equivalent to that of the target language to the largest extent. Besides, it is acknowledged that between strict formal equivalence and absolute dynamic equivalence, a number of intervening levels exist, representing various acceptable standards of literary translating.

Summarizing and integrating the above discussed theories of translation equivalence, the author holds that in order to achieve a good translation effect, the ideal situation is to make the version closest to both form and meaning with no aspect over-emphasized at the expense of the other. And the adequacy of a translation depends on factors such as "the reliability of the text itself, the discourse type, the intended audience, the manner in which the translated text is to be used, and the purpose for which the translation has been made" (Nida, 1993, p. 27). Thus, this thesis is going to apply Nida's formal and dynamic equivalence to analyze the approach achieved specifically through the translation. And in the domain of this research, it is contended the cultural information of the source text is conveyed as much as possible to the target language with closest equivalence to the source text, on the basis of which the analytical part of the research will partially be carried out.

2.5 Newmark's Classification of Cultural Categories (1988)

By adapting Nida, Newmark (1988) categorized cultural words in the narrow sense into five types. To begin with, words of ecology are usually distinguished from other cultural elements. Geographical features including flora, fauna, winds, plains, hills as well as winds are value-free both in political and commercial sense. "All these words would normally be transferred, with the addition of a brief culture-free third term where necessary in the text" (Newmark, 1988, p. 96). Secondly, material terms including clothes, food, houses, towns and transport are another important expression of national culture. Social culture is another cultural category considered with words related to work and leisure. Furthermore, terms of social organization are classified as the fourth type of cultural categories, among which the political and administrative culture is usually reflected in a country's institutional terms: modern, historical and international institutional terms. For historical terms, they are transferred with a functional and descriptive term while international terms usually have recognized translation generally known by their acronyms. In addition, religious terms and artistic terms also belong to this category. In religious language translation, the words tend to be transferred the most ordinary words in the target language and the translation of artistic terms generally relies on readers' putative knowledge. Lastly, expressions of habits and gestures are usually described in "non-cultural" language, all of which exist in some cultures and not in others (Newmark, 1988, p. 102).

2.6 Vinay & Darbelnet's Taxonomy of Translation Procedures (1995)

“Direct translation” and “oblique translation” are considered to be two general methods of translating. And among various translating means and procedures, seven procedures for translation have been condensed and identified by Vinay and Darbelnet (1995), namely, “borrowing”, “calque”, “literal translation”, “transposition”, “modulation”, “equivalence” and “adaptation”. In the first place, “borrowing” is considered as the simplest of all translation methods where an expression is better translated by borrowing the term in SL rather than finding an equivalent one in TL. For example, foreign terms may be used for introducing the flavor of SL culture through translation, such as the word “tortillas” for a special Mexican Spanish food. Secondly, a “calque” is a special type of borrowing through which the expression form is borrowed but the elements of the SL are translated literally. Accordingly, the translated version with the same syntactic structure and new expression mode of the TL is named a lexical “calque”. Comparatively, a “calque” which introduces a new construction into the language is called a structural “calque”. In addition, “literal translation” refers to direct word-for-word transfer of language from source text into target text grammatically and idiomatically appropriate and it is most common in translation between two languages of the same family. The above-mentioned procedures are classified as direct translation method and the rest three procedures are of oblique method. Firstly, “transposition” involves replacing one word class with another without changing the meaning of the message” (Vinay & Darbelnet, 1995, p. 36). Moreover, “modulation” is to vary the form of message through altering the point of view. Another procedure is equivalence, by which the same situation can be described by distinct stylistic and structural methods. And according to Munday (2001, p. 58), it is an ideal method when for handling the translation of proverb, idiom, nominal or

adjectival phrase. The last procedure is “adaptation” dealing with the situation where a situation in the source culture lacks existence in the target culture.

2.7 Related Studies

2.7.1 Related studies on translation of cultural elements

The author has consulted core academic periodicals such as *Chinese Translators Journal* and *Shanghai Translators Journal* and other previous studies including dissertations in this related field. Contributions have been made on culture-related translation, in which Venuti (2008) believes “foreignization” is a main strategy for cultural translation in *The Translator’s Invisibility*. In addition, Chinese scholar Qiu Maoru (1998) puts forward seven methods for translating culture, which include “retain original cultural flavor; transference; transliteration; transliteration plus a generic word; replace the cultural expressions of the source text with those of the target language; explanation; and translated the implied meaning of foreign cultural expressions” (Qiu, 1998, pp. 19-22).

For cultural translation from Chinese into English, scholars have explored the topic from different perspectives. Chen Xirong (2004) discussed cultural expressions on the basis of Halliday’s register theory of functional grammar and concluded that it can provide beneficial function for translating cultural terms (Chen, 1998). Zhao Hongjian (2004) analyzed the translation of culture-loaded words from the perspective of relevance theory by applying the principle of optimal relevance and pointed out that translators should be aware of the cognitive environment (Zhao, 2004).

Zeng suying (2005) investigated the cultural elements in literary translation from reception theory and argued that when dealing with cultural expressions in literary works, translators should consider the readers as active receivers and fully take readers' status into account (Zeng, 2005). Based on Skopostheorie, Guo Xuming (2007) probed into the translatability of cultural words and argued that within the framework of Skopostheorie, translatability can be largely increased (Guo, 2007).

Shao Wenfang (2011) studied the translation strategies of cultural terms in the case study of comparing two translated versions of *The True Story of Ah Q*, finding out that "foreignization" and "domestication" are the two methods in the process of translation. From the perspective of Cultural Context, Feng Yu (2012) analyzed the translation of cultural words in *Selected Modern Chinese Essays* and stated strategies used by translators as well as the problems of translation based on Halliday's cultural context (Feng, 2012).

Wang Shirong (2013) conducted an empirical and comparative research on the translation of cultural items from two English translated versions of *Three Kingdoms*. Through both quantitative and qualitative analyses, it is found that one translator adopts "foreignization" approach in the majority of translations while the other translator tends to adapt to target readers' reception through translation process. Wang concluded that both of the two versions are excellent yet perfect and put forward the idea of "panorama reappearance" to let Chinese culture "go global" (Wang, 2013).

Besides, there are other studies or essays concerning the Chinese to English (C-E) translation of cultural elements which were mainly conducted from such aspects as cognitive schema theory, reception aesthetics, intercultural communication and power

discourse, etc., all of which have made significant contributions and provided enlightenment for researches in this area. After summarizing the related studies, the author intends to investigate within other framework for some different finding compared to those studies.

2.7.2 Previous studies on novel *Fortress Besieged*

Up till now, there are many studies focusing on the translation of the novel *Fortress Besieged*, in which some studies apply certain theory to analyze its translation while some scholars analyze one aspect of the translation such as humor utterance, metaphor, and rhetorical devices.

Among them, Mao Ye (2005) analyzed the translation of *Fortress Besieged* by applying relevance theory and commented that it is useful and necessary to apply relevance theory to the study of literary translation (Mao, 2005). Wang Fang (2008) analyzed it from the perspective of cultural presupposition based on Skopos Theory and found out that presupposition gave great value to translation in terms of cultural communication and that the conveyance of cultural expressions can be justified by Skopostheorie. Liu (2010) studied the translation of metaphor in *Fortress Besieged* as a case study under relevance theory, through which she found that relevance theory is powerful in explaining the translation of the metaphor and translators should make decisions in conformity to relevance theory (Liu, 2010). Yang Hongmei (2010) did a research on how to retain the grace and charm of source text in the translation. Based on Newmark's (1988) translation theory, Zhang Qing (2011) analyzed the translation of culture-loaded words in *Fortress Besieged* and concluded three angles to examine the translation: semantic translation, communicative translation and "correlative approaches" (Zhang,

2011).

Under the framework of Adaption Theory, Zhou Jing (2011) explained the humor translation in *Fortress Besieged* and concluded that adaption theory is feasible in guiding the translation of verbal humor (Zhou, 2011). From the perspective of Post-colonial Theory, Ye Jingjing (2013) studied the translation of language variation in *Fortress Besieged* and concluded that three quarters of the variation are translated through localization and advocated that translation can be a tool of decolonization to employ cultural transplantation.

It can be summarized from previous studies that scholars applied various translation theories to study different aspects of the translation subjects *Fortress Besieged*, which have made great achievements and are enlightening for providing important angles in this field. However, those studies are conducted mainly on a macroscopic level and there is no study investigating the translation procedures of cultural elements under Vinay& Darbelnet's (1995) framework or examining effectiveness of these cultural elements in a systematic manner. The current research topic is narrowed down with a different perspective and thorough investigation approach, with the hope of reaching useful finding in this research area.

2.8 Summary

In this chapter, the main concepts of the study in terms of culture, translation, cultural element are discussed thoroughly. Besides, theories selected for this research and previous studies related to such concepts are also explained. In the following chapter, methodology of how the study is carried out will be emphasized at length.

CHAPTER 3: RESEARCH METHODOLOGY

3.0 Introduction

The aim of this research is to analyze the translation procedures of cultural elements from the selected Chinese novel and its English translated version. The theories applied in the study as well as the framework for the research is presented in this chapter. The research method used for this study is qualitative in nature. Besides, as for definitions or background information related to the cultural elements in this research, the author will refer to dictionaries, directories, and encyclopedias to give proper definition. The Chinese novel *Wei Cheng* together with its English version is chosen for the present study.

3.1 The Corpus

The novel selected for this research is *Wei Cheng* written by Ch'ien Chungshu. As the writer's representative work, *Wei Cheng* is also the only full-length novel of his. Since its publication in 1947, it has been widely considered as a masterpiece of twentieth-century Chinese literature.

Wei Cheng is characterized by its fabulous language use and classic Chinese features, thus it is a container of Chinese national culture. The reviewer Xia Zhiqing commented this novel as the most intriguing and delicate, perhaps the greatest novel in modern Chinese literature (Xia, 2005). As a classic of world literature, *Wei Cheng* has been translated into many languages including English, French, Japanese, German and Russian. The reason for selecting the novel as sample of research is that it is such an

influential literary work which is famous for its wonderful language use containing numerous Chinese cultural expressions and it has a variety of figures of speech. The novel is a humorous tale about middle-class Chinese society in 1930s, mainly describes a young man's encounter with setbacks after his return from studying abroad, revealing the philosophical proposition "marriage is like a fortress besieged".

The English version of *Wei Cheng* is *Fortress Besieged*, a cooperative work of Jean Kelly who finished the first version and Nathan K. Mao who later revised it. It enjoys a great popularity since publication and has been reprinted for several times, widely recommended by critics to the readership. After it was published by the Indiana University Press in 1980 in textbook binding, a number of universities even made it an item on compulsory reading lists. The updated version is included in Penguin Classics in 2006.

The original literary text includes nine chapters (352 pages) and so does the English translated version (348 pages) and this study concentrates on the cultural elements appeared throughout the whole novel on the translation and language learning aspects.

3.2 Procedures and Sample of Data Analysis

In order to collect various occurrences of cultural elements, the researcher is going to take the following steps. Firstly, the cultural elements will be searched and identified manually in the source text, *Wei Cheng* (1980) and its English version, *Fortress Besieged* (2003) according to Newmark's (1988) classification of cultural words. Then, each cultural element and its English translation extracted will be aligned (manually) to analyze the procedures applied in the translation process based on Vinay & Darbelnet's

(1995) model. (For details of each cultural element, please refer to Appendix A.) The differences and similarities of the connotation of each cultural element between Chinese and its English translated version are presented in the process of analysis. *Oxford Advanced Learner's English-Chinese Dictionary* (6th edition) and *Xian Dai Han Yu Ci Dian* are used to assist in searching and distinguishing the exact meaning. Table 3.1 below provides an illustration of the analysis

Table 3.1 Illustration of analysis

SL	合中国旧历的 <u>三伏</u>
TL	Equivalent to the “ <i>san-fu</i> ” <i>period</i> of the lunar calendar
Connotation in SL and TL	SL: the three ten-day periods of the hot season TL: a period named “san-fu”
Translation procedure	Borrowing

Furthermore, the translated version is assessed to see whether the original meanings of the cultural elements are conveyed effectively. The connotation of a cultural element in source text perceived by source language reader is presented and explained, and the meaning of its corresponding English translation in the target text is also collaborated to see respective perceived responses between L1 readers and L2 readers, through which it can be concluded whether the equivalence effect is reached and whether the words are accurately conveyed in terms of culture.

Last but not least, for the translated cultural elements which turn out to be not very appropriate, the researcher is going to find out more suitable translation procedures for them and propose proper alternatives that can better convey the cultural meaning. Information from the initial step until the final step in the table above is explained

clearly in paragraph below.

The Chinese expression “三伏” in the excerpt refers to a seasonal period of hot weather, falling with the category of ecology. The corresponding English translated version is “*san-fu*” *period* which stands for a period called San-fu. And in terms of translation procedure, the translated version borrows the pronunciation of the Chinese expression “san fu” through “borrowing”. In the source text, the cultural element “三伏” refers to three ten-day periods of the hottest days in summer and it is an traditional expression for the summer time of hottest weather. Meanwhile, “*san-fu*” *period* in the target language presents duration of time named “san-fu”. For the response of the L1 readers and L2 readers, the concept is quite obscure in L2. There is, however, a native English expression “dog days” which conveys the same meaning as the Chinese one. Therefore, the translation procedure of equivalence may be adopted here to convert the Chinese expression “三伏” into “dog days” to obtain a relatively more accurate version and reach dynamic equivalence as well.

Once the analysis has been done, this study is submitted to two inter raters who are native Chinese speakers and are professional and proficient in English as well. The first inter rater graduated from Sun Yat-sen University with Master’s Degree in English language and literature and she has been teaching in universities for almost ten years. Currently, she is working as an English lecturer in Macau University of Science and Technology, with her main research area in literature and cultural critiques. The second inter rater obtained Master’s Degree in Hong Kong Baptist University with her major in translation and bilingual communication and has been working as a translator in Hong Kong for several years. The present study is read, edited and discussed further to ensure that its content is satisfactory and agreeable.

3.3 Collection and Selection Methods

In reference to the data, the study will analyze the literary text (novel) as a whole, both the source text and its English translated version, with its focus only on the translating procedure of cultural element from Chinese into English. The cultural elements identified based on Newmark's (1988) classification of cultural words which fall into five main categories. Furthermore, translating procedures of Vinay & Darbelnet (1995) and Nida's (1964) Functional Equivalence Theory which have been elaborated in Chapter Two are also applied in the study. The taxonomy of Newmark's (1988) cultural categories and the complete theory of Vinay and Darbelnet's (1995) translating procedures are summarized in Figure One and Figure Two. Figure Three presents an outline of Nida's Translation Equivalence (1964).

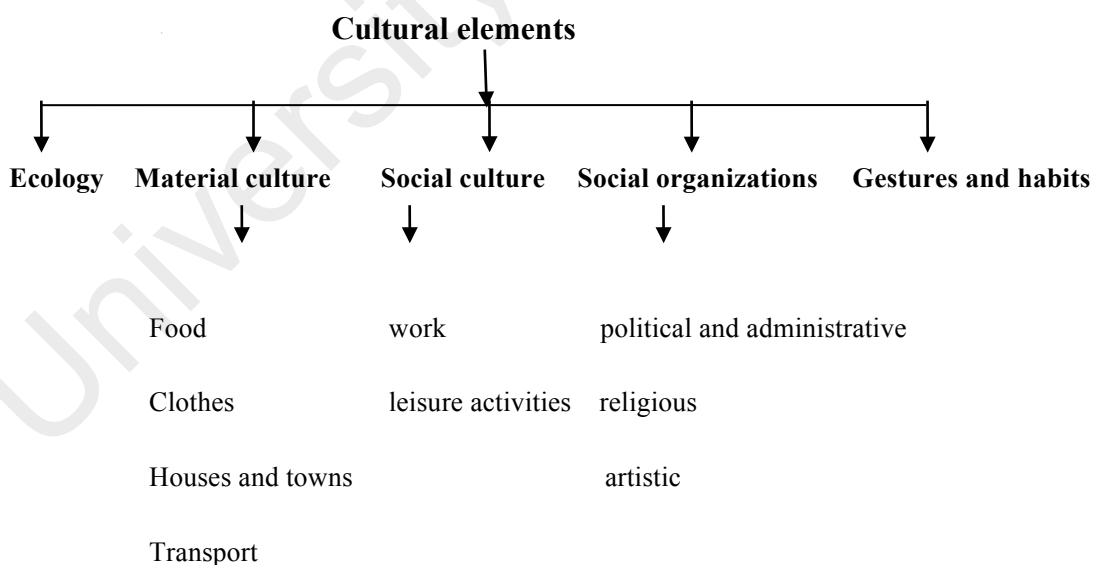


Figure One

Newmark's cultural categories (1988)

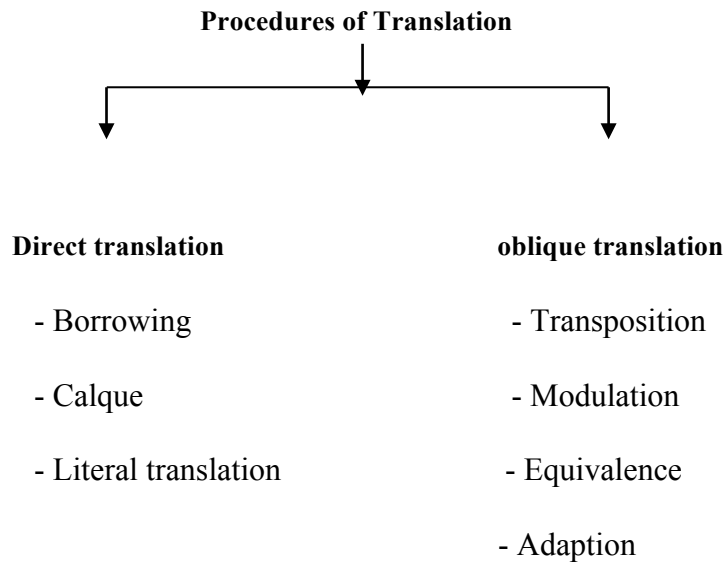


Figure Two Vinay and Darbelnet's translating procedures (1995)

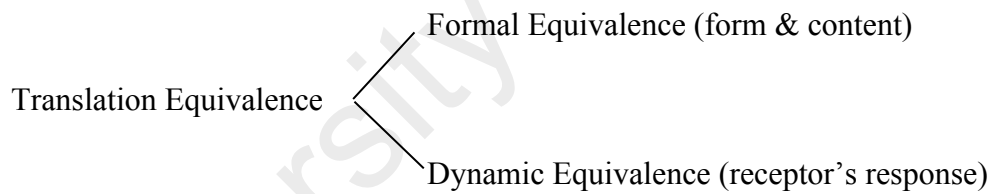


Figure Three Nida's Translation Equivalence (1964)

3.4 Summary

To sum up, this chapter focuses on the corpus, together with the procedure and sample of data analysis. In next chapter, data analysis and the findings will be discussed at length.

CHAPTER 4: THE FINDINGS AND DISCUSSIONS

4.0 Introduction

This chapter presents the interpretation of cultural elements in selected excerpts extracted from the Chinese novel *Wei Cheng* and its English translated version *Fortress Besieged*, on the basis of which a thorough analysis is conducted. The analysis starts with the sample of the research (the Chinese source text and its English translated version) by locating and classifying the cultural elements based on Newmark's (1988) categories of cultural words. Then, the extracted expressions and their English translation are aligned manually and the translation procedure for each pair is identified according to Vinay and Darbelnet's (1995) theoretical framework. Furthermore, the meanings of cultural elements in L1 and L2 are scrutinized and studied to consider the translation effect and examine to which extent each translated version reaches the equivalence effect. Lastly, as for some translations which may not accurately convey certain Chinese cultural elements, the proposed translation procedure and translation alternatives will be presented with elaboration.

The translated versions are accordingly classified into two groups based on the effectiveness of translation: those which convey cultural meaning accurately and appropriately, namely, the translation of effectiveness; and other translations which inaccurately present or even distort the meaning of cultural elements, namely, the translation of little effectiveness. By the end of this chapter, the findings are concluded from the analysis and illustrated in tables.

4.1 The Analysis of the Translation of Cultural Elements

The findings for the translation of cultural elements by categories are presented and collaborated in the following paragraphs.

4.1.1 Cultural Elements of Ecology

The following examples demonstrate the analysis of translations of Chinese ecological culture.

Extract 1: ST: 要到秋凉才慢慢地肯动身回国 (chapter1, p. 2)

Transliteration: yao dao qiu liang cai man man di dong shen hui guo

Back translation: want to autumn cool slowly will move body back country

TT: wait until the cool autumn before sailing leisurely toward home (chapter 1, p. 4)

The Chinese term “秋凉” (autumn cool) refers to the third season in a year when the weather becomes cool after summer days. Literally, “秋” is autumn and “凉” means cool and the combination of these two character is a noun. And it is translated as “cool autumn” in the English-translated version, which applies the procedure of “literal translation” with adjustment of word sequence to conform to the target language. The content of the original term is fully conveyed with the form maintained, reaching formal equivalence to a large extent. Meanwhile, the meaning of the term is correctly expressed to be understood by target readers, and is thus an effective and accurate translation.

Extract 2: ST: 适才不过是立春的爬虫 (chapter4, p. 145)

Transliteration: shi cai bu guo shi li chun de pa chong

Back translation: just now no but is start spring crawl insect

TT: Whereas before he had been but an insect of early spring (chapter4, p. 141)

“立春” (start spring) literally means “to start spring” and it is a solar term standing for the beginning of spring season. And it is translated in target text as “early spring”, which in target language represents the equivalent meaning of “the beginning period of the spring season” as in source language. Thus, translation procedure of “equivalence” is applied here to retain the closest natural meaning and render the expression familiar to target readers, whereby largely reaching dynamic equivalence effect.

Extract 3: ST: 像黄梅时节的墙壁 (chapter7, p. 250)

Transliteration: bu mian xiang huang mei shi jie de qiang bi

Back translation: resemble yellow plum season wall

TT: resembled the walls during rainy season (chapter7, p. 248)

The expression “黄梅时节” (yellow plum season) refers to the distinct feature of weather in some places during certain period, characterized by continuous raining days when plum turns yellow and ripe. Despite its literal meaning “yellow plum season”, it is translated as “rainy season” in the target language since the counterpart of the expression of the identical meaning exists in TL. Thus, “equivalence” procedure of “oblique translation” is applied in this case to naturally and effectively convey the meaning in source text. And the term perceived by the target readers are closely equivalent to that of the source readers, the translation of which is of dynamic equivalence approach.

Extract 4: ST: 这是七月下旬，合中国旧历的三伏 (chapter1, p. 1)

Transliteration: zhe shi qi yue xia xun, he zhong guo jiu li de san fu

Back translation: This is July last ten days, suit China old calendar three prostrate

TT: It was toward the end of July, equivalent to the “san-fu” period of the lunar calendar (chapter1, p. 3)

The term “三伏” (three prostrate) refers to the hottest period of a year in China, usually from the middle of July to mid-August. And it literally means “three prostrate”, which does not reveal its real sense. In the target text, this term is translated as ““san-fu’ period”, in which “san-fu” is borrowed from the Chinese pronunciation of “三伏” while “period” is added in the translation to make the meaning explicit. Thus, the translation procedure of “borrowing” is applied in the translation and “explicitation” (one of the supplementary translation procedures by Vinay & Darbelnet) is also used here. However, this translated version is alien to target readers as well as obscure in conveying the meaning of the message. An alternatively translated version would be “dog days” which refers to the same connotation with the source term and is clearly understood by target readers, reaching dynamic equivalence to a large extent. Therefore, the translation procedure of “equivalence” is recommended here as a more appropriate translation for this term so that the target readers can have the same response as that of the source text readers.

Extract 5: ST: 偏偏结婚的那个星期三，天气是秋老虎 (chapter5, p. 139)

Transliteration: pian pian jie hun de na ge xing qi san, tian qi shi qiu lao hu

Back translation: insistently get married that Wednesday, weather is autumn tiger

TT: Well, the Wednesday of their wedding turn out to be an ‘autumn tiger’ (chapter5, p. 136)

In the term “秋老虎” (autumn tiger), “秋” and “老虎” literally mean “autumn” and “tiger” respectively, and it refers to the spell of hot weather after the beginning of autumn. In target text, it is translated as “autumn tiger” through “literal translation” procedure; however, this translation tends to confuse target readers and the real meaning of the source term is not conveyed effectively. Meanwhile, in target language the

expression “Indian summer” means exactly the equivalent meaning as the source term. Thus, it is better translated as “Indian summer” by “equivalence” procedure, through which the connotation of the term is perceived with closest and natural response of target readers, reaching dynamic equivalence.

Extract 6: ST: 在本乡江南一个小县里做大绅士 (chapter1, p. 7)

Transliteration: zai ben xian jiang nan yi ge xiao xian li zuo da shen shi

Back translation: in local village river south a small county be big squire

TT: was a prominent squire in his native district south of the Yangtze (chapter1, p. 8)

“江南”(river south) refers to the geographical spot in the south of the Yangtze River, the downstream area. In the term, “江” means “river” with special reference to the river “Yangtze” and “南” means “south” and it is translated in target language as “South of the Yangtze”. By rendering the concept of “river” particularly as “the Yangtze”, which represents the general concept with particular reference, the procedure of “modulation” is applied here to convey this term and clearly express the meaning of the term with dynamic equivalence effect to a decent extent.

Extract 7: ST: 这真是‘有缘千里来相会’了 (chapter1, p. 4)

Transliteration: zhe zhen shi you yuan qian li lai xiang hui le

Back translation: This truly is have fate thousand inside come meet together

TT: This certainly is a case of ‘fate bringing people together from a thousand li away’ (chapter1, p. 6)

The expression “千里”(thousand li) means very far distance, in which “千” means a thousand and “里” is a common measurement unit in China, especially in the past. In the target text, it is literally translated as “a thousand li” which borrows the Chinese measurement unit “li” with a note explaining its meaning. Through the combination of

“literal translation” and “borrowing” procedures, the form as well as content of the expression is conveyed effectively, and its meaning of far distance is explained in additional note for reader’s understanding. Through the translation, formal equivalence effect is reached to a great degree together with its meaning conveyed.

Extract 8: ST: 提议午后游雪窦山 (chapter5, p. 150)

Transliteration: ti yi wu hou you xue dou shan

Back translation: suggest afternoon travel snow hole mountain

TT: suggested they take a walk in the Hsueh-tou Mountain in the afternoon (chapter5, p. 146)

In source text, “雪窦山” (snow hole mountain) refers to a mountain named “雪窦” in Chinese and it is translated in target text as “Hsueh-tou Mountain”, which converts the name of the mountain through borrowing its Chinese pronunciation “Hsueh-tou” and transfers the noun “山” literally. By combining the procedures of literal translation and borrowing, the translated version accurately represents this proper noun with formal equivalence effect.

Extract 9: ST: 我那年在庐山跟我们那位老世伯陈散原聊天 (chapter3, p. 87)

Transliteration: wo na nian zai lu shan gen wo men na wei lao shi bo chen san yuan liao tian

Back translation: I that year in hut mountain with we that old uncle Ch’en San-yuan chat

TT: The day I was at Lu-shan chatting with our old family friend Mr. Ch’en San-yuan (chapter3, p. 85)

“庐山”(hut mountain) is the name of a famous mountain in China, in which “庐” literally means “hut” and also refers to the place “Lu” where the mountain is located.

The term is translated as “Lu-shan” in target text through “borrowing”, which, however,

is not very effectively translated because it is totally unknown to target readers and would be difficult for them to understand. So a recommended version would be “Mount Lu” which borrows the name of the mountain and conveys clearly the concept of a mount named “Lu” through “borrowing” and “literal translation” procedures. The recommended version conveys the content of the term with formal equivalence effect as well as makes it understandable by target readers.

4.1.2 Material culture

The translation of material cultural elements is collaborated in the following examples.

4.1.2.1 Cultural elements relating to food

Extract 10: ST: 吃晚饭的时候, 有方老太太亲手做的煎鳝鱼丝、酱鸡翅、西瓜煨鸡、酒煮虾(chapter2, p. 33)

Transliteration: chi wan fan de shi hou, you fang tai tai qin shou zuo de jian shan yu si, jiang ji chi, xi gua wei ji, jiu zhu xia

Back translation: eat dinner time, have Fang old madam personally cook fry eel thread, soy chicken wing, melon stew chicken, wine cook shrimp

TT: For dinner that evening, his mother herself prepared fried shredded eel, chicken wings in soy sauce, stewed chicken with melon, and shrimps cooked in wine (chapter2, p. 35)

“煎鳝鱼丝” (fry eel thread) is a name of dish in China, in which “煎” is a verb referring to the cooking method of “fry”, “鳝鱼” literally refers to the cooking object “eel” and “丝” means the shape of the eel cooked is shreds. In the target text, this term is translated as “fried shredded eel” through “literal translation” procedure, which vividly and effectively presents the content of the source text, reaching formal equivalence

effect.

In the dish name “酱鸡翅”(soy sauce chicken wing), “酱” refers to “soy sauce” and is used as a verb here referring to the cooking method and “鸡翅” literally means “chicken wing”. And in its English translation “chicken wings in soy sauce”, meaning of the source term is effectively conveyed through “literal translation”. Consequently, it is appropriately translated with focus on form and content of source term, reaching formal equivalence effect

“西瓜煨鸡” (melon stew chicken) is another cuisine in source language culture, in which “西瓜” literally means “melon”, “煨” refers to the way of cooking “stew” and “鸡” is “chicken”. And it is translated as “stewed chicken with melon” in target text by applying translation procedure of “literal translation”, vividly and correctly showing the content of the source term to target readers with formal equivalence effect reached to a decent extent.

“酒煮虾” (wine boil shrimp) is a dish of shrimp being boiled with wine and other ingredients. And it is literally translated in target text as “shrimps cooked in wine”, which reveals the picture of the dish with both form and content of the term kept. The message of the source term is translated with the appropriate meaning retained through “literal translation” and formal equivalence is reached.

Extract 11: ST: 看见他那个四喜丸子的脸, 人就饱了 (chapter3, p. 83)

Transliteration: kan jian ta na ge si xi wan zi de lian, ren jiu bao le

Back translation: see he that four happiness meatball face, people is full

TT: Just looking at that meatball face of his will make people full (chapter3, p. 82)

“四喜丸子” (four happiness meatball) refers to the kind of round food made by mixing minced meat with starch and seasoning, and its literal meaning includes “四喜”(four happiness) which is just a modification for the origin of the dish. In English translated version, it is translated as “meatball”, through which the “four happiness” is omitted. Meanwhile, the translated version is equivalent to the food itself and is familiar with target readers. Accordingly, by applying “equivalence” procedure here, this term is concretely represented with dynamic equivalence reached to a large extent.

Extract 12: ST: 我在外国想吃广东鸭炖肝，不容易买到 (chapter3, p. 90)

Transliteration: wo zai wai guo xiang chi guang dong ya dun gan, bu rong yi mai dao

Back translation: I in foreign country want eat Cantonese duck gizzard, no easy buy

TT: when I was abroad I had a yen for Cantonese duck gizzard, but it wasn't easy to get (chapter3, p. 88)

The example “广东鸭炖肝” (Cantonese duck gizzard) is a famous dish in Guangdong province, and “广东” literally refers to “Cantonese” or “Canton”. The expression “鸭炖肝” actually refers to “鸭肫肝” or “鸭肫干” because they are interchangeable characters of Chinese, which literally means “duck gizzard” in target language. The corresponding translation “Cantonese duck gizzard” in target text accurately conveys the meaning of the term through “literal translation”, with formal equivalence effect reached to a large degree.

Extract 13: ST: 这跟樊樊山把鸡汤来沏龙井茶的笑话相同 (chapter3, p. 90)

Transliteration: zhe gen fan fan shan ba ji tang lai qi long jing cha de xiao hua xiang tong

Back translation: this and Fan Fan-shan use chicken soup make dragon well tea joke same

TT: That's just like the joke about Fan Fan-shan using chicken broth to make

Lung-ching tea (chapter3, p. 88)

The term “龙井茶”(dragon well tea) is a proper noun referring to a famous green tea produced in the place“龙井” in Zhejiang province. And it is translated as “Lung-ching tea” in target text by borrowing the place name“龙井” (Lung-ching) and literally translating “茶” to “tea”, which altogether applies “borrowing” and “literal translation” procedures. The form and meaning is effectively retained with formal equivalence approach and it is also quite understandable among target readers.

Extract 14: ST: 写的是本店拿手菜名, 什么 “清蒸甲鱼”、“本地名腿”、“三鲜米线”、“牛奶咖啡” 等等 (chapter5, p. 156)

Transliteration: xie de shi ben dian na shou ming cai, shen me “qing zhen jia yu” “ben di ming tui” “san xian mi xian” “niu nai ka fei” deng deng

Back translation: write is the shop best dish name, such as “steam turtle”, “local famous ham”, “three delicacy rice noodle”, “milk coffee” and so on

TT: on which were written the name of the best dishes of the house, including “steamed turtle,” “famous local ham,” “three-delicacy rice noodles” (chapter5, p. 153)

“清蒸甲鱼” (steam turtle) refers to another dish among Chinese cuisine in which “清蒸” means “steam” standing for the cooking method and “甲鱼” literally means “turtle”. In the English-translated version, it is translated as “steamed turtle” by applying “literal translation” procedure. The form, content as well as the meaning of the food term is accurately conveyed with both formal equivalence effect approached.

“本地名腿” (local famous ham) refers to a kind of ham regionally famous and it is literally transferred in target text as “famous local ham” with adjustment of word sequence. The form, content and meaning of the term is preserved though “literal translation” procedure in this case with formal equivalence effect approached.

Meanwhile, the translated expression is also well-known by target readers, whereby achieving natural response from target readers.

In the term “三鲜米线” (three delicacy rice noodle), “米线” (rice noodles) refers to a kind of noodles made from rice-flour and “三鲜” (three delicacy) means the delicious and special sauce for “米线” and the name of the food reveals its feature somehow. In target text, it is translated as “three delicacy rice noodles” by borrowing the expression form of source term and literally translating each of its elements. Accordingly, the general picture of the term is appropriately conveyed by applying translation procedure of “calque” and formal equivalence effect is obtained to a large extent.

Extract 15: ST: 伙计说有大白馒头 (chapter5, p. 164)

Transliteration: huo ji shuo you da bai man tou

Back translation: waiter say have big white bun head

TT: The waiter replied there was large white steamed bread (chapter5, p. 161)

“馒头” is one of the staple food for Chinese people, especially in northern part of China and it is made of flour and water, which is not revealed from the term itself. Although it does not exist in unfamiliar in the target culture, it has similarity with bread differs from bread in its cooking method of “steam”. Accordingly, in its translation “steamed bread”, “bread” is adopted to represent the food through a change of cultural reference, and the concrete cooking method “steamed” is shown to further explain the food term. Oblique translation procedures of “adaptation” and “modulation” are applied in this case to effectively convey the term understandable to target readers with dynamic equivalence approach.

Extract 16: ST: 高校长肥而结实的脸像没发酵的黄面粉馒头 (chapter6, p. 189)

Transliteration: gao xiao zhang fei er jie shi de lian xiang mei fa jiao de huang mian fen man tou

Back translation: Kao principal fat and firm face resemble no leaven yellow flour bun head

TT: Kao Sung-nien's fat but firm face was like an unleavened millet-flour steamed bread (chapter6, p. 188)

“黄面粉” literally means yellow flour, in which “黄” means “yellow”, referring the color of the flour since this kind of flour is made from millet and “面粉” means “flour”. The term is translated in target text as “millet flour”, which is the counterpart of “黄面粉” in target language. Whereby the translation procedure of “equivalence” is applied here to effectively convey the source term with dynamic equivalence effect reached to a large extent.

Extract 17: ST: 你们新回国的单身留学生，像刚出炉的烧饼 (chapter7, p. 232)

Transliteration: ni men xin hui guo de dan shen liu xue sheng, xiang gang chu lu de shao bing

Back translation: you new return country single student, like just out oven bake pie

TT: You newly returned single students are like baked sesame buns fresh out of the oven (chapter7, p. 230)

“烧饼” refers to a baked wheat snack with sesame, in which “烧” means the cooking method “baked” and “饼” refers to the wheat snack which has no equivalent in the target culture. In its English translated version, “sesame bun” is adopted to represent “饼”, which makes the snack quite understandable for target readers by applying the adaptation translation procedure. Altogether, the term is translated by combination of “literal translation” and “adaptation” procedures, with dynamic equivalence effect achieved.

Extract 18: ST: 冬天才有风肉 (chapter5, p. 164)

Transliteration: dong tian cai you feng rou

Back translation: winter only have wind meat

TT: You usually don't have ham until winter (chapter5, p. 161)

The term “风肉” is a seasonal food, which literally means “wind meat”. “风” refers to the method of making the meat, which needs to be dried by wind without any humid air. In target text, this food term is translated as “ham” since it has certain similarity with ham in the ingredient as well as eating method and is of partial equivalence to “风肉”. Thus, translation procedure of “adaptation” is applied here by changing the cultural reference of the source term, and dynamic equivalence effect is achieved to a large degree.

Extract 19: ST: 强孙小姐吃她带的米粉糕 (chapter5, p. 171)

Transliteration: qiang sun xiao jie chi ta dai de mi fen gao

Back translation: persuade Sun Miss eat she bring rice flour cake

TT: pressed Miss Sun to have some of the rice cakes she had brought along (chapter5, p. 169)

“米粉糕” is a snack made of ground-rice in the shape of a cake, and its literal meaning is “rice flour cake”. In target text, it is translated as “rice cake” to present the ingredient (rice) and nature (cake) of the food term through “literal translation”. While the word “flour” in the source language is deleted through translation, and expressing the meaning with fewer words by “economy” procedure (one of Vinay & Darbelnet's supplementary translation procedures). The translated version is a natural conveyance with original meaning sustained, with formal equivalence effect reached to a certain extent.

Extract 20: ST: 你想吃川菜 (chapter3, p. 55)

Transliteration: ni xiang chi chuan cai

Back translation: you want eat river dish

TT: If you want Szechwanese food (chapter3, p. 57)

“川菜” is a general name for dishes originated from the place “川”, in which “川” means the province “Sichuan” or “Szechwan” (alternative form of Sichuan), and “菜” means “dish” or “cuisine” here. In target text, it is translated as “Szechwanese food”, which literally alters the noun “川” into adjective form and generalize the concept of “菜” to “food” through “literal translation” and “modulation” translation procedure respectively. However, it is neither the closest conveyance of the source term in form nor very accurate interpretation of the message in target language. It is suggested that “Sichuan cuisine” be a better version which borrows the name of province “Sichuan” and literally translates “菜” as “cuisine”. By combination of “borrowing” and “literal translation” procedures, both form and meaning of the source term is preserved with formal equivalence effect reached to a large extent.

Extract 21: ST: 过一天，周家送四色路菜来 (chapter4, p. 132)

Transliteration: guo yi tian, zhou jia song si se lu cai lai

Back translation: over one day, Chou family send four color road dish come

TT: A day later, the Chou's sent over four varieties of food as going-away gifts (chapter4, p. 129)

“路菜” literally means “road dish” and it refers to the food prepared for traveling people to eat on the road which is usually easy to carry and would not go bad for some time. It is translated as “food as going-away gift”, in which the symbol of “菜” is changed to “gift” through “modulation”. Nevertheless, it is an obscure and inappropriate

conveyance of the message since it is not the same meaning with source term explained previously. Alternatively, the connotation of the term is more appropriately translated as “travel-ready dish” which alters the concept of “road” generally as “travel-ready” and literally transfers “菜” into “dish”. Thus, the combination of “modulation” and “literal translation” procedures are suggested in this case to reveal the meaning of the term.

Extract 22: ST: 端午吃粽子 (chapter 9, p. 323)

Transliteration: duan wu chi zong zi

Back translation: end noon eat zongzi

TT: When he ate rice dumplings during the Dragon Boat Festival (chapter 9, p. 322)

“粽子” refers to a specific food made of glutinous rice wrapped in reed leaves in pyramid-shape and it is eaten on Dragon Boat Festival. In the English translated version, it is translated as “rice dumpling”, in which “dumpling” is adopted through “adaptation” procedure of changing the reference, and “rice” is added in target term for description through “amplification” (one of Vinay & Darbelnet’s supplementary translation procedure). The translation portrays a vivid picture of the source term to target readers with dynamic equivalence effect to a large extent. As one of the representative proper noun of food, the term is gaining popularity and importance with uniqueness. Besides, with its spreading globally, it is familiar to people as its Chinese pronunciation “zongzi”, which is also widely known around the world nowadays.

4.1.2.2 Cultural elements regarding clothes

Extract 23: ST: 那男孩子的母亲已有三十开来了, 穿件半旧的黑纱旗袍 (chapter 1, p. 3)

Transliteration: na hai zi de mu qin yi you san shi kai wai, chuan jian ban jiu de hei sha qi pao

Back translation: that boy mother already have thirty more, wear half old black chiffon Manchu gown

TT: The toddler's mother, already in her thirties, was wearing an old black chiffon Chinese dress (chapter 1, p. 5)

In the term “旗袍”, “旗” and “袍” literally mean “Manchu” and “gown”, and it refers to the traditional and national women's dress in China, a close-fitting gown originating from Manchu people. It is translated in target text as “Chinese dress” through “modulation” procedure, but the translation fails to represent the special feature of “旗袍” and it tends to neglect uniqueness of the dress by generalizing the meaning. Meanwhile, it is difficult to find any substitution for the term to show its image. Thus, the translation procedure of “borrowing” is applied here to convey the term as “qipao” since it is popular with cultural expansion in target language context and the close response of target readers is very likely reached.

Extract 24: ST: 从跑堂手里接过长衫穿上走了 (chapter2, p. 35)

Transliteration: cong pao tang shou li jie guo chang shan chuan shang zou le

Back translation: from waiter hand take over long shirt wear left

TT: took his long gown from the waiter and departed (chapter2, p. 37)

Likewise, “长衫” is also a traditional Chinese unlined clothing worn by men, in which “长” means long and “衫” refers to a type of clothing. This term is translated wrongly as “long gown” by “equivalence” procedure. However, the word “gown” in target language refers to “long dress for women or long loose clothing worn over other clothes by judges or in hospital. Thus, it is an inappropriate reference for source term “长衫” and a recommended version here is “Cheongsam” through “borrowing” procedure of formal equivalence approach, which is also justified by the phenomenon of wide spreading of “Cheongsam” together with “qipao”.

4.1.2.3 Cultural elements of houses and towns

Extract 25: ST: 这县有个姓周的在上海滩开铁铺子发财 (chapter1, p. 7)

Transliteration: zhe xian you ge xing zhou de zai shang hai tan kai tie pu zi fa cai

Back translation: this county have one surname Chou in up sea waterfront open blacksmith shop get wealth

TT: In this district a man named Chou had become wealthy from a blacksmith shop he opened in Shanghai waterfront (chapter1, p. 9)

The term “上海滩” (Shanghai waterfront) refers to a place in the city “上海” (Shanghai) in China, and it is translated as “Shanghai waterfront”. In the translated version, the name of the city is translated through “borrowing” and “滩” is literally translated as “waterfront”. Through combination of these two procedures, this term is effectively translated to accurately convey the meaning and in this case, formal equivalence is reached to a large extent and at the same time dynamic equivalence is also realized to a certain degree.

Extract 26: ST: 他跟我逛龙树寺，回家就画这个手卷 (chapter3, p. 88)

Transliteration: ta gen wo guang long shu si, hui jia jiu hua zhe ge shou juan

Back translation: He and I visit dragon tree temple, return home draw this hand scroll

TT: When we returned from a visit to the Dragon Tree Temple, she painted a scroll on it (chapter3, p. 86)

“龙树寺” (dragon tree temple) refers to a temple, and it is literally translated in target text as “Dragon Tree Temple” since there is no location contained in the source term. Through “literal translation” procedure, the form and content of the source term is preserved and is thus of formal equivalence approach.

Extract 27: ST: 到西湖月下老人祠去求签 (chapter 2, p. 37)

Transliteration: dao xi hu yue xia lao ren ci qu qiu qian

Back translation: to west lake moon under old man temple to seek stick

TT: went to the Matchmaker's Temple at West Lake to draw lots before the idols (chapter 2, p. 39)

The term “西湖” in this extract literally means “west lake” and it refers to a famous freshwater lake in Hangzhou, the capital of Zhejiang province in eastern China, which was made a UNESCO World Heritage Site. It is named as “西” (west) because it is located in the west of the city. In target text, it is literally conveyed as “West Lake” which keeps the form and content of the message. Through “literal translation”, the term is effectively translated as a proper noun with formal equivalence effect reached.

Extract 28: ST: 这是最好的四川馆子 (chapter2, p. 55)

Transliteration: zhe shi zui hao de si chuan guan zi

Back translation: this is best four river restaurant

TT: that's the best Szechwan restaurant (chapter2, p. 57)

“四川” is the name for a province in China, and its English translation “Szechwan” applies the translation procedure of “borrowing” by directly transferring the pronunciation of the place. Thus, it conveys the meaning of source term with formal equivalence approach and maintains the original meaning to a large extent.

Extract 29: ST: 后面两进中国式平屋 (chapter 5, p. 156)

Transliteration: hou mian liang jin zhong guo shi ping wu

Back translation: back two enter Chinese style flat house

TT: The two Chinese-style, single-storied buildings in the back (chapter 5, p. 152)

“中国式平屋” literally means “Chinese style flat house”, which refers to an ordinary and traditional Chinese house with only one story. In the corresponding English translation “Chinese-style, single-storied building”, the concept of “平屋” (flat house) is expressed as “single-storied building” by changing viewpoint to maintain the same meaning and “中国式” is literally translated as “Chinese style”. Thus, the whole term is translated by “literal translation” and “modulation” procedures to vividly convey the term into target language and dynamic equivalence is reached to a large extent.

Extract 30: ST: 因为他们知道这是比紫禁城更严密的所在(chapter 6, p. 221)

Transliteration: yin wei ta men zhi dao zhe shi bi zi jin cheng geng yan mi de suo zai

Back translation: because they know this is than purple forbid city more strict place

TT: for they know that this was a place more tightly guarded than the Forbidden City itself (chapter 6, p. 220)

The term“紫禁城” (purple forbid city) is the name of the imperial palace of ancient China, which nowadays refers to the Palace Museum in Beijing. Further, the meaning of the term reveals the cultural connotation that ordinary civil are forbidden from entering the city. And it is literally transferred as “Forbidden City” with omission of the word “紫” (purple). The word “紫” in ancient times symbolizes a star representing auspicious sign but is emerged to the term as a whole with no independent sense. Whereby the translated version effectively conveys the form and cultural message of the source term through “literal translation” and “economy” procedures, achieving formal equivalence effect.

Extract 31: ST: 荣宝斋精制的宣纸手册 (chapter 3, p. 71)

Transliteration: rong bao zhai jing zhi de xuan zhi shou ce

Back translation: glory treasure house fine make Hsuan paper

TT: fine Hsuan calligraphy paper put out by Jung-pao Printing House (chapter 3, p. 71)

“荣宝斋” is a time-honored studio in China which engages in business of various materials and treasures of the study as well as famous painting and calligraphy, in which “荣” and “宝” literally mean “glory” and “treasure” respectively, and “斋” refers to “house used as a study or studio”. It is translated in target text as “Jung-pao Printing House” by borrowing the pronunciation of “荣宝” (Jung-pao) and specifying “斋” as “printing house” through “borrowing” and “modulation” procedures. Obviously, the conveyed meaning “printing house” cannot present the real function and feature of the source term and is thus of lower effectiveness. A recommended version for this term would be “Jung-pao Art Studio”, which borrows the name “Jung-pao” and literally translates “斋” into “studio”. Besides, the word “art” is added to characterize the studio by “explicitation”.

4.1.2.4 Cultural elements about transport

Extract 32: ST: 轿子的容量狭小(chapter1, p. 7)

Transliteration: jiao zi de rong liang xia xiao

Back translation: sedan capacity narrow

TT: the narrowness of the sedan chair (chapter1, p. 9)

“轿子” is an antique and typical transport in China, referring to a people-carried wooden transport of thick stick, with window and soft chair, mainly for imperial and official use. In target text, it is translated as “sedan chair”, which is regarded as the equivalent expression of the source language, giving target readers a concrete picture of the item by “equivalence” translation procedure, reaching natural and closest response

from target readers with great dynamic equivalence effect.

4.1.3 Social culture

Extract 33: ST: 张太太说, 人数凑得起一桌麻将, 何妨打八圈再吃晚饭 (chapter2, p. 43)

Transliteration: zhang tai tai shuo, ren shu cou de qi yi zhuo ma jiang, he fang da ba quan zai chi wan fan

Back translation: Zhang madam say, people number gather one table sparrow general, what disturb play eight round then eat dinner

TT: Mrs. Chang said that since there were enough people for a game of mahjong, why not play eight rounds before dinner (chapter2, p. 45)

“麻将” is a strategic game in China with quite complicated rules and styles, which are not shown by the name of the game. The English translated version “mahjong”, which is directly transferred by borrowing pronunciation of the term since it is a unique game in Chinese culture without any equivalence in target language; therefore, “borrowing” procedure is applied here to convey the term and introduce the flavor of Chinese culture to target language readers as well, reaching formal equivalence effect to a large degree.

“八圈” is a term in game terminology of mahjong, meaning the turns and cycles of the game, in which “八” and “圈” means “eight” and “round” respectively. In target text, it is conveyed as “eight rounds” in a word-for-word manner, which keeps the form and content of source language. Through “literal translation” procedure, the meaning of the source term is clearly and correctly expressed in L2 with formal equivalence effect achieved.

Extract 34: ST: 辛楣悔不曾学过内功拳术 (chapter 3, p. 97)

Transliteration: xin mei hui bu ceng xue guo nei gong quan shu

Back translation: Hsin-mei regret not before learn inner power fist technique

TT: Hsin-mei regretted he never took up Chinese boxing (chapter 3, p. 95)

“内功拳术” (inner power fist technique) refers to some traditional Chinese activity for fighting or fitness, which is a complicated traditional Kungfu in China and unknown in target culture. In target text, it is translated as “Chinese boxing”, which adapts “boxing” for source culture as a situational equivalence and then further changes point of view for generalizing the activity as “Chinese boxing”. Thus, “adaptation” and “modulation” procedures are combined to appropriately render the source expression understandable to target readers with dynamic equivalence effect reached.

Extract 35: ST: 有一年乘清明节回县(chapter 1, p. 7)

Transliteration: you yi nian cheng qing ming jie hui xian

Back translation: have one year convenience clear bright festival return county

TT: chose the Ch'ing Ming Festival to return to his district (chapter 1, p. 9)

In the term “清明节”, “清明”and “节” literally mean “clear bright” and “festival” respectively. In fact, it refers to a special day when people commemorate their relatives, friends and heroes who have passed away. Meanwhile, “清明” is one of the 24 solar terms in Chinese tradition, referring to the beginning time of late spring. Since the phrase “清明” is just a cultural representation with no emphasis on literal meaning, it is better translated as “Ch'ing Ming” by borrowing its pronunciation. Thus, in the English translation “Ch'ing Ming Festival”, “literal translation” and “borrowing” procedures are combined to effectively convey the form and content of the term, with formal equivalence effect reached.

Extract 36: ST: 家里住近十天， 已过端午节 (chapter 4, p. 123)

Transliteration: jia li zhu jin shi tian, yi guo duan wu jie

Back translation: home inside stay near ten day, already pass end noon festival

TT: after he had been home for nearly ten days and the Dragon Boat Festival had come and gone (chapter 4, p. 120)

“端午节” is a traditional Chinese festival which falls on the anniversary of the day the ancient poet QuYuan committed suicide by jumping into a river. Thereafter, people hold dragon boat races and eat zongzi for memorizing him. In the term, “端” and “午” literally means “end” and “noon, and “节” is “festival”, and the name of the festival is not related to the cultural reference mentioned previously. It is translated as “Dragon Boat Festival”, which uses the symbol “dragon boat” of the festival to reveal the connotation of “端午” by changing point of view and transfers “节” literally. Thus, translation procedures of “modulation” and “literal translation” are applied in this case to effectively render the cultural meaning of this element comprehensible to target readers and the overall translation conveys the term with dynamic equivalence effect reached.

Extract 37: ST: 让我为他留心做媒罢 (chapter 2, p. 28)

Transliteration: rang wo wei ta liu xin zuo mei ba

Back translation: let me for he care make match ok

TT: Let me watch out and make a match for him (chapter 2, p. 30)

The term “做媒” (make match) refers to matching two people for the purpose of marriage, which is a traditional Chinese way of getting married. Likewise, similar expression also exists in English language, on the basis of which the term is translated as “make a match” in target text by “equivalence” translation procedure. Whereby the meaning of the source term is correctly and naturally conveyed to target readers with

dynamic equivalence effect reached to a large extent.

Extract 38: ST: 吃你们两位的谢媒酒也得十八加十八 --- 三十六桌呢 (chapter 7, p. 232)

Transliteration: chi ni men liang wei de xie mei jiu ye dei shi ba jia shi ba --- san shi liu zhuo ne

Back translation: eat you two thank matchmaker alcohol also is eighteen plus eighteen --- thirty-six table

TT: Your party in honor of the matchmaker should have eighteen plus eighteen --- thirty-six tables (chapter 7, p. 230)

“谢媒酒” (thank matchmaker alcohol) refers to the activity of inviting the matchmaker to a meal in order to show appreciation and it is translated as “party in honor of the matchmaker”, which generalizes the concept of “酒” (alcohol) to “party” and changes viewpoint of the event to a party to interpret the term. Through the translation procedure of “modulation”, this cultural element is effectively translated into target language with the conveyed meaning easily understood by target readers, reaching dynamic equivalence effect.

Extract 39: ST: 怎么饭没吃完,已经忙着还席了 (chapter 3, p. 97)

Transliteration: zen me fan mei chi wan, yi jing mang zhe huan xi le

Back translation: how meal not eat finish, already hurry to return dinner

TT: Here you haven't even finished eating and you're already in a hurry to give a return dinner (chapter3, p. 95)

“还席” (return dinner) is a social etiquette of inviting somebody to a meal after being treated by the person. The term literally means “return dinner” and its English translation “give a return dinner” presents the meaning of the term by literally transferring the source text and adding an explicit expression “give” to fit the target

language. Thus, “literal translation” procedure is applied here with “explication”, through which the meaning of the term is retained with formal equivalence effect reached.

Extract 40: ST: 阳历年假早过了, 离大考还有一星期 (chapter 6, p. 223)

Transliteration: yang li nian jia zao guo le, li da kao hai you yi xing qi

Back translation: solar calendar year holiday early passed, from big examination still have one week

TT: The New Year holidays were already over and the final examinations were to be held a week later (chapter 6, p. 221)

The term “阳历年假” (solar calendar year holiday) refers to public holiday around New Year. “阳历年” indicates that it means a new year according to Gregorian calendar, which is equivalent to “New Year” in target language. And the term is translated as “New Year holidays” through “equivalence” procedure, accurately conveying the meaning with dynamic equivalence effect.

Extract 41: ST: 这是七月下旬, 合中国旧历的三伏 (chapter1, p. 1)

Transliteration: zhe shi qi yue xia xun, he zhong guo jiu li de san fu

Back translation: This is July last ten days, suit China old calendar three prostrate

TT: It was toward the end of July, equivalent to the “san-fu” period of the lunar calendar (chapter1, p. 3)

The term “旧历” refers to a Chinese calendar traditionally used to guide farm work, in which “旧” means “old” or “traditional” and “历” literally means “calendar”. It is translated through procedure of “equivalence” in target text as “lunar calendar”, which, however refers to the calendar used in Islamic culture and is not equivalent to the source term. In fact, this cultural element refers to a specific type of Chinese calendar with

unique feature, and it can be better conveyed as “traditional Chinese calendar” which renders the abstract features “traditional” and “Chinese”. Thus, it is suggested that “literal translation” procedure be applied with “explicitation” to convey the term with formal equivalence approach.

Extract 42: ST: 阴历新年来了 (chapter 2, p. 39)

Transliteration: yin li xin nian lai le

Back translation: moon calendar new year come

TT: The lunar New Year arrived (chapter 2, p. 41)

The term “阴历新年” refers to the Spring Festival when people celebrate the Chinese new year according to traditional Chinese calendar. The previous discussed “旧历” is an identical concept as “阴历”, and “新年” literally means “new year”. The corresponding translation in target text is “lunar new year”, which combines “equivalence” and “literal translation” procedures to convey the term. However, “lunar” is not applicable to cultural connotation of “阴历” or “旧历” as is discussed in former example. Thus, overall this translation is considered not very effective despite in which “new year” literally means “新年”. Alternatively, the version “Chinese new year” can better render the actual meaning through changing the symbol “阴历” to “Chinese” and make the term understandable to target readers. Thus, the combination of “modulation” and “literal translation” procedures are recommended in this case.

Extract 43: ST: 你什么时候吃喜酒的? (chapter 3, p. 48)

Transliteration: ni shen me shi hou chi xi jiu de

Back translation: you what time eat happy alcohol

TT: When was the wedding? (chapter 3, p. 50)

“喜酒” (happy alcohol) means the drinks offered to guests at the wedding, which is an

expression of metonymy for wedding. And it is loosely translated as “wedding” in target text, which changes point of view from part to whole concept by applying “modulation” procedure. Moreover, there is an equivalent expression in target culture for the same meaning, namely, “wedding reception”. Accordingly, “equivalence” procedure can better render the meaning of the source term in this case, with dynamic equivalence effect reached to a large extent.

Extract 44: ST: 这开会不是欢迎，倒像是新姨太太的见礼。(chapter 6, p. 193)

Transliteration: zhe kai hui bu shi huan ying, dao xiang shi xin yi tai tai de jian li

Back translation: this meeting not is welcome, but like new aunt wife meet ceremony

TT: The party for Li turned out to be more like the new concubine's First Meeting ceremony than a reception. (chapter 6, p. 192)

The term “姨太太” is a title in past Chinese society for a woman who is the recognized partner of a male family but without legal marriage as a wife. This kind of relationship exists especially among the rich and noble and was outlawed in 1949. In the term, “姨” means “aunt” and “太太” refers to wife, which does not make sense in L2. However, the term has the equivalent expression in target language and is thus translated as “concubine” in target text, during which “equivalence” translation procedure is used. The underlying connotation of source expression is effectively conveyed and closest target readers' response is expected with dynamic equivalence effect achieved.

Extract 45: ST: 要算得双喜临门了 (chapter 3, p. 48)

Transliteration: yao suan de shuang xi lin men le

Back translation: can count double happiness reach door

TT: What they call double happiness (chapter 3, p. 50)

“双喜临门” (double happiness reach door) is a social expression said by people when two good things happen together, and the words “双喜” has now become an auspicious Chinese symbol. The term is translated as “double happiness”, which borrows the structure of “双喜” and literally transfers each element; meanwhile, “临门” disappears through translation without influencing the overall meaning of the expression. Thus, translation procedure of “calque” together with “economy” (deletion) is applied in this case to convey this cultural element, with dynamic equivalence effect reached to a decent extent.

Extract 46: ST: 她本来在看热闹, 此时跟孙小姐攀谈, 一口苏州话, 问孙小姐是不是上海来的 (chapter 5, p. 171)

Transliteration: ta ben lai zai kan re nao, ci shi gen sun xiao jie pan tan, yi kou su zhou hua, wen sun xiao jie shi bu shi shang hai lai de

Back translation: she at first watch lively, now with Sun Miss involve talk, one mouth Soochow language, ask Sun Miss whether from Shanghai

TT: She had been watching the fracas and chose this moment to strike up a conversation with Miss Sun. She asked in her Soochow dialect if Miss Sun were from Shanghai (chapter 5, p. 169)

The example “苏州话” refers to a regional language, namely a dialect spoken in the city “苏州”. It is translated into target language as “Soochow dialect”, which borrows the pronunciation of the city “苏州” as “Soochow” and then literally conveys “话” as “dialect”. The translated version preserves the form and content of source term through “borrowing” and “literal translation” procedures, and the meaning is correctly conveyed with formal equivalence effect reached.

Extract 47: ST: 张太太上海话比丈夫讲得好 (chapter 2, P. 42)

Transliteration: zhang tai tai shang hai hua bi zhang fu jiang de hao

Back translation: Zhang Madam up sea language than husband speak good

TT: Mrs. Chang spoke Shanghainese better than her husband (chapter 2, p. 44)

“上海话” means the dialect spoken in the area of “上海”, and its literal meaning is “Shanghai language” or “Shanghai dialect”. In the target text, it is translated as “Shanghainese”, which borrows the expression of the SL and respects the structure of TL through “calque” translation procedure. The expression “Shanghainese” is well-known in target language culture and the translation is considered effective with formal equivalence effect achieved.

Extract 48: ST: 陪嫁办喜事的那笔款子加上方家聘金为女儿做生意所得 (chapter 1, p. 9)

Transliteration: pei jia ban xi shi de na bi kuan zi jia shang fang jia pin jin wei nv er zuo sheng yi suo de

Back translation: with marry hold wedding that amount money add Fang family betroth money for daughter do business get

TT: the entire amount which I had set aside for the wedding and the dowry, along with the earnings from investments made with your family’s betrothal present (chapter 1, p. 11)

The term “陪嫁” refers to the bed quilts, furniture and other properties a woman takes to the home of her husband when she gets married. It is translated in target text as “dowry”, which in target language refers to “money or properties that, in some societies, a wife or her family pays to her husband when they get married”. Therefore, this is an equivalent expression with that in source language and the procedure of “equivalence” is adopted here. The meaning of the term is correctly transferred to L2 as a familiar phrase to target readers, with cultural communication and dynamic equivalence effect achieved to a great extent.

Reversely, “聘金” refers to the gifts or money given by a bridegroom to the family of the bride, in which “聘” means “betroth” “engage” and “金” means “money”. It is translated as “betrothal present” in target text by literally conveying “聘” and generalizing “money” to “present”. Thus, the combination of “literal translation” and “modulation” procedures are applied to translate the term effectively. Through translation, basic form of the source term is maintained and the meaning is accurately conveyed with formal equivalence effect reached.

Extract 49: ST: 她不会讲法文，又不屑跟三等舱的广东侍者打乡谈，甚觉无聊。
(chapter 1, p. 13)

Transliteration: ta bu hui jiang fa wen, you bu xie gen san deng cang de guang dong shi zhe da xiang tan, shen jue wu liao

Back translation: she no can speak French, and not care with third-class cabin Canton waiter use native talk, very feel bored

TT: Since she couldn't speak French and didn't care to talk about home with the third-class Cantonese waiters, she felt terribly bored. (chapter 1, p. 16)

In the expression “打乡谈”, “打” means “use, adopt”, “乡谈” means “native dialect”, and altogether it refers to having conversation with native dialect. But it is translated through “modulation” procedure as “talk about home” in target text, which is an inaccurate and distorted conveyance of source message. Alternatively, the translation “talk in native dialect” is recommended in this case through “literal translation” procedure with adjustment on grammar.

Extract 50: ST: 方老先生也写信问他是否已得博士学位，何日东归 (chapter1, p. 9)

Transliteration: fang lao xian sheng ye xie xin wen ta shi fou yi de bo shi xue wei, he ri dong gui

Back translation: Fang old sir also write letter ask he whether already get Ph.D., what day east return

TT: His father had written asking him if he had received his Ph.D. and when he would be coming home (chapter1, p. 12)

“东归” (east return) literally means returning to the east, and its real connotation is returning to hometown (China) since China is located in eastern part of the world and people tend to refer to the direction of east as home. Accordingly, it is translated in target text as “coming home” by translation procedure of “modulation”, expressing the underlying message of the term as well as making it easily perceived by target readers with dynamic equivalence approach.

Extract 51: ST: 仿佛洋车夫辛辛苦苦把坐车人拉到了饭店, 依然拖着空车子吃西风 (chapter7, p. 261)

Transliteration: fang fu yang che fu cin xin ku ku ba zuo che ren la dao le fan dian, yi ran tuo zhe kong che zi chi xi feng

Back translation: like rickshaw man laboriously make passenger pull to restaurant, still drag empty rickshaw eat west wind

TT: It was like the rickshaw boy who pulls his passenger up to the restaurant after much pain and effort, and then is still left to drag along his empty rickshaw, feeding on the west wind (chapter7, p. 259)

The expression “吃西风” (eat west wind) literally means feeding on west wind, which is just a metaphorical saying of having nothing since west wind in China always brings coldness and depression. In the English translated version, it is translated as “feeding on west wind” through “literal translation” procedure, which fails to convey its symbolic connotation behind the term and would cause confusion. Alternatively, it can be translated as “having or owing nothing” by applying the translation procedure of “modulation”, which unfolds the connotation behind the expression, reaching dynamic

equivalence to a large degree.

4.1.4 Cultural elements of social organization

The following discussion unfolds the analysis regarding the translation of social organization.

4.1.4.1 Political and administrative expressions

Extract 52: ST: 前面一张照的新闻说, 政务院参事苏鸿业女公子文纨在里昂大学得博士回国。(chapter 2, p. 29)

Transliteration: qian mian yi zhang zhao de xin wen shuo, zheng wu yuan can shi su hong ye nv gong zi zai li ang da xue de bo shi xie wei

Back translation: front one picture news say, political administration councilor Su Hung-yeh femal son Wen-wan in Lyons university get Ph.D. back country

TT: The caption under the first picture read, “Wen-wan, daughter of Political Councilor Su Hung-yeh, is returning home with a Ph.D. from Lyons.” (chapter 2, p. 31)

The term “政务院参事” (political administration councilor) refers to the person who works in the political department for giving advice and suggestions directly to prime minister, and it is translated as “political councilor” in target text. Since the translated term has the identical reference as the source term, the natural and closest response of target readers is achieved through “equivalence” procedure, which is of dynamic equivalence approach.

Extract 53: ST: 苏鸿业呢, 人倒有点名望, 从前好像做过几任实缺官 (chapter 2, p. 32)

Transliteration: su hong ye ne, ren dao shi you dian ming wang, cong qian hao xiang zuo guo ji ren shi que guan

Back translation: Su Hung-yeh, person have some fame, before seem do some term power lack officer

TT: As for Su Hung-yeh, he does have a bit of reputation, and apparently held a few government posts in his day (chapter 2, p. 34)

“实缺官” refers to the official post appointed by government in Qing dynasty, and it is translated as “government post” in target text by “equivalence” procedure. This translation conveys the essential meaning of the term and converts it equivalently and naturally into target language, reaching dynamic equivalence effect.

Extract 54: ST: 想想国家抗战时期民生问题的艰难(chapter 6, p. 221)

Transliteration: xiang xiang guo jia kang zhan shi qi min sheng wen ti de jian nan

Back translation: think think country resist war period people life issue hardship

TT: reflect on the hardships of the people during the War of Resistance (chapter 6, p. 219)

“抗战” is an expression of in international setting and it refers to the special period of war with literal meaning of “resist war”. It is translated as “War of Resistance” by “calque” translation procedure, maintaining the original meaning precisely with the form of source language borrowed. And this translation accurately conveys the content of the source term, with formal equivalence effect reached to a decent degree.

Extract 55: ST: 让他回家给方乡绅严加管束也好 (chapter 4, p. 114)

Transliteration: rang ta hui jia gei fang xiang shen yan jia guan shu ye hao

Back translation: let he go home give Fang village gentleman strict manage also good

TT: let Hung-chien go home to be under Squire Fang’s strict guard (chapter 4, p. 111)

“乡绅” literally means “village gentleman”, referring to retired bureaucrat and renowned landlord in the countryside and it is translated in target text as “squire”, which

has the equivalent meaning with source term. Thus, translation procedure applied here is “equivalence”, through which the cultural message perceived by target readers is closest and natural to that of L1 readers, reaching dynamic equivalence effect.

Extract 56: ST: 各位都知道欧洲思想正式跟中国接触，是在明朝中叶。(chapter 2, p. 36)

Transliteration: ge wei dou zhi dao ou zhou si xiang zheng shi gen zhong guo jie chu, shi zai ming chao zhong ye

Back translation: everyone all know Europe thought formal with China contact, is in bright dynasty middle period

TT: You all know that the first time China officially came in contact with European thought was in the middle of the Ming dynasty. (chapter 2, p. 38)

In the term “明朝中叶”, “朝” literally means “dynasty”, “明” refers to the name of the dynasty, “中叶” means “the middle”. It is translated as “in the middle of Ming dynasty”, which borrows the pronunciation of the dynasty’s name “明” (Ming) and literally conveys the rest elements in the term. Therefore, “borrowing” and “literal translation” procedures are applied here to convey the content and meaning of the term with formal equivalence effect reached.

Extract 57: ST: 鸿渐拿了几件，看都是 “成化”、“宣德”、“康熙” (chapter2, p. 41)

Transliteration: hong jian na le ji jian, kan dou shi “cheng hua” “xuan de” “kang xi”

Back translation: Hung-chien take several piece, watch all is “become change” “announce moral” “recover prosperity”

TT: Hung-chien picked up a few pieces and noticed they were all marked with such reign periods as “Ch’eng-hua” “Hsuan-te” or “K’ang-hsi”. (chapter 2, p. 44)

In source text, “成化” “宣德” and “康熙” refer to the titles of the emperors in certain dynasties. In English translated version, they are conveyed as “Ch’eng-hua”, “Hsuan-te”

and “K’ang-hsi” through “borrowing” since there is neither substitution in target language nor making any sense for literal conveyance. Moreover, there is note explaining that they are “era name according to the name of the emperor”. Thus, the translation is of formal equivalence approach with note for explanation, which is considered as effective and appropriate.

Extract 58: ST: 现在的留学跟前清的科举功名一样 (chapter 3, p. 78)

Transliteration: xian zai de liu xue gen qian qing de ke ju gong ming yi yang

Back translation: nowadays stay study with former bright science raise success fame same

TT: studying abroad is like passing examinations under the old Manchu system (chapter 3, p. 77)

“科举功名” refers to the scholarly honor and official rank after passing the imperial examinations in feudal society. In target text, it is translated through “modulation” procedure as “pass examinations”, which does not accurately and effectively convey the overall meaning. It is suggested that combined translation procedures of “modulation” and “literal translation” are applied to render source term as “imperial examination and fame”, which is understandable to target readers with showing the overall connotation of the meaning.

Extract 59: ST: 虽在民国做官，而不忘前清 (chapter 3, p. 86)

Transliteration: sui zai min guo zuo guan, er bu wang qian qing

Back translation: although in people country do officer, but not forget former bright

TT: served as an official for the Republic of China but had not forgotten the former Manchu regime (chapter 3, p. 84)

“民国” refers to the regime established by Sun Zhongshan which terminated the feudal society in China and it literally means “people country”. In its translation “Republic of China”, it concretizes the mode of country as “Republic” and specifies the name of the country “China” by changing view. The translated version preserves the real meaning of the source term with alteration in form and is easily understandable by target readers. Thus, “modulation” procedure is applied in this case to effectively convey the connotation with dynamic equivalence approach.

In the term “前清”, “前” literally means “former” and “清” refers to the last dynasty in Chinese feudal society established by Manchu people. In its English-translated version “former Manchu regime”, “前” is literally transferred as “former” and “清” is explained from abstract to concrete concept as “Manchu regime” by applying both “literal translation” and “modulation” procedures. Through translation, the form of the source term is changed but the real meaning is appropriately conveyed with dynamic equivalence reached.

Extract 60: ST: 中国是出儒将的国家 (chapter 3, p. 86)

Transliteration: zhong guo shi chu ru jiang de guo jia

Back translation: China is out scholar general country

TT: China is a country of active scholar-generals (chapter 3, p. 84)

“儒将” (scholar general) means a general with scholarly manner, in which each word refers to its literal meaning. It is translated in target text as “scholar-general” by borrowing the expression and literally transferring each element, which effectively conveys the form, content and meaning of the term through translation procedure of “calque”.

Extract 61: ST: 从前明成祖诛孝孺十族 (chapter 6, p. 217)

Transliteration: cong qian ming cheng zu zhu xiao ru shi zu

Back translation: before bright become ancestor kill Hsiao-ju ten clan

TT: When the Ming Emperor Ch'eng-tsu executed ten branches of Fang Hsiao-ju's clan (chapter 6, p. 215)

“明成祖”refers to the emperor of Ming dynasty with the title “成祖” and its corresponding translation in target text is “Ming Emperor Ch'eng-tsu” which borrows the pronunciation of “明” (Ming) and “成祖” (Ch'eng-tsu) through “borrowing” procedure; besides, the implicit information of “Emperor” in the source term is rendered explicitly in target language through “explicitation” (addition). The meaning of the source term is appropriately maintained after translation, and the content of the term is also fully interpreted.

Extract 62: ST: 父亲是举人 (chapter 1, p. 7)

Transliteration: fu qin shi ju ren

Back translation: father is lift people

TT: His father had passed the second-degree examination (chapter 1, p. 8)

Extract 63: ST: 从前人不中进士，随你官做得多么大，总抱着终身遗憾。(chapter 3, p. 78)

Transliteration: cong qian ren bu zhong jin shi, sui ni guan zuo de duo me da, zong bao zhe zhong shen yi han

Back translation: before people not get enter scholar, with you post make how big, always hug lifetime regret

TT: if a man failed the third-degree examination, no matter how high an official he became, he'd carry that regret around for the rest of his life (chapter 3, p. 77)

In extract 62 and extract 63, the terms “举人” and “进士” refer to successful candidates in different levels of imperial examination in Ming and Qing dynasties, in which the

former is at provincial level and the latter is at the highest level. The term “举人” is translated in target text as “pass the second-degree examination under Manchu rule”, which applies “equivalence” procedure with “explicitation”. And “进士” in target text is translated as “the third-degree examination” through “equivalence” translation procedure. However, both of the terms, obviously fail to convey the correct cultural connotations appropriately. Alternatively, “modulation” procedure is recommended in these two cases to present the general concepts as particular details. Accordingly, the version “successful candidate in the imperial examination at provincial level” can better interpret “举人” and as for “进士”, the version of “a successful candidate in the highest imperial examination” would be more appropriate.

4.1.4.2 Religious expressions

Extract 64: ST: 到西湖月下老人祠去求签(chapter 2, p. 37)

Transliteration: dao xi hu yue xia lao ren ci qu qiu qian

Back translation: to west lake moon under old man temple to seek stick

TT: went to the Matchmaker’s Temple at West lake to draw lots before the idols (chapter 2, p. 39)

In the Chinese expression “月下老人祠”, “月下老人” refers to a god in the image of the elderly who unites man and woman in marriage, “祠” literally means “temple”. And it is translated as “matchmaker’s Temple”, in which “祠” is literally transferred and “月下老人” is conveyed as “matchmaker” through a change of view. Thus, translation procedures of “modulation” and “literal translation” are applied in this translation, which effectively expresses the cultural meaning with dynamic equivalence effect obtained.

In the phrase “求签”, “求” literally means the action “seek”, and “签” refers to a tiny bamboo stick engraved with signs or characters for divination. It is translated in target text as “draw lots before the idols” by “modulation” procedure, through which the cultural message is vividly conveyed with dynamic equivalence effect reached.

Extract 65: ST: 天天念十遍 “观世音咒” (chapter 2, p. 42)

Transliteration: tian tian nian shi bian “guan shi yin zhou”

Back translation: day day read ten times “watch world sound chant”

TT: recited the “Goddess of Mercy Chant” ten times a day (chapter 2, p. 45)

In the term “观世音咒”, “观世音” refers to a Buddhist goddess who always save people with mercy and “咒” means the religious words to be sung or read repeatedly. The corresponding translation in target text is “Goddess of Mercy Chant”, in which “观世音” is conveyed as “Goddess of Mercy” by changing viewpoint and “咒” is represented with “chant” since it has the equivalent meaning of “a religious song or prayer”. Thus, this term is translated by applying “modulation” and “equivalence” procedures, through which the meaning of the source term is effectively conveyed with dynamic equivalence effect.

Extract 66: ST: 他父亲信算命相面 (chapter 3, p. 54)

Transliteration: ta fu qin xin suan ming xiang mian

Back translation: he father believe calculate fate look face

TT: His father believed in physiognomy (chapter 3, p. 55)

In “算命相面”, “算命” means to tell a person’s fortune and “相面” refers to the features of the person’s face and the term is translated in target text as “physiognomy” through “modulation”. However, the meaning is not completely conveyed since “physiognomy” only means “the shape and features of a person’s face” and cultural

message is lost. It is suggested that “equivalence” procedure is applied to translate the term as “fortune-telling and physiognomy”, in which “fortune-telling” and “physiognomy” are equivalent expressions for “算命” and “相面” respectively. Thus, the recommended version reaches dynamic equivalence effect with original meaning maintained.

Extract 67: ST: 该有二十五年 ‘帮夫运’ 呢 (chapter 3, p. 54)

Transliteration: gai you er shi wu nian bang fu yun ne

Back translation: should have twenty five years help husband fortune

TT: has twenty-five years of a ‘helpmate’s fortune’ (chapter 3, p. 56)

The term “帮夫运” means a woman possessing the fortune of helping her husband, and its word-for-word meaning is “help husband fortune”. In its translation, it is translated as “helpmate’s fortune”, in which “helpmate” means “a helpful partner, especially a wife”, conveying the original meaning with a change of viewpoint and “fortune” is a literal transfer of “运”. Thus, by combination of “modulation” and “literal translation” procedures, source term is appropriately conveyed with large dynamic equivalence effect achieved.

Extract 68: ST: 她以后每天早晨点香的时候，替我默祷幸福 (chapter 5, p. 139)

Transliteration: ta yi hou mei tian zao chen dian xiang de shi hou, ti wo mo dao xing fu

Back translation: she afterwards every day morning light incense moment, for me silent pray happiness

TT: every morning afterwards when Mrs. Su lit incense, she made a silent prayer for my happiness (chapter 5, p. 135)

The term “点香” (light incense) refers to religious action of lighting incense in front of idols, and its English translation “light incense” is a word-for word transfer of the term

by applying “literal translation” procedure. The form and content of the term are conveyed equivalently with formal equivalence effect reached to a large extent, and the meaning is also maintained through translation.

Extract 69: ST: 这一对新人都洋气的很，反对旧式结婚的挑黄道吉日 (chapter 5, p. 139)

Transliteration: zhe yi dui xin ren dou yang qi de hen, fan dui jiu shi jie hun de tiao huang dao ji ri

Back translation: this one couple new people both foreign temperament very, oppose old style get married pick yellow road auspicious date

TT: Miss Su and her fiancé were very Westernized and wouldn't choose an auspicious date according to the traditional weddings (chapter 5, p. 135)

In the expression “黄道吉日”, “黄道” refers to “ecliptic” in target language, and “吉日” literally means “auspicious date”. Altogether the term refers to a date on which things are likely to be successful and “黄道” here represents the ancient criterion for the belief. In target text, it is translated as “an auspicious date”, which literally conveys “吉日” and omits the concept “黄道”. The translated version maintains the cultural meaning of ST with deletion of the concept that makes little difference on language meaning. Thus, the procedure of “literal translation” with “economy” is applied in this case to effectively convey the real meaning of ST with formal equivalence effect reached to some extent.

Extract 70: ST: 没进地狱，已经罚走奈何桥了！ (chapter 5, p.148)

Transliteration: mei jin di yu, yi jing fa zou nai he qiao le

Back translation: not enter hell, already punish walk helpless bridge

TT: I've already been condemned to walk the Bridge of No Return without even entering hell! (chapter 5, p. 144)

In the term “奈何桥”, “奈何” and “桥” literally means “helplessness” and “bridge”, and it is described in Chinese religious story as a bridge for reincarnation. The term is translated as “Bridge of No Return”, which conveys the underlying connotation of the term through “modulation” and “literal translation” procedures, reaching dynamic equivalence effect.

Extract 71: ST: 这是我的随身法宝。(chapter 5, p. 159)

Transliteration: zhe shi wo de sui shen fa bao

Back translation: this is my with body magic treasure

TT: This is my stock in trade. (chapter 5, p. 156)

In the expression “随身法宝”, “随身” means (take) with something and “法宝” refers to Buddha’s doctrine and has the figurative meaning of effective tool, formula or experience. The term as a whole means something which is often used, and it is translated as “stock in trade”, which has the equivalent meaning as source term. Thus, translation procedure applied in this case is “equivalence”, conveying the term effectively with dynamic equivalence achieved.

Extract 72: ST: 总算功德圆满, 取经到了西天。(chapter 5, p. 188)

Transliteration: zong suan gong de yuan man, qu jing dao le xi tian

Back translation: all count success moral circle full, fetch classic reach west sky

TT: Ultimately everything came out well, and we reached the Western Paradise (Buddhist heaven) (chapter 5, p. 186)

“西天” refers to the Buddhist heaven and it literally means “western paradise”. In the English translated version, the term is conveyed as “western paradise (Buddhist heaven)” through “literal translation” procedure and note in bracket, which conveys both the form and meaning of the term and makes it understandable by target readers, reaching formal

equivalence effect.

Extract 73: ST: 怎么两个姻缘全没有撮合成就 (chapter 7, p. 261)

Transliteration: zen me liang ge yin yuan quan mei you cuo he cheng jiu

Back translation: how two marriage fate not have make together become success

TT: Why had neither of the fated romances come out successfully? (chapter 7, p. 259)

In the term “姻缘”, “姻” means “marriage” or “romance”, and “缘” literally means “fate”, and the term refers to a marriage put together by fate. In target text, it is translated as “fated romance”, transferring literally the elements of L1 to L2 through “literal translation” procedure. The content and meaning of the source term is accurately conveyed to L2 in a correct manner, reaching formal equivalence effect.

Extract 74: ST: 辛楣一来，就像阎王派来的勾魂使者，你什么都管不了。(chapter 8, p. 289)

Transliteration: xin mei yi lai, jiu xiang yan wang pai lai de gou hun shi zhe, ni shen me dou guan bu liao

Back translation: Hsin-mei once come, just like death king send here get soul messenger, you what both care not

TT: As soon as Hsin-mei got here as though he were a messenger sent by the King of Hades, you become oblivious to everything else. (p. 289)

The term “阎王” in Buddhist religion refers to the king in charge of the Hades/hell and it is translated as “King of Hades” through “equivalence” procedure with great dynamic equivalence.

Extract 75: ST: 这件事难保不坏了脸上的风水 (chapter 7, p. 228)

Transliteration: zhe jian shi an bao bu huai le lian shang de feng shui

Back translation: this thing hard ensure not ruin face on wind water

TT: this may have ruined the geomantic layout of his face (chapter 7, p. 226)

“风水” literally means “wind water”, and it is actually a concept of Taoism and classified as one of the Five Arts of Chinese Metaphysics. The concept forms a basic system of harmony people with surrounding environment. The term is translated through “equivalence” procedure in target text as “geomantic layout”, which has its own existence in target language culture referring to location of a house or grave from the perspective of geomantic features. However, the translated version does not convey the meaning of the ST accurately and does not make sense in the target text as well. Meanwhile, the phrase “风水” is widely known around the world nowadays. And it is recommended that translation procedure of “borrowing” be applied to translated the term as “Feng Shui”, with formal equivalence approach to maintain cultural connotation.

Extract 76: ST: 张家把他八字要去了 (chapter 2, p. 39)

Transliteration: zhang jia bat a ba zi yao qu le

Back translation: Chang family have he eight character ask go

TT: the Changs had asked for Hung-chien’s horoscope (chapter 2, p. 41)

The term “八字” stands for characters in four pairs, indicating the year, month, day and hour of a person’s birth used for traditional Chinese fortune-telling. In target text, it is translated as “horoscope”, which refers to a quite different way of predicting future based on the position of the stars and planets when a person is born. Since “八字” and “horoscope” are two distinct cultural elements, it is recommended that the Chinese term be literally translated to maintain cultural flavor with a note for explanation. Thus, the version of “Eight Characters” would be an alternative by “literal translation” procedure with focus on formal equivalence.

Extract 77: ST: 觉得和尚们闻到窗外这种花香，确已犯戒 (chapter 3, p. 47)

Transliteration: jue de he shang men wen dao chuang wai zhe zhong hua xiang, que yi fan jie

Back translation: think monks smell window outside this kind flower fragrance, indeed already violate commandment

TT: thinking that if a monk had been affected by the fragrance outside the window, the monk had already violated his principle (chapter 3, p. 49)

“犯戒” means violating religious disciplines and it is translated through “modulation” as “violate principles”, which fails to express the religious meaning of “戒”. Thus, it is better literally translated as “violate the commandments”, which conforms to the source term in form with formal equivalence approach as well as effectively conveys the exact meaning of source language.

4.1.4.3 Artistic terms

Extract 78: ST: 向箱里翻了几部线装书出来，什么《问字堂集》、《癸巳类稿》、《七经楼集》、《谈瀛录》之类 (chapter 2, p. 34)

Transliteration: xiang xiang li fan le ji bu xian zhuang shu chu lai, shen me 《wen zi tang ji》、《gui si lei gao》、《qi jing lou ji》、《tan ying lu》 zhi lei

Back translation: from box inside dig several volumn string bind book out, what “ask word class collection” “gui si category draft” “seven classic building collection” “talk sea record” so on

TT: dug out from a chest several volumns of string-bound Chinese texts, such as *Wen-tzu t'ang-cui*, *Kuei-ssu lei-kao*, *Ch'i-ching lou-chi*, *T'an-ying lu* (chapter2, p. 36)

Extract 79: ST: 因为据《大明会典》，鸦片是暹罗和爪哇的进贡品。(chapter 2, p. 36)

Transliteration: yin wei ju 《da ming hui dian》, ya pian shi xian luo he zhao wa de jin

gong pin

Back translation: because according to “big bright collection book”, opium is Siam and Java come tribute article

TT: For according to the *Ta-Ming hui-tien*, opium was an article of tribute from Siam and Java. (chapter 2, p. 38)

In the extracts 78 and 79 of source text, there are terms referring to books such as “《问字堂集》”, “《癸巳类稿》”, “《七经楼集》”, “《谈瀛录》” and “《大明会典》” which are ancient books written in ancient Chinese. They are translated in target text as “*Wen-tzu t’ang-cui*” “*Kuei-ssu lei-kao*” “*Ch’i-ching lou-chi*” “*T’an-ying lu*” “*Ta-Ming hui-tien*” through “borrowing” procedure, maintaining the form of the expression for books with formal equivalence.

Extract 80: ST: 并且这东西不比书画。(chapter 2, p. 41)

Transliteration: bing qie zhe dong xi bu bi shu hua

Back translation: and this thing not compare calligraphy painting

TT: Besides, these things aren’t like calligraphy or paintings. (chapter 2, p. 44)

“书画” refers to calligraphy and paintings that are appreciated as arts, and it is translated in target text as “calligraphy and paintings” through “literal translation” procedure, effectively conveying both form and meaning of the term.

Extract 81: ST: 就用那个康熙窑 ‘油底蓝五彩’ 大盘 (chapter 2, p. 41)

Transliteration: jiu yong na ge kang xi yao ‘you di lan wu cai’ da pan

Back translation: just use that recover prosperity kiln ‘oil bottom blue five color’ big plate

TT: use this big K’ang-hsi ‘underglaze-blue-and-colored ware’ plate (chapter 2, p. 44)

“油底蓝五彩” refers to a special blue bottom ware glazed with color and it is translated

as “underglaze-blue-and-colored ware” through “literal translation”. Besides, it is noticeable that the implicit information “ware” in source term is rendered in target term as “ware” by “explicitation”. Through translation, the overall meaning of source term is maintained with and overall message is conveyed formal equivalence approach.

Extract 82: ST: 壁上挂的字画里有沈子培所写屏条，录的黄山谷诗(chapter 3, p. 47)

Transliteration: bi shang gua de zi hua li you shen zi pei suo xie ping tiao, lu de huang shan gu shi

Back translation: wall hung calligraphy painting have Shen Tzu-p’ei write screen strip, record Huang Shan-ku poem

TT: Among the wall scrolls was a poem by Huang Shan-ku, calligraphed by Shen Tzu-p’ei. (chapter 3. P. 49)

In the term “屏条”, “屏” and “条” literally mean “screen” and “strip” respectively, and it refers to a set of vertically hung scroll as a way of mounting paintings or calligraphy, usually with four in a row. It is translated as “wall scroll”, which changes the viewpoint of the item since it is usually hung on the wall. Thus, “modulation” procedure is applied in this case to replace the source term, through which the meaning of the cultural element is maintained and understandable for target readers with dynamic equivalence effect reached.

Extract 83: ST: 把客堂的古玩看了三遍 (chapter 3, p. 47)

Transliteration: ba ke tang de gu wan kan le san bian

Back translation: have guest room old play watch three times

TT: looking at the antiques in the room for more than three times (chapter 3, p. 49)

The term “古玩” refers to the old and valuable objects and it is translated as “antique”, which has the equivalent meaning with source term. Thus, “equivalence” procedure is

applied to convey the term with great dynamic equivalence effect achieved.

Extract 84: ST: 朴素真挚，有古代民歌的风味。(chapter 3, p. 74)

Transliteration: pu su zhen zhi, you gu dai min ge de ge

Back translation: simple sincere, have ancient folk song flavor

TT: It's simple and sincere and has the flavor of an ancient folk song (chapter 3, p. 74)

“古代民歌” is translated as “ancient folk song” according to its literal meaning and it maintains the form, content as well as the meaning of the source term. Thus, “literal translation” procedure is applied in this case with formal equivalence effect reached.

Extract 85: ST: 请客人点唱绍兴戏 (chapter 5, p. 145)

Transliteration: qing ke ren dian chang shao xing xi

Back translation: invite guest pick sing shao xing opera

TT: inviting guests to pick numbers from Shaohsing operas (chapter 5, p. 141)

In the term “绍兴戏”, “绍兴” is a name of a place and “戏” refers to a traditional Chinese drama. And it is translated as “Shaohsing operas” which borrows the pronunciation of “绍兴” and changes cultural reference of “戏” with existing expression in target language. Thus, this term is translated by applying “borrowing” and “adaptation” procedures, appropriately and effectively conveying the source term.

Extract 86: ST: 诗经里说 (chapter 3, p. 84)

Transliteration: shi jing li shuo

Back translation: poem classic inside say

TT: As the poem from the Book of Odes goes (chapter 3. P. 82)

“诗经” refers to the earliest poetry and odes collection in China and its English translated version in target text is “*Book of Odes*”, which conveys the source term

effectively from a different view by applying “modulation” procedure.

Extract 87: ST: 她画的《斜阳萧寺图》，在很多老辈的诗集里见得到题咏。(chapter 3, p. 88)

Transliteration: ta hua de《xie yang xiao si tu》, zai hen duo lao bei de shi ji li jian de dao ti yong

Back translation: she draw setting sun Buddhist temple, in many old generation see write ode

TT: The inscription on her painting, the ‘Setting Sun Buddhist Temple’, can be found in many collections owned by the older generation. (chapter 3, p. 86)

The expression “斜阳萧寺图” means a painting portrays a Buddhist temple with setting sun and in its translation “Setting Sun Buddhist Temple”, each element in the term is literally conveyed except “图” (painting) and the words are capitalized to make it a proper noun for a painting. Thus, the translation procedure of “literal translation” is applied with “economy” (deletion) to convert the term to a vivid representation.

“题咏” refers to writing or cutting words or poems onto a stone or other items and it is translated as “inscription” in target text through “equivalence” procedure with dynamic equivalence effect reached to a decent level.

Extract 88: ST: 我老太爷题两首七绝 (chapter 3, p. 88)

Transliteration: wo lao tai ye ti liang shou qi jue

Back translation: I old father write two piece seven finished

TT: on which my father inscribed two ch’i-chueh poems (chapter 3, p. 86)

“七绝” refers to a kind of four-line poem with seven characters to a line and a strict tonal pattern and rhyme scheme. It is translated as “ch’i-chueh poem” in target text,

borrowing the pronunciation of “七绝” and adding the word “poem” to make the meaning explicit. However, it fails to convey the real connotation of the term and the translated meaning is of vagueness. Alternatively, translation procedure of “modulation” can be applied here to express the source term as “seven-syllable quatrain”, rendering the term clearly for understanding.

Extract 89: ST: 桌面就像《儒林外史》里范进给胡屠户打了耳光的脸(chapter 5, p. 156)

Transliteration: zhuo mian ju xiang 《ru lin wai shi》 li fan jin gei hu tu hu da le er guang de lian

Back translation: table face just like “scholar forest additional history” inside Fan Chin give Hu butcher beat slap face

TT: The table top looked like Fan Chin’s face in *The Scholars* after Butcher Hu had given him a slap. (chapter 5, p. 153)

“《儒林外史》” is a famous Chinese novel which is mainly about a story of the Chinese scholars. In its corresponding English translation, it is translated as “*The Scholars*” through “modulation” by stressing the theme of the book, and it is an accepted translation in textbooks as well, reaching dynamic equivalence to a great extent.

Extract 90: ST: 像中国写意画里的满树梅花 (chapter 5, p. 165)

Transliteration: xiang zhong guo xie yi hua li de man shu mei hua

Back translation: like China write meaning painting inside full tree plum flower

TT: resembled a plum tree in full bloom in a Chinese impressionist painting (chapter 5, p. 162)

“中国写意画” refers to traditional Chinese painting with stress on spiritual resonance and the painter’s emotions instead of meticulous drawing. And it is translated in target text as “Chinese impressionist painting” by combining procedures of “adaptation” and

“literal translation”, reaching dynamic equivalence effect.

Extract 91: ST: 顾尔谦听他们背诵《论语》,不懂用意, 问: “什么?” (chapter 5, p. 165)

Transliteration: gu er qian ting ta men bei song 《lun yu》, bu dong yong yi, wen: “shen me?”

Back translation: Ku ER-chien hear they recite discussion words, not understand use meaning, ask, “what?”

TT: Hearing them recite from the *Confucian Analects* and not understanding what it was about, Ku ER-chien asked, “what?” (chapter 5, p. 162)

《论语》 refers to the book which mainly records the words and deeds of Confucius and his disciples and it is translated as “Confucian Analects” by “modulation” procedure, which effectively conveys the content of source term with dynamic equivalence effect reached.

Extract 92: ST: 一千年后, 这些书准像敦煌石窟的卷子那样名贵 (chapter 6, p. 198)

Transliteration: yi qian nian yi hou, zhe xie shu zhun xiang dun huang shi ku de juan zi na yang ming gui

Back translation: one thousand years after, theses book definitely like sincere brilliant cave scroll that precious

TT: A thousand years hence these books would be as priceless as the manuscripts from the Tun-huang caves. (chapter 6, p. 197)

In the term “敦煌石窟”, “敦煌” is a name of a place in China where the “石窟”(cave) is located. And its translation in target text is “Tun-huang caves”, which transfer the name of the place through “borrowing” and then literally translates “cave”. Thus, “borrowing” and “literal translation” procedures are combined to effectively convey this artistic relic with formal equivalence effect reached to a large degree.

Extract 93: ST: 两人忙站起来细看那两条山水小直幅。(chapter 7, p. 231)

Transliteration: liang ren mang zhan qi lai xi kan na liang tiao shan shui xiao zhi fu

Back translation: two person hurry stand up careful look that two strip mountain water small vertical width

TT: Hsin-mei and Hung-chien quickly stood up and took a close look at the two small landscape paintings. (chapter 7, p. 229)

“山水小直幅” refers to a small vertical painting of landscape, in which “山水” is a general saying for “landscape”, “小” and “直” literally means “small” and “vertical” respectively., and “幅” is a classifier for painting. It is translated as “small landscape painting”, which is a word-for-word conveyance of the source term with omission of “直” (vertical). Thus, translation procedure of “literal translation” is applied with “economy” (deletion) to express this artistic item, and the meaning is closely and natural conveyed with formal equivalence effect.

4.1.5 Cultural elements in gestures and habits

There are some gestures which occur in some cultures and not in others, and the translations of these terms are explained as follows:

Extract 94: ST: 只仿佛清朝官场端茶送客时的把嘴唇抹一抹茶碗边 (chapter 3, p. 100)

Transliteration: zhi fang fu qing chao guan chang duan cha song ke shi de ba zui chun mo yi mo cha wan bian

Back translation: only like bright dynasty office site hold tea send guest moment use lip brush one brush tea bowl brim

TT: it was like the way a Mandarin host brushed his lips against the brim of the teacup as a subtle hint to a guest who had overstayed his welcome in the Ch'ing Dynasty (chapter 7, p. 98)

There is gestural language shown in the example “端茶送客时的把嘴唇抹一抹茶碗边” (holding tea send visitor lip brush teacup brim), which is a typical gesture sign to remind the guest of his/her overstay. And this cultural element is translated as “brush his lips against the brim of the teacup as a subtle hint to a guest who had overstayed his welcome”, converting the content of the message accurately into target language as well as explaining the cultural meaning behind the message by “literal translation “and “modulation” procedures. The content is appropriately conveyed and the meaning is accurately revealed through translation, therefore, this translation is more of dynamic equivalence approach with close conveyance of form at the same time.

Extract 95: ST: 他们俩会向自己跟豚翁正式行跪见礼的 (chapter 9, p. 312)

Transliteration: ta men lia hui xiang zi ji gen tun weng zheng shi xing gui jian li de

Back translation: they two will for self and elderly formal perform kneel meet ceremony

TT: they would perform a formal kneeling ceremony of First Meeting before her and her husband (chapter 9, p. 310)

The term “跪见礼” refers to an act of kneeling and touching the forehead to the ground as an expression of respect, worship or submission and it is translated in target text as “kneeling ceremony of First Meeting”, which generalizes the action of the source term through “modulation” procedure, conveying the term effectively with large dynamic equivalence effect reached.

Extract 96: ST: 为什么你要气得攒纱帽不干呢? (chapter 6, p. 208)

Transliteration: wei shen me ni yao qi de guan sha mao bu gan ne

Back translation: why you want angry throw gauze hat not do

TT: Why did you get so mad you wanted to throw away your coneshaped hat? (chapter 6, p. 206)

In the expression “擯纱帽” (throw gauze hat), “擯” means to throw away, “纱帽” refers to the official hat which is usually made of gauze in ancient time and altogether it is a figurative use for expressing unhappy resignation. In target text, the term is translated through “literal” and “modulation” procedures as “throw away coneshaped hat”, which fails to convey the real meaning of the term. Alternatively, “resign in resentment” tends to correctly and effectively convey the term through “equivalence” procedure, reaching large dynamic equivalence effect.

Extract 97: ST: 鸿渐拱手作揖 (chapter 8, p. 301)

Transliteration: hong jian gong shou zuo yi

Back translation: Hung-chien cup hand make bow

TT: Hung-chien bowed and genuflected (chapter 8, p. 298)

“拱手作揖” refers to a communication etiquette by making a bow with cupped hands. It is translated through “equivalence” as “bowed and genuflected” in target text, in which “genuflected” is an incorrect conveyance of the message. Thus, the expression “make a bow with cupped hands” is recommended for this term by “literal translation” and “transposition” procedures, vividly conveying the cultural message with dynamic equivalence effect reached.

4.2 General Findings of Analysis

Through discussions of the analysis, several findings relating to current study objectives are concluded in this section.

Altogether there are 112 cultural elements identified and classified and Table 4.1 below shows the frequency of each cultural category studied here. (For details of the cultural elements, please refer to Appendix A)

Table 4.1 Frequency of Cultural Elements in Novel *Wei Cheng* by categories

Categories of Chinese cultural elements	Frequency
Ecology	9
Material culture	28
Social culture	21
Social Organization <ul style="list-style-type: none"> ➤ Historical terms ➤ International terms ➤ Religious terms ➤ Artistic terms 	50
Gestures and habits	4

Based on Table 4.1, it can be seen that the category of social organization constitutes the largest number of cultural elements in this novel with 50 terms and the culture-loaded terms regarding gestures and habits are the fewest in all categories, adding up to 4 expressions. Material culture and social culture are also frequently presented in this novel, with 28 and 21 words contained in the novel respectively. The rest 9 cultural terms are of ecology, which is a typical manifestation of culture-reflected language.

The translation procedures of all the cultural expressions are identified and the table below illustrates the translation procedures applied in each cultural category.

Table 4.2 Procedures Applied to Yield Translation

Cultural Category	Ecology	Material	Social	Social Organization	Gestures and

Translation Procedure					habits
Borrowing	1	1	1	10	-
Calque	-	1	2	2	-
Literal	2	11	4	9	-
Transposition	-	-	-	-	-
Modulation	1	2	3	9	1
Equivalence	2	4	5	11	1
Adaptation	-	2	-	-	-
Literal + Borrowing	3	2	2	2	-
Literal + Modulation	-	2	2	4	2
Literal + Equivalence	-	-	1	-	-
Literal + Adaptation	-	1	-	1	-
Borrowing + Modulation	-	1	-	-	-
Borrowing + Adaptation	-	-	-	1	-
Modulation + Equivalence	-	-	-	1	-
Modulation + Adaptation	-	1	1	-	-

From the above table, it can be seen that translation of cultural elements from Chinese into English is of diversified procures, which varies in different cultural categories and that some of the translation procedures are applied alone while some others are of combined application during translation.

For cultural elements of ecology, 3 cultural elements are translated by combined procedures of “borrowing” and “literal translation”. Besides, procedures of “borrowing”, “literal translation”, “modulation” and “equivalence” are applied in the translating process alone. With regard to the translation of material culture, “literal translation” is most frequently applied (11 examples), and 4 material terms are conveyed through “equivalence”. Each of translation procedures of “modulation”, “adaptation”, “literal plus borrowing” and “literal plus modulation” is applied in 2 examples and the rest 5 material terms are translated through “borrowing”, “calque”, “literal plus adaptation”, “borrowing plus modulation” and “modulation plus adaptation” respectively.

In category of social culture, “equivalence”, “literal translation” and “modulation” are often used procedures with 5, 4 and 3 examples respectively. There are 6 examples applying the procedures of “calque” (2), “literal plus borrowing” (2) and “literal plus modulation” (2). And only 1 term applies each of the following procedures: “borrowing”, “literal plus equivalence” and “modulation plus adaptation”.

As for conveying cultural elements in category of “social organization”, the translators use the procedures of “equivalence” and “borrowing” most frequently with the number of 11 and 10. And the number of “literal” and “modulation” procedures applied are the same, with 9 for each type. Next comes the combined procedures of “literal plus modulation”, which are applied in the translation of 4 cultural elements in social organization category. The number of “Calque” application is 4 and the rest 3 terms in this category are translated through “literal plus adaptation”, “borrowing plus adaptation” and “modulation plus equivalence” procedures respectively.

The translation procedures applied in cultural terms of “gestures and habits” are “modulation” and “equivalence” with one for each procedure and the other 2 terms are translated through the combined procedure of “literal plus modulation”.

On the whole, translation procedures of “literal translation” and “equivalence” are most frequently used in the translation, accounting for 26 and 23 respectively. “Modulation” and “borrowing” procedures are also widely used throughout the translations and the translators apply 16 and 13 of these two procedures respectively. It is noticeable that two pairs of combined procedures are of frequent use, namely “literal plus modulation” (10) and “literal plus borrowing” (9). Besides, the procedures of “calque” and “adaptation” are identified with the number of 5 and 2. And there are 2 translations are of combined procedures of both “literal plus adaptation” and “modulation plus

adaptation”. Furthermore, the following combined procedures are applied with one occurrence, which are “literal plus equivalence”, “borrowing plus modulation”, “borrowing plus adaptation” and “modulation plus equivalence”. Last but not least, it is found that the translators do not apply “transposition” procedure in the translation of cultural elements.

From the analysis, the number and frequency of translation effectiveness in each cultural category is summarized in the table below.

Table 4.3 Effectiveness of Translation in Cultural Categories

Cultural Category	Translation of Effectiveness	Translation of Little Effectiveness
Ecology	7 (77.78%)	2 (22.22%)
Material Culture	23 (82.14%)	5 (17.86%)
Social Culture	16 (76.19%)	5 (23.81%)
Social Organization	42 (84%)	8 (16%)
Gestures & Habits	2 (50%)	2 (50%)
Total	90 (80.36%)	22 (19.64%)

As shown in table 4.3, the frequency for effectiveness of translations in each cultural category is listed and it is concluded that most of the cultural elements (90) in the research subject are effectively conveyed from L1 to L2, accounting for 80.36%. And there are a few terms that are translated less effectively with the number of 22 (19.64%). In ecology category, seven of nine cultural elements are effectively conveyed and the rest two translations are of little effectiveness, taking up 77.78% and 22.22% respectively. Among 28 material elements, the effective translations and ineffective

ones are 23 (82.14%) and 5 (17.86%) respectively. As for translation of social culture, 16 expressions are effectively translated and 5 translations are not effective, with the proportion of 76.19% and 23.81% respectively. For terms of social organization, 84% of the elements are translated effectively and 16% of the translations are of little effectiveness. In the last cultural category of gestures and habits, the number of effective translations are the same with that of ineffective translations, with 2 (50%) for each.

Throughout the analysis, it is found that 22 cultural elements are ineffectively translated, and the alternative translation procedures are proposed in the analysis. (For details please refer to Appendix A). The table below presents the number of ineffective translations and the more suitable procedures in each cultural category.

Table 4.4 Number of Ineffective Translations and Proposed Procedures

Cultural category	Ineffective Translation	Proposed Procedure					
		Borrowing	Literal	Modulation	Equivalence	Borrowing+ Literal	Literal+ Modulation
Ecology	2				2		
Material	5	2				2	1
Social	5		2	1	1		1
Social Organization	8	1	2	3	1		1
Gestures & Habits	2				1		

From the above illustration, it can be seen that the proposed translation procedures are different and there is no specific depending on the nature of the phrase.

4.3 Summary

In a nutshell, this chapter deals with the analysis of translation procedures of cultural elements from the novel *Wei Cheng* and the translated version of the novel, *Fortress Besieged*. The analysis is conducted through two main aspects: the application of procedures and the effectiveness of the translation. Further, it is divided into two parts: translations of effectiveness and translations of little effectiveness. The next chapter will summarize the findings and discuss the significance of the study as well as the recommendations for further research.

CHAPTER 5: CONCLUSION

5.0 Introduction

This chapter is composed of the findings related to the cultural elements in the Chinese novel *Wei Cheng* and its translated version, *Fortress Besieged*. The study focuses on analyzing the translation procedures of cultural elements when translated from the Chinese novel into its English version. Besides, it also takes into account the matters such as its contribution to language learning and teaching as well as recommendations and suggestions for further research.

5.1 The findings

The current research study probes into the analysis of cultural elements in the Chinese novel, *Wei Cheng* and its English translated version *Fortress Besieged*. Since certain Chinese cultural elements may share similar meaning with corresponding English expressions while a large proportion of them carry quite unique characteristics which have no direct equivalence and need appropriate interpretation in English, it is vital to study the analysis of translation between the two languages in further detail. Prior to various studies which prove translation as a great aid to second language learning, the study of how the cultural elements are translated from L1 to L2 and the connotations in both languages, Chinese and English, could be seen as a way to benefit Chinese learners in learning English as a second language. Based on this research, three research questions are formed and the results from the study are collected and analyzed.

Research question 1: What are the procedures applied in translating the cultural elements in Wei Cheng from Chinese into English?

The first research question is created to identify the translation procedures applied in translating the Chinese cultural elements into English. From the analyses and discussions, it can be concluded that the translation of cultural elements from Chinese into English is of diversified process, in which some of the terms are directly translated while other elements are better conveyed through oblique translation procedures. Meanwhile, some cultural elements can be conveyed by applying single procedure while other cultural terms are translated through combined procedures.

It is discovered that throughout the translation of cultural elements in this research subject, the top three procedures used by translators in general are “literal translation”, “equivalence” and “modulation”. And in the category of ecology, “literal plus borrowing”, “literal translation” and “equivalence” procedures are most frequently applied. For translation of material culture, “literal translation” is the dominant procedure applied. In social culture, the three main translation procedures applied are “equivalence”, “literal translation” and “modulation”. As for cultural terms in social organization category, “equivalence” and “borrowing” procedures are most frequently applied to translate the terms. For expressions of gestures and habits, the combined procedure of “literal plus modulation” are the most used one.

Furthermore, it is concluded that in most cases the application of certain translation procedure depends on the specific category and nature of the cultural elements. To be specific, the name of places, persons, dynasties and certain material culture of fame and uniqueness can be directly translated through “borrowing” procedure to represent the

cultural elements with cultural flavor maintained. “Calque” procedure is applied to convey the features in the cases where the content of a term can be directly transferred with original expression form of source language. “Literal translation” procedure is applied to directly convey content and meaning of cultural elements such as ordinary seasonal and material features, social, religious and gestural characteristics; it is usually combined with other procedures to convey the overall term or reveal underlying message of certain expressions.

During the translation process, constant comparison between source and target culture as well as language structure is needed to see the similarity and distinction between L1 and L2. If there is equivalent cultural substitution in L2 for L1, “equivalence” procedure can be applied to effectively translate the text, which is applied in translating some cultural elements of social and organizational culture. And the procedure of “adaptation” is applicable to the situation where the feature in L1 is of slightly partial overlap with L2, which is used in translating certain food terms. In terms of translation procedures for gestural language, “literal translation” and “modulation” procedures are applied together to unfold the gesture as well as the implied cultural connotation.

It is also noticeable that some supplementary translation procedures such as “explication” (addition) and “economy” (deletion) are applied in certain cases to better convey the cultural expressions. Based on the first research question, the application of translation procedures is investigated thoroughly from a learner’s perspective.

Question2: To what extent are the cultural elements effectively translated from Chinese into English?

With regard to the second research question, this study seeks to investigate the effectiveness of the English-translated cultural elements in educating Chinese ESL

learners' intercultural ability. Throughout the study, it is found that most of the cultural elements (90) in the research subject are effectively conveyed from L1 to L2, accounting for 80.36% and the remaining 22 (19.64%) terms are translated less effectively and inappropriately.

For the effective translations, corresponding approaches of translation have been discovered during analyses and they are concluded as follows. Initially, the correct cultural meaning of source text (L1) is obtained; secondly, the cultural connotation of the term is evaluated and compared with L2 to see whether there is equivalence or partial overlap between L1 and L2. If there is equivalent or similar expression, the cultural element is usually translated with dynamic equivalence approach, which focuses on the closest and natural response from the target reader. Reversely, if the cultural element is totally alien in L2, and the translation is actually introducing a brand-new cultural phenomenon, the term is usually conveyed with formal equivalence approach which transferred the form and content of the source term to L2 with utmost effort.

The second research question reveals that the translation of cultural elements needs careful consideration of their cultural connotations and entails painstaking comparisons and analyses before applying specific translation procedures. The author holds that both formal equivalence and dynamic equivalence are significant considerations during translation, none of which can be neglected. Thus, the difficulty of translating Chinese cultural elements also lies in the dilemma of either approach, which depends on variable factors discussed previously. Besides, this challenge in translation implies the eminent notion for ESL learners that language learners have an intermediate role to play in

intercultural communication and should be familiar with both source and target culture in order to acquire truly successful bilingualism.

To sum up, the second research question offers insights into the approaches of effective and appropriate translations.

Research question 3: What are the more suitable procedures that can be used to convey the cultural elements which have been inappropriately translated from Chinese into English?

With regard to the final research question, this paper attempts to seek for the alternative translations for the inappropriate conveyance of cultural elements, which are collaborated in the analysis. Altogether, there are 22 cultural elements that are improperly translated, among which 5 terms are recommended to be translated through “equivalence” procedure. The number of proposed procedures of “literal translation” and “modulation” are 4 for each. Besides, the combined procedure of “literal plus modulation” is recommended for 3 ineffective translations, the same with “borrowing” procedure. And the procedure proposed for the rest 2 cultural elements is the combined procedure of “borrowing plus literal translation”.

Throughout the analyses, it is concluded that cultural elements are a tricky problem in translation, which is also solvable through subjectivity of translators and language learners. And from the ineffective translations, it is noticed that cultural communication would be impossible if the cultural connotation is distorted or the peculiarity of source culture is ignored.

5.2 Implications of the Study

As the findings reveal, C-E translation of cultural elements entails a complicated yet meaningful process. In the aspect of ESL learning, since this process requires constant observation of details of linguistic systems in L1 and L2, it tends to enhance learner's ability in this regard. Meanwhile, when a learner is asked to translate from his/her mother tongue to a second language, the learner will usually analyze the original text in L1 and then try to find proper message in L2 through "modulation". During this process, learners may look for assistance to fill the gap between the message and competency in L2. For example, "They may resort to dictionaries to find lexicon, fellow learners to discuss the text, the teacher in class to consult with, or even websites or books to obtain more information about the topic of the text and/or to make up for lack of background knowledge" (Machida, 2011, p.743). Through interaction with different learning resources, ESL learners can develop their second language further.

Besides, it is also implied that ESL learners' reading and writing skills can benefit from this process. After paying close attention to detailed form, content and meaning of an expression or sentence, the learners' comprehension ability will be improved with gaining metalinguistic knowledge obtained.

From the perspective of readership, reading novel as one of the main sources for ESL learning, serves as an important way of getting to know culture in second language. Thus, the effectiveness of translated version is of great significance for ESL learners to acquire knowledge. Meanwhile, from the aspect of pedagogic practice, translation exercises and correctness would benefit ESL learners in improving language use as well as intercultural knowledge. Therefore, it is implied that language learning and teaching

is inseparable with cultural knowledge. And translation activities should be included in classroom as an effective way of enhancing language learners' overall ability.

5.3 Recommendations and Suggestions

The analysis of translating cultural elements between Chinese and English language is rarely studied in the teaching and learning field of second language. Nevertheless, the present study begins to explore the translation procedures applied in the translation of cultural elements in the selected novel, *Wei Cheng* and its translated version, *Fortress Besieged*. The appropriate procedures applied in conveyance of cultural elements and the interpretation of cultural connotation of language suggest many possibilities for further research study that would help illuminate any confusion that may arise from the study of both languages.

This study then leads to practical application to the teaching and learning of English as a second language. Such study may help educators in teaching and learning context by describing and explaining how cultural expressions in Chinese and English differ, thus avoiding ESL learners from confusion in learning. Furthermore, teachers could also improve the methods of teaching by incorporating the accurate ways of relating L1 culture to L2 so that learners are able to be familiarized with the usage in both languages. As this study reveals that there are certain overlap in cultural elements with different expressions, educators should provide more insightful ways of cultural communication for language learning. Accordingly, more helpful learning lessons should be designed for this purpose.

This study focuses on analysis of translating cultural elements and the cultural connotations are highlighted. Nevertheless, this study excludes ESL learners' reasons of making errors in cultural communication. Thus, studies regarding how errors are made should be identified among second language learners. By studying this issue, the causes of why learners are likely to feel difficult between Chinese and English language and cultural exchange could be analyzed in detail.

In terms of the research subject itself, more comprehensive studies on the rhetorical use in both languages are expected, such as the use of metaphor, metonymy or allusion, to name but a few. And there would be more constructive findings if analyses can be conducted to examine different ways of treatment on translation of cultural elements with large quantity.

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