

**THIRD PERSON REFERENCE IN *HONG LOU MENG*  
AND ITS ENGLISH TRANSLATIONS**

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**FACULTY OF LANGUAGES AND LINGUISTICS  
UNIVERSITY OF MALAYA  
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## ABSTRACT

The aim of this research, specifically, is to compare and contrast the different usages of third person references applied in the Chinese ST and in its two English TTs. The Chinese novel *Hong Lou Meng* and its two English versions entitled ‘*A Dream of Red Mansions*’ and ‘*The Story of the Stone*’ are used as main data for this current research. The sources which contain the third person reference found in the first three chapters of these three books were collected from both the original SL text of *Hong Lou Meng* in Chinese ST and the two translated TTs in English. One hundred and ninety-eight sentences including third person reference from the first three chapters of each book were extracted and coded to ease analysis. Halliday and Hasan’s (1976) taxonomy of third person reference was used to identify the different categories of third person reference. Besides, the different ways of translating third person references employed in the two English versions were also further explored according to Reiss and Vermeer’s (1984) Skopos theory. Findings of this study reveal that the numbers and types of third person reference found in the *Hong Lou Meng* and its two English translations are shown differently. Furthermore, this study also indicated that the two translators of *Hong Lou Meng* have different Skopos and translating style. The way of translating third person references in the two target contexts was construed differently based on their own translated version of Skopos as well as their Chinese or Western cultural influence. As a result, the analyzed data has shown that the level of TT’s explicitness is much higher than that of ST’s, and the level of T2’s explicitness is even higher than that of T1’s.

## ABSTRAK

Tujuan penyelidikan ini adalah untuk membezakan penggunaan kata ganti nama ketiga dalam novel Cina Hong Lou Meng dan dua versi Inggeris yang berjudul ‘A Dream of Red Mansions’ dan ‘The Story of the Stone’. Kata ganti nama ketiga yang ditemui dalam tiga bab pertama SL Hou Lou Meng dan dua versi TT inggeris telah dikumpul. Sebanyak seratus sembilan puluh lapan ayat yang mengandungi kata ganti nama ketiga daripada tiga bab pertama dalam setiap buku telah diekstrak dan dikodkan untuk memudahkan analisis. Taksonomi kata ganti nama rujukan ketiga Halliday dan Hasan (1976) telah digunakan untuk mengenal pasti kategori-kategori kata ganti nama rujukan ketiga yang berbeza. Selain itu, cara-cara berbeza untuk menterjemah kata ganti nama rujukan ketiga yang digunakan dalam dua versi Bahasa Inggeris juga telah diterokai berdasarkan teori Skopos hasil kajian Reiss dan Vermeer (1984). Hasil kajian ini menunjukkan bahawa terdapat jumlah dan jenis kata ganti nama rujukan ketiga berbeza yang telah dikenal pasti dalam terjemahan Hong Lou Meng dengan dua versi terjemahan Inggerisnya. Kajian ini juga menunjukkan bahawa dua penterjemah HongLou Meng mempunyai Skopos dan gaya terjemahan yang berbeza. Cara menterjemah kata ganti nama rujukan ketiga dalam dua konteks teks sasaran adalah berbeza berdasarkan pada versi terjemahan Skopos masing-masing dan juga dipengaruhi oleh budaya Cina dan Barat. Justeru itu data analisis menunjukkan bahawa tahap eksplisitasi TT lebih tinggi daripada ST, dan tahap eksplisitasi T2 lebih tinggi daripada T1. Justeru itu, data analisis menunjukkan bahawa tahap TT lebih tinggi daripada ST, dan tahap eksplisitasi T2 lebih tinggi daripada T1.

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## **LIST OF ABBREVIATIONS**

SL - Source Language

ST - Source Text

TL - Target Language

TT - Target Text

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## CHAPTER 1

### INTRODUCTION

#### 1.1 Introduction

This research investigated and analyzed the usage of the third person in the English translation of a Chinese classical novel- *Hong Lou Meng*. As the summit of Chinese classical novels written by Cao Xueqin, was published in the middle of the 18th century during the Emperor Qian Long period of Qing Dynasty (1644-1911), and condenses within its story-line politics, economics, religion, customs, cultures and other fields of language in the ancient Chinese world. It is therefore not a surprise that it has been honored as the encyclopedia of Chinese traditional culture, and that it has been voted by domestic and foreign readers and scholars as their favorite work since being published. Also, it has established itself at the top of the list of aspirational works in the field of Chinese literary and arts, and remains unsurpassed until today.

Since the 1830s (until 2003), nine translations of the novel have been published in English (Chen and Jiang, 2003). However, only the two translated versions have garnered the continuous attention of scholars and professionals; one version is called “*A Dream of Red Mansions*” written by Yang Xianyi & Gladys Yang and another version is named “*The Story of the Stone*” written by David Hawkes & John Minford. The former was published by the Foreign Language Press of Beijing in three volumes from 1978 to 1980, and the latter was completed from 1973 to 1986 by Penguin Book Ltd.



Translated versions of quality classical novels are such an important medium for transmitting the culture in which the story is set to readers of other cultures, including scholars and experts. The literature shows that the past several decades have witnessed a great development in translation studies and in their practices. Since each language has their own way of conveying messages, therefore, it is obvious that comparison is an important approach to look at translation studies whereby only by comparison we can find out the differences as well as the similarities of the two languages (Lv, 1982). Thus, the different usage of the third person reference in the Chinese original text of *Hong Lou Meng* and its two corresponding English translated versions is deemed as an interesting aspect to further compare in this current study. English readers are also able to observe that the third person reference in the two English translation versions show that different norms can be ascribed to constraint respective translators with different translation Skopos.

Hence, this research applied the taxonomy of the third person reference of Halliday and Hasan (1976) and also employed Reiss and Vermeer's (1984) Skopos theory. This research focused on discovering and comparing the usage of the third person references in the original Chinese novel of *Hong Lou Meng* and its two English translated versions of *A Dream of Red Mansions* and *The Story of the Stone*.

## **1.2 Background of the study**

As one of the most popular classical novels in the Chinese literary world, it is widely acknowledged that *Hong Lou Meng* has fully brought forth the beauty of the Chinese

language; there is no doubt that it has achieved the usage of the third person reference at a high level. The study of the translation of third person reference is one of the important academic tendency and it can be found through the study carried out by Xu (2013) where contrastive analysis of the third person reference and its English translation was applied in *Fortress Besieged*. Other researches that focused on the differences of the third person reference between English and Chinese are Shao and Zhao (2002), Zhao and Xu (2004) as well as Yang (2008). Up to date, no such study is reported any Chinese classic novel and in its two English versions. Recently, however, many forms of literature are translated across different fields of studies by different people who are knowledgeable in the field and those who are not. To champion the reasons of the field as an academic discipline, this study will investigate and analyze the differences in the translation of the third person reference in the two English versions.

In terms of *A Dream of Red Mansions* and *The Story of the Stone*, both English translated versions are masterpieces in their own right containing their own unique language features that have done justice to the meanings conveyed by the original author, Cao Xueqin. A closer reading of *Hong Lou Meng* and its two English translated versions reveal that the usage of the third person reference in the Chinese original text and its two English translated texts indeed have similarities and differences, but have not been given proper attention in translation studies especially from Skopos theory approach, which sparks up a great interest to explore the differences and similarities in the usage of the third person reference.

### 1.2.1 Definition of text

With rapid development of the text linguistics, the field has witnessed the transfer of the center of language study from sentence and clause to text recently. It is generally accepted that a text is, rather than a sentence or a clause, the basic unit of a language in communication. As Halliday and Hasan (1976) indicated that the texture of a text is its characteristic of 'being a text'. A passage, when seen as a text, will trigger the appearance of certain aspects that can be identified as the contributing factor to the overall homogeneity of the passage, giving it a texture. Based on this argument, Hatim (1990) regards the text as a series of communicative functions that are mutually relevant, and constructed or designed in such a way to achieve a general rhetorical aim.

According to Halliday and Hasan (1976: 38), the term text can be used to refer to any passages, whether it is in spoken or written form, in spite of the length, that builds up a unified whole. Brown and Yule (1983: 27) also pointed out that the word text is a pre-theoretical term for any languages that are gathered or written down for the sake of analysis and description—it is, in essence, the verbal record of a communicative event.

It can therefore be concluded from these definitions that the function of language rests with linguistic communication that always generates in textual form, and communication of language meaning can be achieved within the structure of text.

Furthermore, Hu (1994) regards text as any stretch of a language, which usually has a full meaning and is generally produced in a context. However, a text is not fully restrained by syntax and grammar. As a unit of language in use, the text could be best taken as a semantic unit of meaning instead of form.

Questions arise about what distinguishes a text from a collection of the unrelated sentence. As mentioned earlier, “a text has a texture”, or “the property of being a text”; that, meaning relation between different sentences functions as a link that holds them together and forms a text. Among all the linguistic features that can be taken as useful to the unity and the texture of a text, cohesion is considered as a very important feature that is to be discussed in the following section.

### **1.2.2 Notion of cohesion**

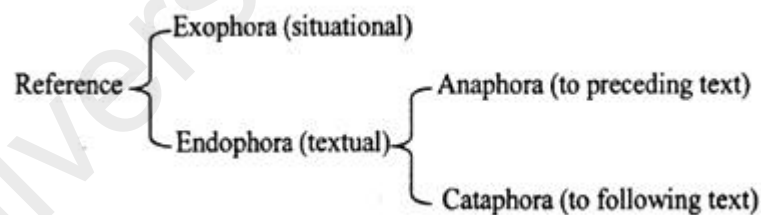
An earlier detailed description of the concept of cohesion lays on Roman Jakobson’s emphasis on textual parallelism, which is achieved by construction and repetition in the literary text. In 1964, Michael Halliday first put forward the notion of cohesion in his paper “*Descriptive Linguistics in Literary Studies*”, bringing the concept into the field of linguistics by classifying cohesive relations into lexical and grammatical cohesion. The book “*Cohesion in English*” by Michael Halliday and Ruqaiya Hasan was first published in 1976, it is widely acknowledged in the linguistics field that the publication of this book marked the establishment of cohesion theory. This book makes a significant contribution to cohesion theory, which points out that cohesion is a part of the system of a language as being a semantic relation. Thus, cohesion theory began to be applied as a technical terminology in the text linguistics. Halliday and Hasan (1976) explained the notion of cohesion, which they believe is a semantic concept that refers to a relationship of different meanings within a text itself, and it is this relation of meaning that makes it a text.

As there are found different academic perspectives and viewpoints at the same time. Similarly, there are different definitions of cohesion. Gutwinski (1976) defined cohesion in relation to the existing sentence and clauses of a text from the view of grammatical and lexical connection. Regarding cognitive science, Beaugrande (1981) considered cohesion as related to the ways that the different elements of the surface text are linked in a certain order. He referred cohesion as the grammatical link between verbal elements within the text itself. Besides, Beaugrande and Dressler (1981: 6) indicated that “cohesion is a relationship between words which connects different parts of the text.” Hoey (2000: 12) defined “cohesion is a property of the text which is objective, capable in principle of automatic recognition”. Furthermore, Thompson (2000: 147) determined a definition that “cohesion refers to the linguistic devices by which the speaker can signal the experimental and interpersonal coherence of the text, and is thus a textual phenomenon”. Crystal (2002: 43) believed that “cohesion is a formal linkage between the elements of a discourse or text”. Baker (2000: 180) also stated that cohesion is a combination of lexical and grammatical relationship. Baker further pointed out that cohesion is the network of lexical, grammatical and other relations which provides links between various parts of a text, these relations or ties organize and, to some extent, create a text. As reinforced by Baker, every language has its special tools to establish cohesive connections, and emphasizes that the overall level of cohesion varies from language to language. Different views on cohesion have enriched our understanding of the definition of cohesion and among all these concepts, the one common standpoint is that cohesion is a necessary characteristic of a text and is of utmost importance for the creation of texture. However, the diversion of the definitions can lead to the cohesion

understood as an indispensable feature of the text commonly. The notion of cohesion makes a crucial contribution in a successful translation process since cohesive ties help to identify the semantic relations in the whole text.

### 1.2.3 The category of reference

As one type of cohesive device proposed by Halliday and Hasan, reference means the forms that “Instead of being interpreted semantically in their own right, they make reference to something else for their interpretation” (1976: 31). Undeniably, reference plays a crucial role in the text as it equips the speaker with short and simple forms to refer to the preceding contents or to the context that comes after the reference in order to make the language more concise. In short, reference can make a text better structured and coherent as a whole.



**Figure 1.1:** Endophoric and Exophoric Reference (Halliday and Hasan, 1976)

This figure reveals that there are two kinds of references: endophoric and exophoric. Reference, in which its interpretation is outside the text, in situational context, is exophoric reference, while the interpretation of endophoric reference lies in the text. Endophoric reference can be divided into anaphoric and cataphoric references.

Anaphoric reference refers to the interpretation that is made by referring back to the preceding text while that of cataphoric reference is by referring to the text that comes after the reference. Halliday and Hasan (1976) reported that only endophoric reference is cohesive, which refers to an item identified in the surrounding text, whereas exophoric reference does not contribute to the coherence of a text as it only contributes to the creation of the text.

Besides, Halliday and Hasan (1976: 37) “divided reference into demonstrative, personal reference and comparative reference in where demonstrative reference takes location as a reference point, with PROXIMITY as the scale. Personal reference is classification of PERSON in terms of function institutional speech. Comparative reference is the indirect reference in terms of IDENTITY or SIMILARITY.”

As mentioned above, demonstrative reference is the reference by means of location, on a scale of proximity (near, far, neutral, time), e.g. this, these, that, those, here, now, then, there and the. Personal reference is the reference by means of function in the speech situation, through the category of person. The category of personal consists of three classes of personal pronouns (e.g. he, she, him, them), possessive determiners (usually called “possessive adjectives”, e.g. his, her, their), and possessive pronouns (e.g. his, hers, theirs). The comparative reference is indirect reference by means of identity or similarity, e.g. same, equal, better, comparative adjectives and adverbs.

According to the speech roles of personals in the communication process, Halliday and Hasan further divided them into first person, second person and third person. First person and second person are speech roles, the roles of speaker and addressee, and the

third person is the other role including all other relevant entities, other than speaker or addressee. The first and second person forms essentially refer to the situation, whereas those of the third person essentially refer anaphorically or cataphorically to the text (ibid:49). Personal reference creates semantic relations by making use of personals to refer to the nouns in the context. The cohesive chains are thus established and the cohesion and coherence in the whole text is achieved. In this current study, we focused on the endophoric reference of the third person forms.

#### **1.2.4 The taxonomy of third person reference**

The taxonomy of the third person reference by Halliday and Hasan (1976) was applied as a scheme of classification in this current study. Halliday and Hasan demonstrated that the reference system is referred to as PERSON whereby the term is used in the specific sense of 'role'; by default, the NUMBER classifications are acknowledged as First Person, Second Person and Third Person, along with the Singular and Plural. Among these only the third person reference is regarded as the main item to explore further. According to the NUMBER category, the different category of the third person reference by SINGULAR and PLURAL is applied for searching and collecting data in this current study (Halliday and Hasan, 1976:44).

In the pool of different classifications of persons, "Only the third person is inherently cohesive, in that a third person form typically refers anaphorically to a preceding item in the text" (Halliday & Hasan, 2001: 48). First and Second person forms do not normally



refer to the text at all; their referents are defined by the speech roles of speaker and hearer, and hence they are normally interpreted exophorically, by reference to the situation” (Halliday & Hasan, 2001:48).

According to the number category of the third person, there are three classes which are third personal singular (male), third personal singular (female) and third personal plural. Due to the main data is originated from the Chinese novel and its two English translated versions, taking English and Chinese as an example, the third person pronouns in English are he, him, his, his; she, her, hers; it, it, its, its; they, them, their, theirs while those in Chinese are: 他(ta), 她(ta), 它(ta), 他们(tamen), 她们(tamen) and 它们(tamen).

As such, the value of this research is that the cohesive function of the third person reference is inspiring to translation practice, the precise interpretation of the relationship between reference items and referents can improve the understanding of source texts, which could help translators to construct a coherent text.

### **1.3 Problem Statement**

Up to date, there is not much study reported regarding in relation to the third person reference in novel *Hong Lou Meng* and its two English translated versions. However, the differences and similarities in the usage of the third person in the translated versions have not been given the due attention. This study is to investigate the different usage of the third person references in the Chinese novel *Hong Lou Meng* and its two English

versions, and also explores how the third person references are translated differently in both English versions. In *Hong Lou Meng*, there are a total of 975 characters (Xu, 1982). The interpretation of each character implies that the usage of the personal reference, particularly the third person reference, plays an important role in the cohesive context of *Hong Lou Meng*. If the third person reference is not appropriately translated into an English target text, this probably leads to the unclear character chains in the English translation. Thus, this study aims to look at what differences are found in the translation of third person reference as cohesive devices from Chinese into English language.

Therefore, this study can fill the gap, particularly in the way the third person reference is translated from the Chinese classic novel to English, in terms of how they are translated and why translating in one way is better or more suitable than the other by comparing the two English translated versions.

#### **1.4 Purpose of the study**

A contrastive study was conducted to analyze the differences between the Chinese original text of the third person reference and that used by its two English translated texts. Specifically, the purpose of this study was to identify, compare and analyze the differences in the number of third person references used in the Chinese source text (ST) and the two English target texts (TTs). The another purpose involved in this research was to discover how third person references are translated differently in the two TTs. Hence, the research findings can sharpen our understanding of translation differences

from Chinese to English. Finally, this research explained the different translation Skopos between the two translators and how it affected the translation of the third person references.

### **1.5 Research Objectives**

Based on the research purpose presented in the previous section, the study has the following objectives based on the first three chapters of *Hong Lou Meng* and its two translators:

1. To identify the differences in the number and usage of the third person references in the Yang & Gladys Yang and Hawkes & Minford's English translated texts compared to the Chinese original text.
2. To analyze how the third person reference is translated differently in Yang & Gladys Yang's version compared to Hawkes & Minford's version.

### **1.6 Research Questions**

This research will gather the relevant data from the three texts that would address the following questions:

1. What are the differences in the number and usage of the third person references in the Yang & Gladys Yang and Hawkes & Minford's English translated texts compared to the Chinese original text?
2. How are the third person references translated differently in Yang & Gladys Yang's version compared to Hawkes & Minford's version?

### **1.7 Significance of the Study**

In light of the available literature, this study will be the first one to that looks at the third person references in the Chinese classic novel of *Hong Lou Meng* and in its two English translated versions. The findings of this research will contribute to the academic discourse in translation studies; and in particular it will be a significant addition to the literature on translating the third person references from the Chinese to the English language.

Besides, this study will benefit both researchers and students to undertake the future studies in similar fields. It can be used as a foundation to explore other perspectives related to the third person reference in the Chinese-English translated novels.

Moreover, this research will also indirectly provide guidance to the field of language teaching and Chinese-English translation works as well. Lastly, the findings of this study will help to fill the gaps in the way the third person reference is translated from the Chinese classic novel to English.

## **1.8 Scope and Limitations**

This research focuses on the translation of the third person reference in the Chinese classical novel *Hong Lou Meng* and its two English versions. Although there are nine known translated versions in English, data analysis of this study will be limited to only the two English versions, one by Yang Xianyi and Gladys Yang, the other by Hawkes and Minford. A total of 120 chapters are found in *Hong Lou Meng*. However, only the first three chapters which contain the basic data source were involved for further exploring in this study as this novel consist of too much data which is complicated to analyze in a short given time.

Halliday and Hasan (1976) have proposed five cohesive devices that also include as reference. In this study only reference, in particular the third person reference will be analyzed. The application of all five devices is beyond the scope of this research. The other limitation is the methodology in which the interpretation and analysis of data is solely based on the framework and understanding of the researcher. This is purposefully done to widen and enhance the understanding of the translation differences from views of the translators themselves.

## **1.9 Organization of the study**

This chapter provided introduction of the field of study, research background, statement of the problem, the purpose of the research, research objectives and questions, significance of the study and limitations. The following chapters are organized as:

Chapter Two provides review of related theories on Skopos, the third person reference in translation studies. It gives insight about the available literature on the main research approaches and influential findings, which will guide the construction of the theoretical and analytical frameworks for the present research. Chapter Three introduces the methodology and theoretical framework including the subjects, research design, and tools for data analysis. Chapter Four reports the results of the analysis. Chapter Five presents the answers to the research questions derived from the data analysis and results. It also draws conclusions of the research findings, discusses the limitations and pedagogical implications that arise and make recommendations for the future studies in the related research area.

### **1.10 Summary**

In undertaking such type of a research which seems rare especially comparing third person reference in the Chinese classic novel and in its two versions of English translations, a solid foundation has to be laid concerning the whole thesis to be taken in order to show the picture of what needs to be done. Chapter one covers the major parts of introducing the whole concept of what will be researched, which is the usage of third person references in the Chinese novel of *Hong Lou Meng* and in two versions of English translations, thereby giving the picture of what will be expected in the whole study. This current chapter gave a short introductory of the field of study as well including a discussion about the background of the Chinese novel and two English

translations. It discussed the statement of problem, purpose of the research, research objectives and questions, significance of study and limitation in this research.

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## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Introduction

This chapter focuses on the literature related to Halliday and Hasan's (1976) cohesion theory of cohesive devices focusing particularly on the third person reference. Then, it was discussed the relevant studies on the other frameworks applied in the field of translation, the Skopos theory (Reiss and Vermeer, 1984), and the Explication Hypothesis (Blum-Kulka, 1986). This chapter is organized into five subsections: 1) Cohesion studies in text linguistics; 2) Textual translation and cohesive devices studies; 3) Personal reference in translation studies; 4) Skopos theory; and 5) Shift in cohesion—Explication hypothesis.

#### 2.2 Cohesion studies in text linguistics

German linguist H. Weinrich first proposed the term “text linguistics” in 1967, and he held that linguistics could only be text linguistics although researchers on text linguistics appeared earlier than the term. Halliday and Hasan contributed greatly to the researches on the text. They believe that “the researches on the units and their relations at the grammatical level are to study the features of texts at different levels and scales” (2001: 26). As one branch of linguistics, text linguistics deal with the text as a communication system, aims at the exploration into the features of the organization and



configuration of a text and studies not only the form and function of a text, but also the process of production and comprehension of a text. In general, according to Huang (2001: 4), “the American and British scholars prefer to name it as discourse analysis, but European linguists like to use text linguistics.”

Therewith, cohesion becomes a very popular area for further exploration in the field of text analysis. Huang (1988) mentioned that cohesion; coherence and the macro-structure of text could be regarded as the contents of text analysis. Some of the other Chinese scholars engaged in the text analysis are Hu (1994), Ding (2000), Zhu (2001), and Yang (2005). Researchers such as Hu (1994) and Zhang and Liu (2003) focused specifically on developing Halliday and Hasan’s cohesion theory while some other scholars such as Qian (1983) and Zhu (2001) were engaged in studying of the cohesive devices from the perspective of contrastive linguistics.

## **2.3 Textual translation and cohesive devices studies**

### **2.3.1 Textual translation**

In 1965, Catford was first to introduce the theories of text linguistics to translation studies and proposed the concept of “*Equivalence in Translation*”. In his view, the major target of translation practice is to look for constituents of equivalence and equivalence can be reached at different levels and hierarchies of language. However, Liao (2004: 147) rightly pointed out that the limitation of Catford’s linguistic model of translation lies in “its narrow scope and ignorance of the communicative function of

language”. Hence, a boom in translation studies from the perspective of textual linguistics began to appear from the 1990s. Hatim and Mason (1990) analyzed different types of texts and the corresponding translation in their book titled “*Discourse and the Translation*”. According to them, translation is not simply an activity of interlinguistic conversion but “a communicative process which takes place within a social context” (2001: 3). The discourse texture and translation with the focus on textual cohesion and coherence and translation have been further discussed in this book as well. Chapter 10 of their book was dedicated to the discussion of discourse texture and translation with focus on textual cohesion and coherence and translation.

Besides, Newmark (2006: 69) reported that “cohesion is the most useful element of text linguistics or discourse analysis applicable to translation”. In 2001, Newmark pointed out that translators should keep in mind four levels when translating, one of which is the cohesive level and the other three are the textual, referential and natural level, and he also further discussed cohesion and coherence and their relations with translation in details.

Furthermore, Neubert and Shreve (1992) demonstrated different models of translation studies including the text-linguistic model. They also discussed about the application of the seven features of textuality put forward by De Beaugrande and Dressler (1981) in the field of translation and concluded that these seven features can guide translation work as effective principles.

In the same light, Baker (2000) explored equivalence, particularly textual equivalence, in translation at the word level; she also discussed the five cohesive tools (lexical

cohesion, ellipsis, substitution, reference, and conjunction). ‘Reference patterns’ (which is also known as anaphora) can differ significantly within and across languages (Baker, 2000). The author went to indicate that the type of text within the same language system plays a vital role in deciding the choice of pattern.

The findings of research on text linguistics were introduced into translation studies in China after the 1980s. The Chinese scholar Luo Jinde proposed the concept of “translation at the discourse level, which is, as a matter of fact, textual translation studies we have discussed nowadays” (Liu, 2005: 11). In fact, China textual translation studies have enjoyed rapid development in the last two decades. Wang (1998), Yao (2000) and Liu (2001) investigated the cohesion and coherence while Zhang and Huang (2002) focused on the comprehensive study of textual translation.

Many books on textual translation studies have been published as well over the last two decades. Some of the more influential authors are: Ju (1998), Li (1998) and Liu (2005). Specifically, the Chinese scholar Li Yunxing (1998) made significant contributions to textual translation studies, which he had written two books about translation on a textual level. The contrastive study of the English and Chinese texts further explained the operational level and the transferring rules of English-Chinese textual translation and the relationship between the functions and translation (Li, 2001). He explored the cohesion in textual translation systematically and indicated that “translators not only should have a thorough understanding of cohesive devices in both source language (SL) and target language (TL), especially the latter, but also be able to use them skillfully”

(2001: 132). Up to this point, it can be concluded that the studies on textual translation have realized the importance of the relationship between cohesion and translation.

### **2.3.2 Cohesive devices studies**

According to Halliday and Hasan (1976), there are five cohesive devices which are commonly used in many languages, namely reference, substitution, ellipsis, conjunction and lexical cohesion. These five cohesive devices are applied to provide cohesive “ties” which bind a text together. In terms of previous researches on cohesive devices, the comparison of some cohesive devices in English and Chinese by Qian Yuan (1983) first introduced cohesion into contrastive studies in China. He pointed out the concept of cohesion and also introduced its function, the personal and demonstrative reference between Chinese and English are compared as well. The finding in this study demonstrated that although the comparison is very superficial, the sufficient instances have shown that the two languages operate by different rules to maintain the cohesive relations among sentences. Additionally, Zuo (1995) selected Zhu Ziqing’s *Beiyong* and its English version translated by Zhang Peiji as corpus and makes a comparison between the cohesion of the Chinese and English languages. Research henceforth has cited this finding until now.

Following Zuo (1995), Zhu (2001) carried out an extensive contrastive study of cohesive devices in Chinese and English texts that could be regarded as the most significant contribution to contrastive studies. Based on Halliday’s theory and large

amounts of previous data, Zhu systematically described the differences and similarities of cohesive devices between the Chinese and English languages. Yang (2008) extended the exploration on the differences of reference in English and Chinese texts and concluded that the understanding and knowledge of the cohesive patterns of reference in English was of great significance for the precise interpretation of the original source text meaning, and recommended that translators should reconstruct the textual cohesion according to the norms and the cohesive and coherent features of the target text to achieve equivalent translation between the source text (ST) and the target text (TT).

Recently, Zhang (2011) discussed whether the English translated version of the Chinese novel *Hong Lou Meng* titled *A Dream of Red Mansions* had reproduced the meaning accurately, and contrasted the differences of five cohesive devices between Chinese ST and English TT. However, this study looked at only one English translated version of *Hong Lou Meng* in exploring five cohesive devices. On the other hand, Liu and Wang (2013) applied the English novel *Vanity Fair* (1996) and its Chinese translated version *Ming lichang* (1997) to investigate the differences on cohesive devices between the two languages, and concluded that the English and Chinese languages are different in the way they achieve cohesion in discourse due to different language systems.

#### **2.4 Personal reference in translation studies**

The classification of personal reference comprises of three classes of personal pronouns, possessive pronouns and determiners; whereby the latter is also referred to as possessive

adjectives. The studies on personal reference have a long history in China; many scholars have looked at it from different theoretical perspectives. Some Chinese scholars in the Chinese language circle consider the topic of personal reference as one of the exciting research topics. Among the earliest scholars in China, Qian (1983) carried out research which focused on the personal and demonstrative reference applied in English and Chinese texts. Firstly, Qian applied the theory of functional grammar, and concluded that there is not much difference in the use of personal references between English and Chinese. However, there are still a few exceptions. Although pronounced the same, the Chinese pronouns “他 (he)”, “她 (she)”, “它 (it)” are quite different from each other in graphic forms, usage and meaning. In order to display contrast, the Chinese language prefers to use possessive adjectives “他的(his)”, “她的(her)”, “他们的(their)”. In some situations, when the reader has no difficulty in understanding the context, those possessive adjectives are even omitted. For example, Zhao (1999) employed a quantitative approach to study personal reference and selected equivalent translation as the corpora of his research. In one group of the research object, Zhao chose five original English short plays together with the Chinese translations. Among other groups, he chose the famous Chinese novel *The Thunderstorm* and its English translation. Finally, this quantitative research concluded that the English language does not demonstrate the same frequency of the usage of the first person reference.

In another study, Yu (1998) explored several problems in translating personal references in English-Chinese texts. He pointed out that copying the cohesive devices of the source is not an intelligent choice during the translation process and appropriate translation

methods should be selected based on specific situations. Judging from these researches, it is clear that the study of personal reference has become increasingly interesting to different scholars, although most have not been systematically carried out. Qian (2006) investigated the translation strategies of personal reference as a cohesive tie in English-Chinese translation from the perspective of text linguistics, and concluded that during English-Chinese translation, the overall reference pattern of cohesive chains in the source texts should be maintained, but proper adjustment with individual cohesive chains should be made by preserving the pronoun, omitting, transforming nouns into full nouns and applying other expressions.

#### **2.4.1 Third person reference in translation studies**

Refer to the previous studies of third person reference in translation studies, the earlier scholar Luo (2001) discovered that the most frequently applied forms were the singular and plural forms of the third person references in the Chinese text. This is similar to the study proposed by Cheng (2007) where translators should make proper use of the cohesive function of the third person reference to interpret the meaning of the source text and create coherent translations. In 2013, Xu carried out a contrastive analysis of the third person reference in *Fortress Besieged* and its English translation and concluded that the third person references are usually adopted as a manner of reference cohesion in English, but it tends to be omitted in Chinese.

Other researches that focus on the differences of the third person reference between English and Chinese are Shao and Zhao (2002), Zhao and Xu (2004) and Yang (2008). Shao and Zhao (2002) used the quantitative approach and reported that when used as an anaphoric reference, the third person pronouns in English occur much more frequently than in Chinese and are seldom omitted due to the sentence patterns of English. Xu and Zhao (2004) carried out a statistic analysis of the frequency of the third person pronouns, possessive pronouns, possessive determiners and the relative pronouns (who, whom, whose) in both Chinese and English versions of *Zhufu*. The researchers pointed out that the English and Chinese share the same classification of personal reference but their differences in the ways of expression should not be ignored. In Qian (2006), the translation strategies of the third person reference as a cohesive tie in English-Chinese translation was further explored. It contrasted and analyzed the application of the third person reference in the first five chapters of *Pride and Prejudice* and the corresponding chapters of three Chinese versions. Employing a statistical analysis, Qian investigated the translation strategies as well as the underlying reasons for choosing those strategies. The research concluded that in the Chinese-English translations, the overall reference pattern of cohesive chains in the source texts should be maintained, but appropriate adjustment within individual cohesive chains should be made by preserving the pronoun, omitting or transforming pronouns into full nouns and applying other expressions.

From the above discussion, firstly, it can be concluded that although many investigations are carried out the comparative analysis of personal reference, the exclusive study of the third person reference seems to be lacking. Secondly, in the studies of comparative analysis between the two languages there is a lack of statistic



support. Thirdly, there are a few explanatory studies that compare the different translation methods used by different translators in translating the third person reference and also investigate the underlying reasons from the perspective of Skopos theory in order to explore differences in their translations.

## **2.5 Skopos Theory**

“Skopos” is a Greek word, which is known as aim or purpose as this term is used technically for translation needs. The theory of Skopos was established by Hans Vermeer, launched in Germany as a useful action theory in the late 1970s. Apart from Hans Vermeer, other researchers like Paul Kussmaul and Hans Honig (1982), Sigrid Kupsch-Losereit (1986), Christiane Nord (1988), Margret Ammann (1989/1990) and Heidrun White (1987a) did their study based on this paradigm. As Vermeer (1987: 29) indicated that the aim of translation is “to produce a text in a target setting for a target purpose and target addresses in a target circumstance”, translators should develop their skills in both verbal and non-verbal communication from one language to another language. Skopos theory’s primary intention is to convey the idea that translators should contain the thought from the perspective of target audience when they are translating.

### 2.5.1 The rules underlying Skopos theory

Skopos theory has six fundamental rules (Reiss and Vermeer, 1984: 79, cited in Munday 2001)), which are:

- (1) The Skopos decide a *translatum* (TT).
- (2) A TT is a pool of details (*informationsangeot*) in a target culture and TL related to a pool of details in a source culture and SL.
- (3) A TT does not trigger a pool of details in a distinctively reversible way.
- (4) A TT should be coherent in internal aspect.
- (5) A TT should be consistent with the ST.
- (6) The above five rules above stand in hierarchical order, with the Skopos rule predominating.

According to Reiss and Vermeer (1984), Rule 1 is of utmost importance; the TT is decided by its Skopos. Rule 2 is significant whereby it connects the ST and TT with the function in the context of their own linguistic and cultural aspect. Rule 3 refers to the *translatum*'s functions within a specific culture being aimed which may not be the same as source culture's ST. Common "rules" of Skopos is discussed in Rules 4 and 5 whereby it concerns the victory of the transfer of information and action will be evaluated based on its functional acceptability: a) the rule of coherence, connected to internal textual coherence; and b) the rule of fidelity, connected to ST's intertextual coherence.

### 2.5.1.1 The Skopos Rule

Since the Skopos rule is regarded as utmost importance, the TT is dictated by its Skopos, indicating that “the end justifies the means” (Nord, 2001:124). He further clarifies the rules of Skopos in the manner detailed out below:

*“...Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads as follows: translate/interpret/write a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want to function.”*

(Nord, 2001: 29)

In Skopos theory, as translator, either consciously or consistently, should respect the original text to translate in line with some principles. However, this theory does not mention what these principles are specifically, just that they should be based on the given situation. What kind of strategies should be used depends on the translators. In summary, it is Skopos rule that helps the translator to take translation requirements into consideration and help the translators to adopt the translation strategies. If there are many Skopos or purposes to achieve in the translation action, there is a hierarchical order. The translator decides which Skopos is the top one and the priority for him/her to achieve in a given translational circumstance.

### **2.5.1.2 The Coherence Rule**

The rule of coherence is connected to the internal textual coherence, and it mentions that the TT should be interpreted as consistent as the TT receiver's circumstances, which means the translated text which should be coherent to allow the addressees to understand it. More and more attention should be paid to the target text so that the translation can be understood. "The coherence rule stipulates that the target text has to be sufficiently coherent to allow the intended users to comprehend it, give them assumed background knowledge and situational circumstances" (Reiss and Vermeer, 1984: 113). According to Baker (2004), the coherence rule specifies that the target text should be coherent enough to enable the targeted readers to understand it, provided that their situational scenarios and inherited knowledge. The initial stage for a translation is a text that makes a portion of a world continuum, having dictated in the source language. It is necessary to be translated into a target language in a manner that it turns out to be a portion of a world continuum that recipients can interpret consistently with their scenario. In a word, a translation can be viewed as a good one if the readers comprehend it fully in their situations.

### **2.5.1.3 The Fidelity Rule**

The rule of fidelity is connected to the intertextual coherence with the ST, which explains that "there must be coherence between the translatum and the ST, which some type of relationship between translated text and source text" (Reiss and Vermer, 1984:

114). The translated version must be reflecting the ST, the translator's understanding of the ST and the purpose of translating decide what kinds of form the translator should take. However, the fidelity rule does not indicate what this coherence relationship should be. More importantly, the hierarchical order of the rules should be observed, which means that intertextual coherence between ST and TT. (Rule 5) is of less significance as compared to intratextual in terms of TT (Rule 4). Therefore, in turn, it is subordinate to the Skopos (Rule 1). That means, the translator should firstly ensure that the TT attains its purpose, and then ensures that the TT itself is consistent and later ensures that the TT reflects consistency with the ST.

## **2.5.2 Different roles of agents in the two versions**

In the framework of *Skopostheorie*, the agent involved in translation is divided into commissioner and initiator, target text receiver and source text producer.

### **2.5.2.1 The initiator and commissioner**

As per Nord (1997), organization, group, or a person that initiates the steps for translation and decides its course by explaining the meaning of the motive for which the TT is required is the initiator, whereas the individual who requests the translator to deliver a target text for a specific addressee or reason is the commissioner. In terms of the translation of *Hong Lou Meng*, the initiator and the commissioner are the same person/body.

Yang Xianyi and his wife Gladys have been full-time translators in the Beijing Foreign Language Press of China since 1952. Yang Xianyi once said:

*“...Both of us were just humble translators hired to work. It was several young editors within insufficient knowledge about Chinese literature who decided what kind of works deserved being translated. And the chosen works must meet the political atmosphere and catered for the prevailing taste. Many works we had translated were actually not worth the time spent on them.”*

*(Cited in Zheng, 2008: 190)*

Clearly they were restricted under heavy political atmosphere. In their translation process, they met many limitations and could not translate as they wanted. The initiator and commissioner is the publishing house where Yang Xianyi and Gladys Yang worked – the Beijing Foreign Languages Press of China.

David Hawkes was luckier and freer. He signed a contract with Penguin Books in the 1970s. He has the freedom to choose the source text to translate. He once mentioned in an interview in 1998 that: *“I thought, this novel really deserves to be done properly, someone ought to do the whole thing”* (Hawkes, 1998). His decision to translate *Hong Lou Meng* rose due to the admiration and love for this great novel and the need to promote it into his own culture.

### 2.5.2.2 Target text receiver

The addressee of translation is the target text receiver and the decision to produce the target text is an essential factor. As a matter of fact, there are differences between the receiver and the addressee. The receiver is the person who reads the target text whereas the addressee is the potential receiver from the text producer. The addressee will probably or probably not read the target text.

At a symposium held in March 1980 in Australia, Gladys Yang once stated her opinion about the addressee in their translation procedure: We translate not only for American or Australian; we also work for all the readers who know English in Asia and Africa. Therefore, the addressees of the Yangs' version are all people who know English without considering the countries they are from. The actual receivers are the foreigners and experts who have some knowledge about China and Chinese culture. They are interested in and have abounded curiosity about the Chinese culture. Without the sufficient knowledge of the Chinese culture, even Chinese face some difficulties in understanding *Hong Lou Meng*. Hawkes once said:

*"...In making recommendations of this kind, it is felt to be outside the proper scope of a mere translator; I can only plead my concern for the western reader, who is surely sufficiently burdened already with the task of trying to remember the novel's hundreds of impossible sounding names, without being subjected to these vagaries of an unfinished and imperfectly edited text."*

*(Hawkes, 2000)*

Hawkes and Minford's receivers are the English-speaking Western readers with or without the knowledge about China. They read *The Story of the Stone* only for entertainment to see what happens in a foreign country.

### **2.5.3 Previous studies of Skopos theory in general**

It was in the late 1990s that the Skopos theory was introduced into China. From then on, the theory had been accepted and studied by Chinese professors and researchers. It was Zhong Weihe and Zhong Yu (1999) who were the first two to introduce the functionalist approach and express their opinions on it. A book by the title of "*Translating as a Purposeful Activity: Functionalist Approaches Explained*" was written and published in 2001 by Nord. This book offered a description about the use of Skopos theory in Chinese translation context, which gave Chinese translation researchers a gate to Skopos theory as a first-hand material.

Up to date, there are still a lot of researchers who pay much attention to the Skopos theory. The theory has gained its popularity and contributed a lot to the translation of literary works. Regarding previous research on the Skopos theory, Chen and Teng (2003) found that the translation strategies of personal reference in English literary works were as follows: using pronouns, replacing grammatical cohesion with lexical cohesion, omitting pronouns without influencing the textual cohesion, and utilizing the idiomatic expressions of the target language. They also emphasized that translators should take into account readers of the target texts from the point of view of the Skopos theory. Pan (2010) and Zhang (2011) applied the Skopos theory to discuss the translation of figures



of speech in drinkers' wager games and concluded that the translation activity was a purposeful process with various translation strategies. Moreover, Yan (2013) in his masters' thesis carried out a comparative study of the two English versions of *Luotuo Xiangzi* from the perspective of the Skopos theory. Yan found that both translation versions conform to the Skopos rules. One version has successfully fulfilled its Skopos in introducing the Chinese culture abroad and made the target readers had a comfortable way in understanding and appreciating this great Chinese novel, while another version had also successfully fulfilled his Skopos in providing readers with a complete and readable translation in a more vivid and interesting language.

#### **2.5.4 Previous studies of Skopos theory in *Hong Lou Meng* and English versions**

Regarding previous studies on Skopos theory in *Hong Lou Meng* and its two English versions, a master thesis (Long, 2008) provided a detailed explanation based on the different translation Skopos of Yang Xianyi and David Hawkes. It concluded that Yangs' Skopos was presenting the original work as they are, and was trying his best to introduce the Chinese culture to the Western readers, while Hawkes' Skopos was transmitting the thoughts and effects in a vivid and fluent language, try to make *Hong Lou Meng* well-known among the Western readers by focusing on readability and acceptability. Another master thesis by Zhou (2011) investigated the idioms translation in the two English versions of *Hong Lou Meng* from the perspective of Skopos theory, and found that these two versions had their own unique style by different translators with different translation purpose. In this study, the researcher found that faithfulness

was the primary principle in Yang's translation procedure, which was faithful to the traditional essence. The translators try to convey Chinese heritage to the Western countries as faithfully as possible in the translation of *Hong Hou Meng* since the translation brief asks for the introduction of Chinese cultural heritage into the Westeners, and the Skopos was the prime principle that translators should follow. However, Hawkes' Skopos was to share the pleasure that he gets from the novel with western readers, he wished to deliver the artistic attraction of *Hong Lou Meng* to his readers. His strong interest in this novel led him to bring the Chinese culture to the English readers who knew little about China in that period.

Besides, Liu (2011) conducted a detailed study of the color word "*Hong* (red)" and the equivalent English word in the Yangs' version and Hawkes' version from nine groups from the perspective of Skopos theory, the researcher found that Yang retained the cultural information as much as possible while Hawkes abandoned some cultural information to enable the target readers to understand the whole novel better. Zhou (2012) indicated that the Yangs' translation was loyal to the author, coherent and interpretable to the readers. Considering the purpose of translating *Hong Lou Meng*, the Yangs prefer to present the readers quite an original love story of Paoyu and Taiyu, the hero and heroine of the novel. Thus, the Yangs' translation was a great example of a combination literature translation with Skopos theory.

As Munday (2001) demonstrated that Skopos theory's one important advantage was the chances for the same text to be translated in various manner as per the motive of the TT and the commission that was provided to the translators. What the other previous studies

have revealed that the two English versions of *Hong Lou Meng* were translated in different ways based on the different purposes of the two translators.

However, although there are many studies with significant findings and observations in the translation field, there is still a lack of studies on discovering the usage of the third person reference in the two English translated versions of Chinese classic novel *Hong Lou Meng* from the Skopos theory perspective.

## **2.6 Shift in Cohesion -- Explicitation hypothesis**

Blum-Kulka (1986) proposed the “explicitation hypothesis”, in terms of the level of cohesion, Blum-Kulka (ibid:19) postulated that cohesive markers types in translation could impact translations in either or both of the ways described below:

- 1) Shift on the levels of explicitness; and/or
- 2) Shift in textual meaning.

Based on this perspective, the general level of textual explicitness in the TT can be either higher or lower compared to the ST, due to the different grammatical structure of each language, the cohesive ties used to mark cohesion probably change during the translation process from one language to another. Such transformations may carry with them a shift in the text’s overall level of explicitness.

Soh Bee Kwee (2010) explored the shifts of cohesion and coherence in argumentative texts translated from English into Chinese, particularly by comparing the use of the third

person reference and conjunction. This study highlighted the ways in which overall discursal relations evolve in the 29 units of “texts” used as data, and concluded that there was a noticeable difference in the number and types of the third person references employed in the two languages, especially the plural form “他们 (they)”, were used far more frequently in the Chinese translation than in the English original, and the use of the third person reference in the Chinese text had altered the intended meaning of the text producer and affected the interpretation that can be drawn from this text.

Besides, Buitkiene (2013) who studied the explicitation of conjunctions in Ghabraei’s Persian translation of *The Kite Runner* demonstrated that the shifts of cohesion, which occur in the TT, include the highest frequency of added conjunctions. Putri Ayu Julita (2013) investigated the shifts on cohesion and coherence in the translation of the *Short Second Life of Bree Tranner* into *Kiash Singkat Bree Tanner*. In this paper, the researcher found that the cohesive shifts of translation in the novel are shifts on the level of explicitness and shifts in the text meaning(s) as well.

In this study, one key cohesive device reference, specifically the third person reference, was explored in depth—to further explore whether the explicitness level of the TT is much higher than that of the ST, or the explicitness level of T2 is even higher than that of T1 in terms of the extensive usage of the third person reference in Chinese ST and English T1 and T2.

## 2.7 Summary

From the above literature review, we know that although some achievements on the third person reference studies have been made, but some problems still remain unsolved.

Firstly, inadequate attention has been paid to the exclusive study of the third person reference in translation. Most of the researchers only focus on the contrastive study of the third person reference between the English and Chinese texts but the translation of the third person references is rarely touched upon.

Secondly, most of the studies on the translation of the third person reference translation adopted the contrastive analysis approach and the statistical method, which was more objective, and the empirical approach was rarely applied. Besides, most studies lack a systematic data as these mainly take some English-Chinese or Chinese-English examples from the literary works for their comparative analysis. Therefore, the two English translations of the third person reference are obtained on the basis of an overall contrastive study of the differences between the two languages. In other words, the research findings of the studies lacked statistical support.

Thirdly, there are a few explanatory studies that compared the different ways employed by different translators in translating the third person reference and investigating the underlying Skopos of their translations.

Therefore, this current research investigated the usage of the third person reference in the Chinese classic novel of *Hong Lou Meng* and in the two corresponding English

translations of the same novel, and further explored the translation difference of the third person reference by the two translators from the perspective of Skopos theory. The next chapter will introduce the methodology and theoretical framework for this research including the subjects, research design and data collection procedure, followed by the methods of data analysis.

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## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 Introduction

This chapter discussed the main procedures of how the research and analysis was conducted. It provided details about the procedures followed by the researcher to adequately answer the research questions. The sources of data were explained; how the data was analyzed. The different theoretical frameworks combined to address the research questions are discussed. The procedures followed for the analysis of the data was outlined as well.

Thus, the following sections in this chapter are sequenced under: 1) research design, 2) data selection and preparation, 3) the two translators, 4) theoretical framework, 5) data analysis and 6) summary.

#### 3.2 Research Design

This current research applies a mixed method research design involving mainly a qualitative analysis of the data as well as some numerical analysis, particularly the tabulation of frequency of each type of the third person references; also it is a contrastive study which compares one Chinese source text with the two corresponding English target texts. As Creswell (2012) indicates that a mixed method research design can provide us with a better understanding of the research questions and problems,

whether quantitative or qualitative. Therefore, this mixed method design can help the researcher to study and expound the findings based on the theoretical framework of Halliday and Hasan's (1976) taxonomy of the third person reference and Reiss and Vermeer's (1984) Skopos theory.

### **3.3 Data selection and preparation**

The data used in this research were first three chapters of three published novels: A Chinese SL novel titled *Hong Lou Meng*, and its two English TL translation titled *A Dream of Red Mansion* and *The Story of the Stone*. The first three chapters in these three books served as the main sources of data for this current research.

The data which contains the third person reference found in first three chapters of these three books were collected from both the original text of *Hong Lou Meng* in Chinese ST and the two translated TTs in English. Total 198 sentences including the third person reference from first three chapters of each book were extracted and coded for ease the analysis process. Hence, the researcher matches and maps the translation of the third person reference in the two TTs against the ST.

#### **3.3.1 Converting the data into electronic format**

In the course of undertaking this study, it is necessary to have a thorough reading of the first three chapters of ST and two TTs in order to find out the position of the third



person reference in the first three chapters and how they are translated. After reading very carefully on both SL and TL texts, there arose a need to produce an electronic form of the data which can assist in enhancing the research process. Both Chinese and English versions of *Hong Lou Meng* can be found online in a word format, the word format was then converted into the text format in order to suit the software called AntConc.

The *AntConc* software which widely used in the text analysis is created by a Japanese Professor Laurence Anthony. The identification of any items, words or group words in a text can be easily found after typing the word in the search engine of *AntConc*. The *AntConc* can easily localize every position of the searched item(s) in the whole text and bring the total number of such items appeared and their position of appearance.

Therefore, the *AntConc* software was used in this current research in order to identify the third person reference in the first three chapters. The ST and the two TTs were both searched electronically by using the *AntConc* software and that was part of the procedure followed in making the research data more accessible and handy.

### **3.3.2 Data collection procedure**

Only the third person reference from the first three chapters of the novels were collected as data to carry out the analysis of the frequencies and distributions of the third person reference in each language. For the purpose of this current study, the SL book, *Hong Lou Meng* with its first three chapters was read and analyzed carefully. Likewise, the

same was done for the first three chapters from the two TL books, *A Dream of Red Mansion* and *The Story of the Stone*.

Although the first three chapters are not very long, it is typical enough to assure the reliability of statistics which can be taken as a comparatively representative data. After a thorough reading of the first three chapters in these three books, the identification part included marking, coding and selecting the third person reference which were directly relevant to the study. The following procedures were explained for the data collection:

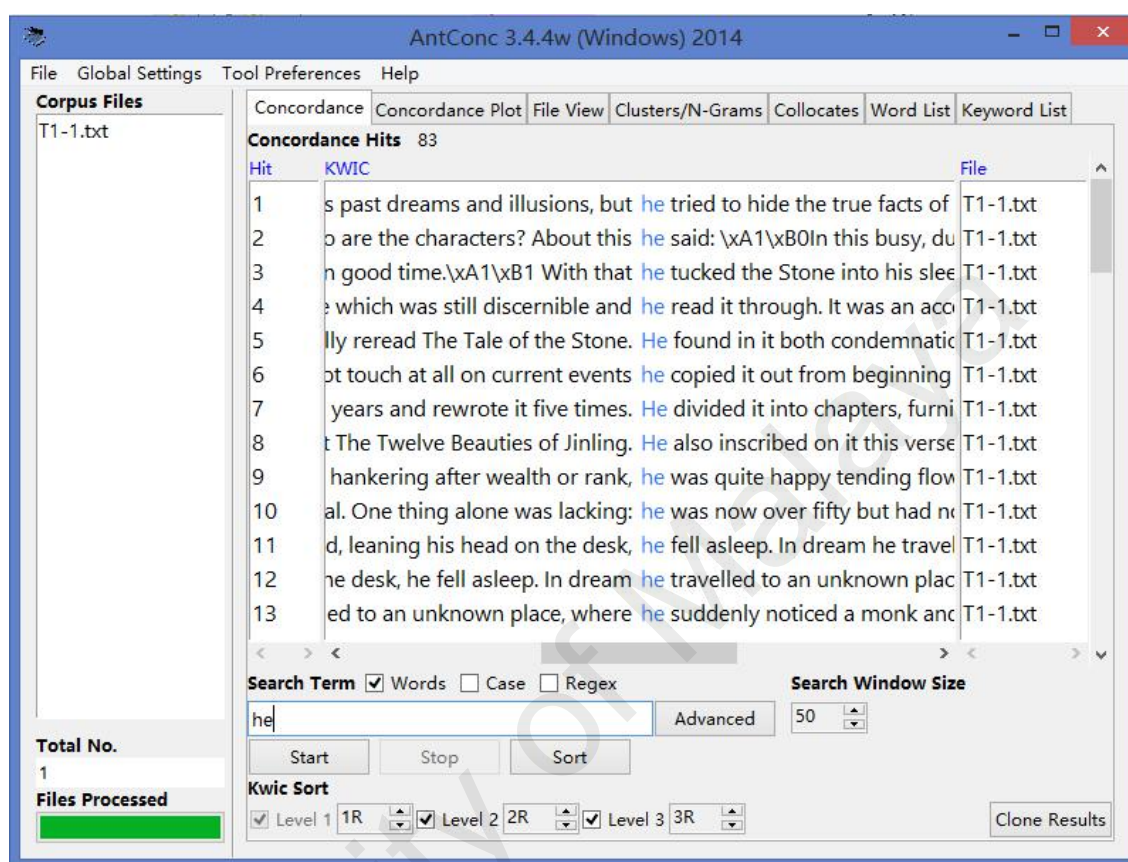
Step1: The first three chapters of Chinese novel *Hong Lou Meng* and the two English translations were taken out from the electronic versions in Microsoft word, the word format was then converted into the text format in order to suit the *AntConc* software.

Step 2: The *AntConc* software were applied to search for the third person reference such as “he” “him” “his” “her” “she” “they” “them” and “their” in the first three chapters of these three books, and the numbers of those third person reference used as a cohesive device in the original Chinese ST and its two English translated TT are counted by using the *AntConc* Software.

Further explanation and elaboration was done by taken “he” from the Chapter one as an example:

Firstly, the electronic version of Chapter One in text format was uploading to the *AntConc* software; Secondly, input “he” under the position of “Search Term (Words)”, then clicked the button of “Start”. The total number of “he” appeared as the

“Concordance Hits” show. Thus, all sentences including “he” were revealed in the middle screen of the AntConc software as the below screen displays.



**Figure 3.1:** The *AntConc* Software for searching “he” in the Chapter One of T1.

Step 3: A total 198 sentences containing the third person reference were extracted from the first three chapters of ST and mapped against the translated 396 sentences from the first three chapters of the two TTs.

Step 4: All these sentences were coded from 1-198 with “a” represented the Chinese sentences, while “b” represented Yangs’ translation sentence and “c” represented Hawkes’ translation sentences. Also the same third person reference chain was marked in the same color, if there were several different chains in one excerpt, it was marked by different colors in order to show the different characters clearly. For example:

Excerpt 4a: 常说：自己受了他雨露之惠，我并无此水可还。

Excerpt 4b: “He gave me sweet dew,” said Vermilion Pearl, “but I’ve no water to repay his kindness.”

Excerpt 4c: “I have no sweet dew here that I can repay him with,” she would say to herself.

In the above example, excerpt “4a” represented the Chinese sentences from the original novel, excerpt “4b” represented Yangs’ translated sentence and excerpt “4c” represented Hawkes’ translated sentences. The first third person reference chain such as “他” “he” “his” “him” were marked in red color in order to show the same third person reference chain. This similar to another chain “she” “herself” which was marked in blue color indicated another character in those sentences.

Step 5: The main research data for the interpretation of the different forms and usage of the third person reference for the related examples were selected from the total number of 594 sentences as in *Hong Lou Meng* and its two English translations.

### 3.4 The two translators

The translator plays a crucial role in translation. It has a high position in Skopos theory. A translator possesses high skills and carries out the task of translations with responsibility. Yang Xianyi and Gladys Margaret Taylor are the two translators who

possess high skills and competency, and they perform their tasks with great care and responsibility.

Yang Xianyi was born in a rich family of Tian Jing in China. In his 20s, he went to Oxford to study English literature where he met his wife Gladys Margaret Taylor. Taylor had a deep interest in the Chinese culture which led her to study the Chinese Literature in Oxford. They were lifelong companions and working partners. They are regarded as the perfect pair in the translation field. After coming back to China, the couple was asked to translate *Hong Lou Meng* into English. Yang had adequate Chinese knowledge and Gladys had natural sense of English which made their translation perfect.

In 1970s, Foreign Language Press asked Xianyi and Taylor to translate *Hong Lou Meng* into English. It was an unusual period in the Chinese history. In his newly published memoir, Yang Xianyi talked about the initiator and commissioner in the translation of *Hong Lou Meng*. It is clearly indicated that politics has influenced the publishers' and the translators' mind profoundly.

Also, the Chinese translation was in an isolated status in the 1970s, it changed in the 1980s when the Western translation theories were introduced into China. When Yang translated *Hong Lou Meng*, Yan Fu's translation theory of "faithfulness, expressiveness, elegance" (Yan, 1898) was taken as dominant principles in translation studies. The Chinese translation discussion was set in the limitation of it. Translation was required to be as matching as much as possible to the original text under the influence of this fundamental principle.

Similar with Yang Xianyi, David Hawkes was also Oxford University student. Hawkes studied Chinese Literature from 1945 to 1947 and then went to Peking University as a postgraduate between 1948 and 1951. He was a famous sinologist and the Dean of the Chinese Department at Oxford from 1959 to 1971. In order to do the translation, he had resigned from his post and devoted all his time to the translation. He translated 80 chapters which were written by Cao Xueqin and the later 40 chapters written by Gao E were translated by John Minford, who is his son-in-law and also his student as an expert in Chinese literature. As a famous sinologist, Hawkes knew the great artistic achievement and the status of *Hong Lou Meng* in Chinese literature. He had signed a contract with the Penguin Publishing House which aimed to recommend this excellent Chinese novel to the Western world.

### **3.5 Theoretical Framework**

As mentioned earlier in Chapter Two, the taxonomy of the third person reference by Halliday and Hasan (1976) was applied as the basic framework of this current study. Halliday and Hasan demonstrated the reference system is known as a person; traditionally the number categories are recognized as first person, second person and third person, together with the singular and plural. As indicated earlier that only the third person reference was regarded as the main item to further explore in this research. According to the number category, the different category of the third person reference by singular and plural which was applied for searching and collecting data in this current study.

Besides, in order to answer research question two of this study, other perspectives from the relevant theories such as Reiss and Vermeer's (1984) Skopos theory was also employed. In light of Skopos theory, it allows us to see how the same text can be translated in diverse ways depending on the different purpose of the translators, which inevitable affects how the third person references are translated differently in the two English versions under the two translators.

### **3.6 Data Analysis**

The third person reference collected from the first three chapters of three books: *Hong Lou Meng*, *A Dream of Red Mansion* and *The Story of the Stone*, was served as the primary data to be analyzed in this current research. In order to answer research questions and discover a proper empirical finding, it is necessary to make a clear representation and analysis of the collected data. The data of the third person references was categorized and tabulated based on Halliday and Hasan's (1976) taxonomy of the third person reference. Furthermore, Reiss and Vermeer's (1984) Skopos theory was applied to find out how the third person references were translated in terms of different translation Skopos under the two translators.

### 3.6.1 Data Analysis Procedure

The following procedures were followed for further analysis of the data according to the proposed research questions:

1. To identify the general numbers of the third person reference used in the first three chapters in both the Chinese ST and the two English TTs.
2. To illustrate the differences of number of the third person reference both in the Chinese ST and its two English TTs. The frequency of number of the third person reference applied in the ST and the two TTs was presented in a table form, followed by a detailed analysis and explanation for typical sample selected from each text.
3. To select all the representative examples from all these 594 sentences to compare the differences of usage of the third person reference in both Chinese ST and its two English TTs.
4. To apply the Skopos theory of Reiss and Vermeer to determine how the third person reference was translated differently in its two English versions under different translation Skopos by the two translators. To further find out the different translation Skopos or purposes regarding to the translation of the third person reference in the two English versions. Therefore, the main underlying reasons of translating differences from the perspective of Skopos theory also be further discussed and analyzed in the Chapter Four.

Take “he” in both the ST and two TTs as an example for data analysis:



Firstly, the number of “he” used in the Chapter One of T1 was counted by *AntConc* software as shown in **Figure 3.1** where the same method was applied to count the number of “他(he)” in the first three chapters of ST and T2;

Secondly, the frequency of number of “he” applied in the ST and the two TTs were presented in a table form:

Category		Sub-category	ST	T1	T2
Third	Personal	He (他)	38	223	252
	Singular (Male)				

Finally, the representative examples were illustrated to compare the differences of usage of third person reference both in Chinese ST and its two English TTs. Skopos theory was applied to determine how the third person reference was translated differently and was stated as the data analysis and findings in the Chapter Four.

### 3.7 Summary

Chapter Three presented a detailed discussion of the methodology employed in of conducting this current research that included the research design, the explanation of framework which was applied in this research, followed by is a detailed description of the data collection procedure, how those data have been selected and presented. Finally, the data analysis methods for analyzing the research data have been demonstrated as well. The following Chapter Four is elaborated the finding and discussion of this study.

## CHAPTER 4

### DATA ANALYSIS AND FINDINGS

#### 4.1 Introduction

This chapter presented the analysis of data and findings of this study. After identified the third person reference by using Halliday and Hasan's (1976) taxonomy of the third person reference, this chapter was explored the differences in the number and usage of the third person reference in the Chinese novel of *Hong Lou Meng* and its two corresponding English translations. In order to answer the second research question, the researcher was synthesized the analysis of the examples of the third person reference and compared the different translating ways by the two translators in the two TTs. These examples were provided in the following section and a detailed explanation of translation differences were discussed. Subsequently, this study was provided a picture of the different Skopos of the two translators in terms of translating the third person reference in the two TTs.

First of all, the research objectives and questions were restated. Then, the number and usage differences of the third person references in *Hong Lou Meng* and its two corresponding English translations were identified and analyzed. After this, an attempt was made to explore and understand how the third person reference in the two English TTs was translated differently in light of the Skopos theory's perspective. The research objectives and questions proposed in Chapter One of this current research was answered in this chapter. Lastly, the summary of this chapter was presented.

## **4.2 Research objectives and questions**

The purpose of this research was to identify, compare and contrast the differences in the number and usage of the third person references in Chinese ST and its two English TTs.

The differences between the two translators in translating the third person reference from the perspective of Skopos theory were further be explained as well. The following research questions guide this research:

1. What are the differences in the number and usage of third person references in the Yang & Gladys Yang and Hawkes & Minford's English translated texts compared to the Chinese original text?
2. How are the third person references translated differently in Yang & Gladys Yang's version compared to Hawkes & Minford's version?

To achieve the aims of this study, the researcher was directly answered the first research question in the next section.

## **4.3 The differences in the number of third person reference in ST and TTs**

According to the NUMBER category of the third person, there are three classes which are third personal singular (male), third personal singular (female) and third personal plural. As the data originates from the Chinese novel and its two English translated versions, taking English and Chinese as an example:

The third personal singular (male) such as “he”, “him”, “his”, third personal singular (female) such as “she”, “her”, “her”, and third personal plural such as “they”, “them”, “their” in English while those in Chinese are: “他”, “他”, “他的”, “她”, “她”, “她的”, “他们/她们”, “他们/她们” and “他们的/她们的”.

During data collection process, the numbers and frequency of the third person reference in Chinese ST and its two English TTs show a different picture. In the following section, the differences of number and frequency was discussed with tables and examples collected from the first three chapters of *Hong Lou Meng* and its two English versions. For the convenience of discussion, the Chinese source text was labelled as ST; Yang & Gladys Yang’s version was labelled as T1 and David Hawkes’ version as T2.

**Table 4.1** showed the statistics of the numbers and frequency of third person references in the first three chapters of *Hong Lou Meng* and their corresponding chapters of the two English versions.

**Table 4.1:** The occurrence of the third person reference in first three chapters.

Category	Sub-category	ST	T1	T2
Third	He (他)	38	223	252
Personal	Him (他)	42	122	145
	Singular (Male)	His (他的)	-	155
Third Personal	She (他 → 她)	16	140	187
	Singular	Her (他 → 她)	16	64
	(Female)	Her (他的 → 她的)	2	121
Third	They (他们/她们)	1	88	114
	Personal Plural	Them (他们/她们)	4	38
		Their (他们的/她们的)	-	50
Total		119	1001	1203

The table above revealed that the total numbers of the third person reference used in the two TTs is about 1001 times in T1 and 1203 times in T2 as compared to the ST of only 119 times. The summary of each category of the third person reference in first three chapters were listed in the table; the following example can clearly showed that there was a big difference on the number of the third person reference being used in the ST and the two TTs.

**Example 1:**

Excerpt15a:那甄家丫鬢掐了花， $\phi$ 方欲走时， $\phi$ 猛抬头见窗内有人， $\phi$ 敝巾旧服， $\phi$ 虽是贫窘，然 $\phi$ 生得腰圆背厚， $\phi$ 面阔口方， $\phi$ 更兼剑眉星眼， $\phi$ 直鼻方腮。这丫鬢

忙转身回避， $\phi$ 心下自想：“这人生的这样雄壮， $\phi$ 却又这样褴褛，想他必定是我家主人常说的什么贾雨村了，每有意帮助周济他，只是没甚机会。

Excerpt 15b: Just as she was leaving her flowers, the girl abruptly looked up and caught sight of him. His clothes were shabby yet he was powerfully built with an open face, firm lips, eyebrows like scimitars, eyes like stars, a straight nose and rounded cheeks. She turned away thinking to herself, “He’s a fine looking man for all his tattered clothes. This must be Jia Yucun my master keeps talking about, whom he’d gladly help if only he has the chance.

Excerpt 15c: Having now finished picking her flowers, this anonymous member of the Zhen household was about to go in again when, on some sudden impulse, she raised her head and caught sight of a man standing in the window. His hat was frayed and his clothing threadbare; yet, though obviously poor, he had a fine, manly physique and handsome, well-proportioned features. The maid hastened to remove herself from this male presence; but as she went she thought to herself, 'What a fine-looking man! But so shabby! The family hasn't got any friends or relations as poor as that. It must be that Jia Yu-cun the master is always talking about. No wonder he says that he won't stay poor long. I remember hearing him say that he's often wanted to help him but hasn't yet found an opportunity.

There are three reference chains in the example, the first reference chain of “丫鬢(The maid)” was taken as the third personal singular (female), which had been marked in red color. The term of “丫鬢(The maid)” was only used twice in the excerpt 15a, and omitted in other places. But in the two English TTs of excerpt 15b and 15c, the third

personal singular (female) such as “she”, “her”, “herself” were used much more frequently compared with excerpt 15a. In short, the number of the third personal singular (female) in the two English TTs showed a different picture as compared to the Chinese ST.

On the other hand, there was another two reference chains have been marked in blue and green color. The blue reference chain referred to “贾雨村(Jia Yu-cun)” while the green reference chain presented “主人(master)”. In the excerpt 15a, the third personal singular (male) such as “他(he)” was used only twice to indicate the reference chain of “贾雨村(Jia Yu-cun)”, the other items of the third personal singular (male) such as “him”, “his” do not exist in the excerpt 15a of Chinese ST. However, they have been very frequently used in the two English TTs, we can find that the total number of the third person singular (male) are used 5 times in excerpt 15b and 5 times in excerpt 15c in terms of indicating the reference chain of “贾雨村(Jia Yu-cun)”. Apart from that, the third person singular (male) of “主人(master)” in the third reference chain does not exist in excerpt 15a of Chinese ST, but it has occurred 2 times in excerpt 15b and 3 times in excerpt 15c. Thus, we can conclude that the differences in number of the third person reference in ST and its two English TTs were obviously presented, each category of the third person reference should be further explored in next section.

### 4.3.1 The differences in the number of third personal singular (male)

**Table 4.2:** The occurrence of third personal singular (male) in the first three chapters.

Category	Sub-category	ST	T1	T2
Third Personal Singular (Male)	He (他)	38	223	252
	Him (他)	42	122	145
	His (他的)	-	155	153
Total		80	500	550

The table above clearly demonstrated that the third personal singular (male) were more frequently used in the two English TTs as compared to the Chinese ST. For example, the number of third personal singular (male) such as “他(he)” occurred only 38 times in the ST, but it is used 223 and 252 times respectively in T1 and T2. The second sub-category of “他(him)” also revealed the huge differences whereby it is used 122 times in T1 and 145 times in T2 as compared to only 42 times in ST. Besides that, the last sub-category of “他的(his)” showed higher frequency in the number of third personal singular (male) in the two English TTs, the total number of “他的(his)” in T1 & T2 is 155 and 153 times although it does not exist in the ST. Moreover, the total number of third personal singular (male) in first three chapters of ST is used only 80 times, but it occurred 500 and 550 times in T1 and T2 respectively. Overall, the above table showed vast differences in the number of the third person reference in the ST and its two TTs

More specifically, taking “他 (he)” as an example to further illustrate the number differences in each chapter. **Table 4.3** showed that the first chapter consist of nine



occurrences of “他(he)” in ST whereas it occurred 83 and 88 times in the two TTs. In addition, the occurrence of “他(he)” was only 22 and 7 times in the second and third chapters of ST, but it appeared 80 and 60 times in T1 while 98 and 66 times in T2 respectively.

**Table 4.3:** The occurrence of “他(he)” in each chapter

Sub-category	Each chapter	ST	T1	T2
他(he)	Chapter 1	9	83	88
	Chapter 2	22	80	98
	Chapter 3	7	60	66

### **Example 2**

Excerpt 9a: 士隐不耐烦， $\phi$ 便抱着女儿转身。 $\phi$ 才要进去，那僧乃指着他大笑， $\phi$ 口内念了四句言词，道是：

Excerpt 9b: Losing patience, Shiyin clasped his daughter more tightly and was turning to reenter the house when the monk pointed at him and let out a roar of laughter. He then declaimed:

Excerpt 9c: Shi-yin was beginning to lose patience and clasping his little girl tightly to him, turned on his heel and was about to re-enter the house when the monk pointed his finger at him roared with laughter and then proceeded to intone the following verse:

In this example, there were two reference chains which are “Shiyin” and “Monk”, the reference chain of “Shiyin” was indicated in red color while the reference chain of

“monk” was revealed in blue color, and the symbol of “ $\phi$ ” in excerpt 9a means omission of third personal singular (male) in the Chinese ST the third person singular (male) was only used once in the excerpt 9a of Chinese ST, but it has been used 3 and 5 times in the excerpt 9b and excerpt 9c of the two English TTs. Thus, it can be concluded that the third personal singular (male) was more frequently used in the two TTs than in the ST, which caused the huge differences in the number of the third person singular (male) in the first three chapters.

#### 4.3.2 The differences in the number of third personal singular (female)

**Table 4.4:** The occurrence of third personal singular (female) in the first three chapters.

Category	Sub-category	ST	T1	T2
Third Personal Singular (Female)	She (他 → 她)	16	140	187
	Her (他 → 她)	16	64	92
	Her (他的 → 她的)	2	121	150
Total		34	325	429

**Table 4.4** above revealed that there is no third personal singular (female) in the Chinese ST, the term “她 (she)” does not exist in the ancient Chinese language until the 1920s, which had only been applied in the modern Chinese language later. The history of “她 (she)” begun less than just one hundred years ago, before the “May 4th Movement”. The term “他 (he)” had been widely used since one thousand years ago. All authors during that time used the term “他 (he)” to address both male and female figures. The

frequent usage of “他(he)” to indicate female figures caused confusion among readers. With the influences of the Western languages, a professor at Peking University named Liu Bannong was the first to proposed the terms of “她 (she)” in order to distinguish between male and female in 1918. This initiative had a great influence in the Chinese language field. Some close-minded scholars had a negative perspective on this viewpoint, whereas, some open-minded scholars supported his ideas. Thus, in the 20th century, the term “她 (she)” was formally introduced by Liu Bannong in his thesis entitled “‘Ta’ ZiWenti (The issue about ‘She’)” on 9th August 1920 (Liu, 1920). The creation of “她 (she)” by Liu Bannong has enriched the Chinese language system, and also greatly contributed to the development of the third personal singular (female) system in the history.

However, during the period of *Hong Lou Meng*, as one of the greatest classic novels in the ancient times, the third personal singular (male) such as “他 (he)” was still commonly used in the Chinese text instead of the third personal singular (female). As the table illustrates, there was an obvious difference in the usage of the third personal reference (female) in the two English TTs as compared to the Chinese ST. We can see from the three tables above that the term of “他(he)” was used very commonly in the context instead of using the term of “她(she)” when the author Cao Xueqin indicated all the female figures in the Chinese novel. Thus, the term of “她(she)” does not exist in the Chinese ST, the following examples can strongly illustrate this phenomenon and further reaffirm this point of view.

### **Example 3**

Excerpt14a: 士隐笑道：“非也。适因小女啼哭，引他出来作耍。

Excerpt 14b: “Nothing,” was the reply. “My little girl was crying, so I brought her out to play.”

Excerpt 14c: “No, no,” said Shi-yin. “It just happened that my little girl was crying, so I brought her out here to amuse her.”

In this example, the reference chain in excerpt 14a marked in red color was about the “little girl” who is the daughter of Shiyin. Instead of the singular “她(he)” , “他(he)” was used to describe this little girl, this is because the term “她(he)” does not appear in the ancient period when *Hong Lou Meng* was published, Nevertheless, the third person reference in English has already had the gender difference which distinguishes the male and female. Thus, in the two English TTs of excerpt 14b and 14c, the two translators have commonly used the term “she” or “her” in order to indicate the figure of “little girl” as a female.

#### **Example 4**

Excerpt 75a: 黛玉便向椅上坐了，王夫人再三让他上炕，他方挨王夫人坐下。

Excerpt 75b: Daiyu chose one of the three chairs next to the kang, not until she had been pressed several times did she take a seat by her aunt.

Excerpt 75c: She sat upon one of those instead, only after much further pressing from her aunt would she get up on the kang, and even then she would only sit beside her and not in the position of honor opposite.

### Example 5

Excerpt 85a: 因此他说没有，也是不便自己夸张的意思啊。

Excerpt 85b: That's why she said she had none, not wanting to boast about it. How can you compare with her?

Excerpt 85c: So when your cousin said she hadn't got one, it was only because she didn't want to boast about the good, kind thing she did when she gave it to her mamma.

In both example 4 and example 5, the term of “他(he)” in excerpt 75a and 85a indicated “Daiyu” in the whole context, but the term of “she” or “her” has been applied to state the female figure of “Daiyu” many times in the excerpt 75b and 75c and 85b and 85c. Therefore, it is clearly illustrated that in English the gender differences is shown in the usage of third personal singular male and female since very early period, but in Chinese it is only distinguished after 1920, which we can conclude that the third personal singular (female) such as “she” and “her” were quite often used in the two English TTs even though they were still not existed in the Chinese ST during the ancient periods.

### 4.3.3 The differences in the number of third personal plural

**Table 4.5:** The occurrence of third personal plural in the first three chapters.

Category	Sub-category	ST	T1	T2
Third Personal Plural	They (他们/她们)	1	88	114
	Them (他们/她们)	4	38	54
	Their (他们的/她们的)	-	50	56
Total		5	176	224

Chinese is different from English when it comes to the specific classification of plural forms, the expression of plural forms of the third person reference have constant forms in the English language such as “they”, “them” and “their” while in Chinese, there is no corresponding independent Chinese word with those meanings whereby the plurals are the inflectional forms of the singulars with the suffix “们” added to convey the meaning with regards to this aspect, e.g. “他们/她们”. **Table 4.5** showed the occurrence of “他们/她们(they)” only occurred once in the ST, but it appeared by 88 and 114 times in T1 and T2, and the occurrence of “他们/她们 (them)” was 4 times while 38 and 54 times in T1 and T2. Although the term of “their (他们的)” does not exist in the Chinese ST, but the frequent usage of these terms lead to a huge number differences in T1 and T2. As we can see that the total number of using the third person plural is only 5 times in Chinese ST, but it used 176 and 224 times in T1 and T2 respectively. For example:

### Example 6

Excerpt 21a: 只可怜甄家在隔壁，早成了一堆瓦砾场了，只有他夫妇并几个家人的性命不曾伤了。

Excerpt 21b: The Zhens' home, being next to the temple, was reduced to a pile of rubble, although they and their few servants were lucky enough to escape with their lives.

Excerpt 21c: Poor Zhens! Though they and their handful of domestics escaped unhurt, their house, which was only next door to the temple, was soon reduced to a heap of rubble.

In this example, the reference chain of “他夫妇(couples)” was marked in the red color. As readers could not find any third personal plural forms in the excerpt 21a, but the counterparts of “they” and “their” were used in excerpt 21b and 21c of the two English TTs, which indicated a plurality of “他夫妇(couples)” as compared to that of in ST. Besides that, in Chinese, personal references do not have any difference between the forms of subject and object in Chinese, such as “他们/她们”, which is the same form when they indicated “they” or “them”. However, in English, the third person references have quite a lot of corresponding grammatical equivalents. As this example showed that “they” is the subject and “their” is the possessive adjective in excerpt 21b & 21c.

Thus, the statement of the higher usage of the third person reference in the English language has been clearly illustrated. Especially since the English language has a rich system of the third person reference, the texture and cohesion of Chinese and English languages also differ distinctively in the high occurrences of the third person reference.

It plays a key role in constructing cohesion between sentences, or even between paragraphs. The frequency and type of usage of the third person references are the main difference in both the Chinese and English languages.

In conclusion, where the analysis of the difference in the number of the third person reference is concerned, the study has listed the frequency in the tables above and the related examples were provided in the Chinese ST and its two corresponding English TTs, which have been discussed above. More detailed analysis of the different usage of the third person reference in the two English TTs and the Chinese ST are explored further in the next section.

#### **4.4 The different usage of third person reference in ST and TTs**

The difference in the usage of the third person reference between the Chinese and English languages have its historical reasons. The old English is a language with various inflectional forms, during the long process from old English to modern English, the grammar system of the language has gone through profound changes. The inflectional forms of suffixes have been continuously decreasing, and the forms of nouns, adjectives, and verbs simplified, and the complexity of old English remains only in personal pronouns (Bi, 2003). Nowadays, the English language has a highly-developed pronoun system, in which the gender and number of pronouns have different ways of expression.

On the other hand, the third person reference system in Chinese was relatively simple in the ancient times. No inflectional forms like gender and number existed until during the



modern China era when the language was influenced by the Western language to a large extent. Nevertheless, “the language still remains its characteristics. For example, the usage of the third person reference is likely to be excluded” (Shao, 2005, p.162). As such concluding, more third person references should be added to the English text when it is translated from Chinese.

In this section, a general contrastive analysis of differences in the usage of the third person reference between Chinese ST and its two English TTs are further explained so that we can have a relatively view of its application in these two languages and the implications for the Chinese-English translation.

#### **4.4.1 The addition of third person reference in two English TTs**

It is very common, in English texts, to use the absolute construction, the infinitive or a subject controlling a series of actions. Besides, the change of the sentence structures in the process of translation can also result in the tendency that the third person references are always being frequently added in the English texts. Thus, addition is the most frequent way used by both versions in referring to the third person reference. One reason is due to the difference between two different language systems, another is due to the different Skopos employed by the two translators which are discussed in details in the subsequent sections. This phenomenon can be demonstrated clearly from the tables in the **Section 4.3** above as well. Besides that, through the data analysis, it was found that there was a tendency: the third personal singular (male and female) and the third

personal plural are always added in the two English TTs as compared to the Chinese ST, which means that more third person references were added in order to achieve the cohesion of English TTs.

Take the possessive adjectives of the third person as examples for further analyses: Originally, there are no possessive pronouns in Chinese; the possessive suffix “的” is applied to each pronoun to indicate possessive relations. Chinese tends to omit the possessive adjectives whenever possible and if not, the possessive marker “的” is omitted. According to Dong (2009), the frequent usage of the third person possessive adjectives was a common phenomenon after May Fourth Movement. The following examples revealed that both translators have used the possessive adjectives “his” “her” and “their” to make the two English TTs more explicit.

### **Example 7**

Excerpt 12a: 这贾雨村原系湖州人氏， $\phi$ 也是诗书仕宦之族。因他生于末世， $\phi$ 父母祖宗根基已尽，人口衰丧，只剩得他一身一口， $\phi$ 在家乡无益，因 $\phi$ 进京求取功名，再整基业。

Excerpt 12b: **His** pen-name Yucun. A native of Huzhou, **he** was the last of a line of scholars and officials. **His** parents had exhausted the family property and died leaving **him** alone in the world. Since nothing was to be gained by staying at home, **he** had set out for the capital in the hope of securing a position and restoring the family fortunes.

Excerpt 12c: **Yu-cun** was a native of Hu-zhou and came from a family of scholars and bureaucrats which had, however, fallen on bad times when **Yu-cun** was born. The family

Fortunes on both **his** father's and mother's side had all been spent. And the members of the family had themselves gradually died off until only **Yu-cun** was left. There was no prospect for **him** in **his** home town, so **he** had set off for the capital, in search of fame and fortune.

Excerpt 12a: 贾雨村- $\phi$ - 他- $\phi$ - 他- $\phi$ - $\phi$  (7X);

Excerpt 12b: His -Yucun - he - his - him - he (6X);

Excerpt 12c: Yucun - Yucun - his -Yucun - him - his - he (7X).

In this excerpt, Yucun is the topic and he forms the reference chain in ST and the corresponding chains in the two English TTs. From these three reference chains, we can clearly see that the possessive marker “的” or the third person possessive adjective doesn't exist in the excerpt 12a, but both translators reproduced the possessive adjectives “his” before certain word of “父母 (parents or father and mother's)” in excerpt 12b and 12c in order to make a cohesive context.

### **Example 8**

Excerpt 71a: **黛玉**虽不曾识面，听见**他**母亲说过，大舅贾赦之子贾琏，娶的就是二舅母王氏的内侄女， $\phi$ 自幼假充男儿教养，学名叫做**王熙凤**。

Excerpt 71b: Though **Daiyu** had never met **her**, **she** knew from **her** mother that Jia Lian, the son of **her** first uncle Jia She, had married the niece of Lady Wang, **her** second uncle's wife. **She** had been educated like a boy and given the school-room name **Xifeng**.

Excerpt 71c: **She** remembered having heard **her** mother say that **her** elder uncle, Uncle She, had a son called Jia Lian who was married to the niece of **her** Uncle Zheng's wife, Lady Wang. **She** had been brought up from earliest childhood just like a boy, and had acquired in the schoolroom the somewhat boyish-sounding name of **Wang Xi-feng**.

Excerpt 71a: 1. 黛玉 – 他 (2X); 2. 她 – 王熙凤 (2X);

Excerpt 71b: 1. Daiyu – she – her — her – her (5X); 2. Her – she – Xifeng (3X);

Excerpt 71c: 1. She – her – her – her (4X); 2. She – Wang Xi-feng (2X).

From the example above, although the possessive marker “的” does not exist in the excerpt 71a, the possessive adjective of “her” has been used before the word of “母亲 (mother)” and “大舅(uncle)” in both excerpt 71b and 71c, which made the two English TTs more explicit as compared to ST.

### **Example 9**

Excerpt 41a: 那日进了石头城，从**他**宅门前经过。

Excerpt 41b: On my way to visit the Six Dynasty ruins I went to the Stone City and passed the gates of **their** old mansions.

Excerpt 41c: I passed by **their** two houses one day on my way to Shi-tou-cheng to visit the ruins.

The corresponding chains in the Chinese ST and the two English TTs are:

Excerpt 41a: 他 (1X);

Excerpt 41b: Their (1X);

Excerpt 41c: Their (1X).

The possessive adjective of “their” has been reproduced before the position of “old mansion” in the excerpt 41b and before the position of “two houses” in the excerpt 41c. In the excerpt of Chinese original text, the author has used “his house” to refer to the house including many people, but in the excerpt 41b and 41c of the two English translated texts, both translators have translated into “their old mansions” and “their two houses”, which makes the translated texts much more explicit. Therefore, we can conclude from the three examples above that the addition of possessive adjectives is high accessibility markers in English, which produces a more explicit English TT.

#### **4.4.1.1 Zero Reference**

According to Hu Zhuanglin (1994, p.64), “Zero reference means person reference which should occur in the text is omitted.” Based on the previous literature studies, Li and Thompson (1994, p.65-66) claimed that “zero reference is applied more frequently in Chinese than in English and it is the norm in Chinese and its application is not restricted by syntax.” In addition, Baker (2000, p.142) also proposed that “once element is announced as topic, this element probably be omitted altogether in subsequent clauses”. Hence the proliferation of non-subject caused in language such as Chinese and Japanese, and an element announced as topic overrides possible co-referential links with other elements in the sentence.

Thus, a zero anaphora is a very distinctive difference between the Chinese and English language. Li and Thompson recognized zero reference as a unique characteristic of Chinese. The Outlaws of the Marsh has been studied to discover this neglected linguistic phenomenon in Chinese. Zero anaphora is used much more frequently in Chinese and the use of it is not restricted into the modern Chinese novels and put forward the definition of zero reference, explaining how certain referential items are omitted. The following examples could better illustrate the phenomenon:

### **Example 10**

Excerpt 98a: 可巧这日 $\phi$ 拄了拐杖正到街前散散心时， $\phi$ 忽见那边来了一个跛足道人， $\phi$ 疯狂落拖， $\phi$ 麻鞋鹑衣， $\phi$ 口内念着几句言词道：

Excerpt 98b: **He** made the effort one day to find some distraction by taking a walk in the street, leaning on **his** cane. Suddenly a **Taoist** limped towards **him**, a seeming maniac in hemp sandals and tattered clothes, who as **he** came chanted:

Excerpt 98c: One day, wishing to take **his** mind off **his** troubles for a bit, **he** had dragged **himself**, stick in hand, to the main road, when it chanced that **he** suddenly caught sight of a **Taoist** with a limp-a crazy, erratic figure in hempen sandals and tattered clothes, who chanted the following words to **himself** as **he** advanced towards **him**.

The reference chain in excerpt 98a is called Zero reference: the first reference chain refers to “士隱(Shiyin)” and the second reference chain means the “道人(Taoist)”, the two reference chains in the excerpt 98a are:

Excerpt 98a: 1.  $\phi - \phi$  (2X); 2. 道人- $\phi - \phi - \phi$  (4X).

As we can see that there was no third person reference appearing in the Excerpt 98a, Chinese readers have no difficulty in working out the meaning from the context that the whole thing is about “Shiyin” and “Taoist”, this kind of omission does not cause difficulty in identifying the referents in the Chinese ST.

However, in both Excerpts 98b and 98c, the translators have added more third person references to help the readers understand the context better. The subject “他(士隱)” was supplemented with “he”, as it is clearly seen that the third person reference contributes in building up a reference chain in the two English TTs. In contrast to that, the Chinese language would seek the same effect with the omission of co-referential nouns. However, the corresponding reference chains in the two English TTs are:

Excerpt 98b: 1. He– his– him (3X); 2. Taoist – he (2X);

Excerpt 98c: 1. His – his – he – himself – he– him (6X); 2. Taoist – himself – he (3X).

Thus, the above example revealed that both translations apply the same way of handling the two reference chains by addition. For the first reference chain, there were 3 cases of addition in T1 and 4 cases of addition in T2; and for the second reference chain, there were 2 cases of addition in T1 and 4 cases of addition in T2. In transferring the second reference chain, both T1 and T2 employed the addition of the third person reference in order to create clearer chains for the two main figures in this example.

### Example 11

Excerpt 187a:  $\phi$ 两弯似蹙非蹙笼烟眉， $\phi$ 一双似喜非喜含情目。 $\phi$ 态生两靥之愁， $\phi$ 娇袭一身之病。 $\phi$ 泪光点点， $\phi$ 娇喘微微。 $\phi$ 闲静似娇花照水， $\phi$ 行动如弱柳扶风。 $\phi$ 心较比干多一窍， $\phi$ 病如西子胜三分。

Excerpt 187b: Her dusky arched eyebrows were knitted and yet not frowning, her speaking eyes held both merriment and sorrow; her very frailty had charm. Her eyes sparkled with tears; her breath was soft and faint. In repose she was like a lovely flower mirrored in the water; in motion, a pliant willow swaying in the wind. She looked more sensitive than Bi Gan, more delicate than Xi Shi.

Excerpt 187c: In stillness she made one think of a graceful flower reflected in the water; in motion she called to mind tender willow shoots caressed by the wind. She had more chambers in her heart than the martyred Bi Gan; and suffered a little more pain in it than the beautiful Xi Shi.

Excerpt 187a:  $\phi - \phi - \phi - \phi - \phi - \phi - \phi - \phi - \phi - \phi$  (10X);

Excerpt 92b: 1. Her – her – her – her – her – she – she (7X);

Excerpt 92c: 1. She – she – she – her (4X).

This example above also illustrated the phenomenon of Zero reference. As the reference chain in excerpt 92a showed that the main figure of “Daiyu” was omitted as well in the ST, but it is being added by the two translators in the two English TTs during the translation process. Thus, the third person reference chains in the two English TTs were



indicated as above in excerpt 92b & excerpt 92c: the reference chains illustrate that there are 7 cases of addition in the excerpt 92b and 4 cases of addition in excerpt 92c.

### **Example 12**

Excerpt 198a: 又叙了一回， $\phi$ 方才安歇。

Excerpt 198b: After a little more chat **they** went to bed.

Excerpt 198c: After talking a little longer, **they** all settled down and went to sleep.

In this example, the reference chain in ST and two English TTs are as follows:

Excerpt 198a:  $\phi$  (1X);

Excerpt 198b: They (1X);

Excerpt 198c: They (1X).

The frequency and usage of the third personal plural of “they” are the same in the two English TTs although it is omitted in the Chinese ST. The three examples above have clearly indicated that the third person references are always omitted in Chinese when the topic is clear, which is called zero reference phenomenon, it is a very distinctive difference between the Chinese and English language. In these three examples, no third person reference is being employed in the Chinese ST; both translators have added the necessary third person reference to help the readers understand the text. Thus, we can conclude that Chinese is a paratactic language, which emphasizes meaning and tends to omit the third person reference as long as the omission does not hinder the

comprehension. On the contrary, as a hypotactic language, English prefers to add more third person reference which is necessary to retain the grammatical correctness (Zhao, 2010). Therefore, it is always the case that the more implicit information in the ST is made more explicit in the TT in terms of extensive usage of the third person reference, which will be explained in the next section, and also explored in answering the second research question.

Besides it, not only the addition of the third person reference frequently occurs in the two English TTs, but also the substitution of the third person reference for replacing the names, nouns or other flexible forms becomes an interesting aspect for the researcher to investigate in the following section.

#### **4.4.2 The substitution of third person reference in two English TTs**

Generally speaking, the usage of the third person reference can be regarded as a form of substitution, either to substitute a name, noun, noun phrase or other flexible forms. This type of substitution can make the whole text much more concise, especially when the substituted part is long or the event is complex. Thus, Pan (1997) indicated that there is a very distinctive difference in the text organization and cohesive devices whereby the English texts tend to use the third person reference while the Chinese texts tend to repeat the same name or use various flexible forms.

#### 4.4.2.1 The use of third person reference to substitute proper names

##### Example 13

Excerpt 94a: 士隱送雨村去后， $\phi$ 回房一觉，直至红日 $\phi$ 三竿方醒。 $\phi$ 因思昨夜之事， $\phi$ 意欲写荐书两封与雨村带至都中去，使雨村投谒个仕宦之家为寄身之地。

Excerpt 94b: When Shiyin saw his friend off and returned to his room to sleep until the sun was high in the sky. Then, remembering the previous night's business, he decided to write Yucun two letters of introduction to certain officials in the capital who might put him up.

Excerpt 94c: After seeing Yu-cun off, Shi-yin went to bed and slept without a break until the sun was high in the sky next morning. When he awoke, his mind was still running on the conversation of the previous night. He thought he would write a couple of introductory letters for Yu-cun to take with him to the capital, and arrange for him to call on the family of an official he was acquainted with who might be able to put him up.

As excerpt 94a showed that proper names such as “Shiyin” and “Yucun” were repeated, but the third person references such as “he”, “him” and “his” were used quite frequently to substitute Shiyin and Yucun's names in the excerpt 94b and excerpt 94c. Thus, the two references chains of “Shiyin” and “Yuncun” showed differently in the ST and the two English TTs:

Excerpt 94a: 1. 士隱 -  $\phi$  -  $\phi$  -  $\phi$  -  $\phi$  (5X); 2. 雨村 - 雨村 - 雨村 (3X);

Excerpt 94b: Shiyin – his – his – he (4X); 2. Yucun – him (2X);

Excerpt 94c: Shi-yin – he – his – he – he (5X); 2. Yu-cun – Yu-cun – him – him – him (5X).

#### **Example 14**

Excerpt 193a: 只因宝玉性情乖僻，每每规谏，见宝玉不听，心中着实忧郁。

Excerpt 193b: What worried her, though, was that he was too headstrong to listen to her advice.

Excerpt 193c: Since she found his character strange and incomprehensible, her simple devotion frequently impelled her to remonstrate with him, and when, as invariably happened, he took not the least notice of what she said, she was worried and hurt.

In the excerpt 193a of example 2, the proper name of “宝玉(Baoyu)” was repeated as well, but the proper names have been substituted by third person reference such as “he” and “him”. The third person reference chains in the above excerpts are as follows:

Excerpt 193a: 1. 宝玉-宝玉 (2X); 2.  $\phi$  –  $\phi$  –  $\phi$  (3X);

Excerpt 193b: 1. He (1X); 2. Her – her (2X);

Excerpt 193c: His – him – he (3X); 2. She – her – her – she – she (5X).

Thus, we can conclude that the substitution of the third person reference was quite frequently applied in the English translations. Especially in the ancient classical Chinese,

the place where the third person reference should be used either appeared the same nouns or even was omitted. This tendency exists till today.

#### 4.4.2.2 The use of third person reference to substitute “自己(self)”

However, apart from the above mentioned third person reference, the reflective pronoun “自己(self)” in Chinese can also be used as a third person reference, and it has no gender difference. If combined with pronouns, it equals to reflective pronouns in English, such as “他自己”-“himself”, “她自己”-“herself” if combined with pronouns. However, it can independently perform the cohesive function by referring back to the nouns or pronouns in the text, whereas its equivalents “self” in English is seldom used by itself without being added to pronouns. Even the full forms of reflective pronouns such as “himself”, in most cases, are used together with their corresponding personal pronouns such as “he himself” in the sentences. The following examples can illustrate this phenomenon better.

##### **Example 15**

Excerpt 4a: 常说：自己受了他雨露之惠，我并无此水可还。

Excerpt 4b: “He gave me sweet dew,” said Vermilion Pearl, “but I’ve no water to repay his kindness.”

Excerpt 4c: “I have no sweet dew here that I can repay him with,” she would say to herself.

The third person reference chains in the above excerpts are as follows:

Excerpt 4a: 1.  $\phi$ –自己(2X); 2. 他(1X);

Excerpt 4b: 1. Vermilion Pearl (1X); 2. He – his (2X);

Excerpt 4c: 1. She – herself (2X); 2. Him (1X).

In this example given above, the term of “自己 (self)” was used in excerpt 4a, which referred to “Vermilion Pearl”. It has been translated as “Vermilion Pearl” in excerpt 4b and “herself” in excerpt 4c. It is clearly illustrated that the third person reference in English TT is used for substituting the term of “自己(self)” in Chinese ST.

### **Example 16**

Excerpt 195a: 林姑娘在这里伤心，自己淌眼抹泪的， $\phi$ 说：“今儿才来了，就惹出你们哥儿的病来。”

Excerpt 195b: Miss Lin has been in tears all this time, she’s so upset,” said Yingge. “The very day of her arrival, she says, she’s made our young master fly into a tantrum.”

Excerpt 195c: She has just been crying her eyes out because she says she only just arrived here today, and yet already she has started young hopeful off on one of his turns.

The third person reference chains in the above excerpts are as follows:

Excerpt 195a: 林姑娘–自己– $\phi$  (3X);

Excerpt 195b: Miss Lin – she –her – she – she (5X);

Excerpt 195c: She – her – she – she – she (5X).

In this example given above, the term of “自己(self)” was used to replace the proper names in excerpt 195a, which refers to “Daiyu”. But in the two English TTs, it has been translated to “she” or “her” instead of using the term of “self”. This has helped to create cohesion between the two elements, which plays a key role in creating cohesion of the texture.

### **Example 17**

Excerpt 93a: φ说着便令人送女儿进去，自己携了雨村来至书房中，小童献茶。

Excerpt 93b: He told a servant to take his daughter inside, and led Yucun into his study, where a boy served tea.

Excerpt 93c: So saying, he called for a servant to take the child indoors, while he himself took Yu-cun by the hand and led him to his study, where his boy served them both with tea.

In this example, only the first reference chain of “士隱 (Shiyin)” applied the term of “自己(self)”, so we just look at this reference chain in the Chinese ST and its two English TTs:

Excerpt 195a: φ-自己(2X);

Excerpt 195b: He – his – his (3X);

Excerpt 195c: He – he – himself – his – his (5X).

From example 17, it is found that the corresponding personal pronouns such as “he himself” were used together within one sentence in excerpt 93c. The term of “自己 (self)” in excerpt 93a has been substituted by many third person references such as “he”, “him” and “himself”. Therefore, we can conclude that there is a different independent referential use of the reflexive pronoun in the Chinese and English language. This collection of pronouns is constructed by adding “self” to the original words in English, where it could be translated as “自己 (self)” in Chinese.

Moreover, not only the third person reference can substitute the proper names and “自己 (self)” which discussed in the above sections, but also the use of third person reference can substitute other forms. Especially in the Chinese language, the third personal plural has a great flexibility of its expression, as it tends to use quantitative numerals to indicate plurality, such as “二人 (Two persons)”. However, the third personal plural such as “they”, indicates the plural meaning in the English language. The following examples clearly illustrate that the third person plural such as “they” and “their” are used in T2 to substitute the flexible forms of “二人 (Two persons)” in ST.

### **Example 18**

Excerpt 62a: 却说雨村忙回头看时，不是别人，乃是当日同僚一案参革的号张如圭者。他本系此地人，革后家居，今打听得都中奏准起复旧员之信，他便四下里寻情找门路，忽遇见雨村，故忙道喜。二人见了礼，张如圭便将此信告诉雨村，雨村自是欢喜，忙忙的叙了两句，遂作别各自回家。

Excerpt62b: To continue. Yucun turned and saw that it was Zhang Rugui, a native of



this place and his former colleague who had also been dismissed from his post for the same reason as himself, and had returned home to Yangzhou. Now there was word from the capital that a request for the reinstatement of former officials had been sanctioned, and he was busily pulling strings to find some opening. Recongratulated Yucun the instant he saw him and lost no time, once greetings had been exchanged, in telling him the good news. Yucun was naturally overjoyed, but after some hurried remarks each own way.

Excerpt62c: When Yu-cun turned to look, he was surprised to see that it was Zhang Ru-gui, a former colleague who had been cashiered at the same time and for the same reason as himself. Zhang Ru-gui was a native of these parts, and had been living at home since his dismissal. Having just wormed out the information that a motion put forward in the capital for the reinstatement of ex-officials had been approved, he had been dashing about ever since, pulling strings and soliciting help from potential backers, and was engaged in this activity when he unexpectedly ran into Yu-cun. Hence the tone of his greeting, as soon as **they** had finished bowing to each other, Zhang Ru-gui told Yu-cun the good news and after further hurried conversation **they** went **their** separate ways.

In the excerpt of 62a, “二人 (Two persons)” and “各自 (separate)” both referred back to “Yu-cun” and “Zhang Ru-gui”, however, in the excerpts 62c, the counterparts “they” and “their” were used to express the third person references with the plural meaning. Besides, in Chinese, personal references do not have any difference between the form of subject, object and possessive reference. However, in English, the third person

references have quite a lot of grammatical counterparts. In this example, “they” was the subject and “their” is the possessive reference. On the contrary, in Chinese, we tend to use quantitative numerals to indicate plurality, such as “二人(Two persons)”.

Through the analysis of the substitution of the third person reference in this section, it clearly demonstrates that the English language tends to be substitutive, while Chinese is reiterative. In other words, in English, when something or someone that was mentioned earlier it appears again, substitution is applied in order to avoid repetition. While in that case, repetition is more commonly applied in Chinese. The English language uses the third person reference more frequently, which makes the later relatively, but the Chinese language uses far less third person reference and tends not to avoid repetition as compared to the English.

#### **4.5 Summary of differences in number and usage of third person reference**

Based on the outlined data explained above, there is a huge difference on the numbers of the third person reference in the Chinese novel of *Hong Lou Meng* and its two corresponding English translation. The frequency of the third person reference in the three tables above have explained the detailed number differences in the table form.

Although it is common that both the Chinese and English languages prefer to be conciseness and brevity in expression, they tend to use pronouns to refer to the preceding and following nouns instead of repeating them. Through this way, reference chains are formed, cohesive relations are established and the text becomes wholly

integrated. However, the Chinese and English languages differ from each other in grammatical variations, gender, plural forms and etc. For example, Chinese is very prudent in using possessive pronouns as there are no such original forms. They are either omitted or translated into personal pronouns without the possessive maker “的”, but they are used in the English translation which has been illustrated in section [4.4.2]

In addition to that, English is hypotactic, complex, impersonal and passive while Chinese is paratactic, simplex, personal and active. So in the Chinese-English translation, these features in English should be reproduced in the translation. Specifically speaking, the Chinese language is regarded as a paratactic language, but the English language is viewed as a hypotactic language with rich connectives. When translating from the paratactic language into the hypotactic language in the course of Chinese-English translation, short sentences tend to be translated into long sentences, and active sentences transformed into passive ones. During this process, the third person references are mostly added to achieve cohesion of the target texts in English.

Therefore, the third person references are used much more frequently in the two English TTs, which implies that the two English TTs become more explicit as compared to the Chinese ST. Besides that, the three tables above and data analysis with the related examples also show that the usage of third person reference is even much more frequently used in T2 comparing with T1. Thus, we can conclude that not only the explicitness is made by language differences between Chinese and English, but also the factors apparently influencing two translators which also play an important role during the translation process. The way of how two translators present the original text in terms

of the usage of the third person reference will further be explored and explained in detail in the next section.

#### **4.6 Research Question 2: How are the third person references translated differently in Yang & Gladys Yang's version compared to Hawkes & Minford's version?**

This section discusses how the third person references are translated differently in Yang & Gladys Yang's version as compared to that of the Hawkes & Minford's version. Based on the collected data and cited examples, the researcher contrasts and analyzes the differences in translation when the two translators translated the third person reference from Chinese ST to the two English TTs. Thus, this section discusses the findings from the data gathered to answer the second research question of the current study. Finally, the researcher also attempts to find out the beyond reasons for the differences in translation from the perspective of Skopos theory. Skopos theory provided a new insight in translation criticism. It helps to explain the translator's choice about translation process, creating an evaluation of various versions of the same source text that is more holistic. This theory benefits translation study and it can be used to analyze more translations of Chinese classic works such as *Hong Lou Meng*. The six rules of the Skopos theory will be explained further with related examples in the next section.

#### **4.6.1 The Skopos rule**

As mentioned in Chapter Two, since the Skopos rule is paramount, the TT is decided by its Skopos, which means “the end justifies the means”. During translation process, as per the Skopos rule, the translator has the right to make adjustments according to translation Skopos. There is no need for translators to translate the ST into TT equally when transferring the original meaning to the target readers. Thus, translators can make the decision when, where and how to achieve a specific Skopos, or whether or not to modify or follow the original structure.

##### **4.6.1.1 Different Skopos and brief of the two translators**

Translation brief refers to the requirement of translation that specifies what kind of translation is needed. Translation brief does not tell the translator how to translate the source text, which methods can be used in his work or how to face challenges during the process of translation. In fact, with translation Skopos and brief, the translator can get a general idea on how to translate the source text according to the translation purpose.

Overall, translation Skopos determines what kind of translation is needed.

##### **4.6.1.1.1 The Yangs’ translation Skopos and brief**

As a prolific translator and writer, Yang Xianyi seldom talked about his translation Skopos. In his essay entitled “*A brief review of my experience and understanding of*

*Translation*” which cited in Jin and Huang (1998:83), Yang stated that as a translator, we are not allowed to increase or decrease the original content. Besides that, we can only learn from what he has reported at a symposium held back in Australia in March 1980. Wang (1997: 83-84) in his book entitled “*Fanyi: sikao yu shibi (On Translation: Experiments and Reflections)*” described Yang’s translation thoughts as follows: “We must be very faithful to the original.” “We should try our best to reappear the original meaning.”

Moreover, Yang Xianyi explained that the Chinese ought to understand the Western cultural heritage better; the foreigners were expected to learn the abundance of Chinese cultural heritage. Referring to the fidelity involved in the translation process, he asserted:

*“I don’t think it proper to interpret excessively in translation. A translator should endeavour to be loyal to the image of the original without exaggeration. Of course, if no equivalence is found in the target text, the translation is unavoidably based on the sacrifice of the original meaning. However, too much importance attached to the creativity is wrong, since if so, we will get no translation but adaption.”*

*(Cited in Ren, 1993:33-35)*

For Chinese-English translation, Yang Xianyi gave his own opinion:

*“A translator should be loyal to the core of Chinese culture, to be spirit of Chinese civilization. This is the issue not only concerned with the translation of Chinese culture heritage, but also with how to faithfully convey the value and soul of Chinese cultural heritage, convey the life of Chinese people, their happiness and sadness, their love and hatred, their pity and bitterness, as well as their fondness.”*

(Ibid)

The above assertions showed that faithfulness is the primary principle in Xianyi and Yang's translation Skopos. Zheng (2008:2) mentioned that "I figure out there should not be much explanation; the translator should try to be faithful to the original as much as possible, only that the readers can enjoy their reading" (Zheng, 2008:2). It is observed that the Skopos of Xianyi and Yang's version is to try to translate the traditional essence faithfully and convey Chinese heritage to the Western countries as faithfully as possible in the translation of *Hong Lou Meng*. Since the translation brief requires the introduction of Chinese cultural heritage to the Westerners, the Skopos is the prime principle that translators should follow in the translation procedure.

#### 4.6.1.1.2 The Hawkes' translation Skopos and brief

Hawkes' Skopos can be seen clearly in the preface of the translation.

*"My one guiding principle has been to translate everything...even puns...I cannot pretend always to have done so successfully, but if I can convey to the reader even a fraction of the pleasure this Chinese novel has given me, I shall not have lived in vain."*

(Hawkes, 1973:46)

In an interview, Hawkes once expressed his mind:

*"I'd thought that what I'd like to do was a translation where I didn't have to think about academic consideration, scholarly consideration. I'd just think about how to*

*present this book...this was Penguins, after all, in such a way that I did the whole of it but at the same time it was the enjoyable for the English reader, If possible. They could get some of the pleasure of it that I had got myself.”*

*(Hawkes, 2000)*

Obviously, Hawkes' Skopos aimed to share the pleasure with the Western readers that he received from the novel. He hoped to deliver the artistic attraction of *Hong Lou Meng* to his readers. Additionally, his strong interest in this novel led him to give the profound sense of Chinese culture to his English readers who knew little about China during that period. Apparently, Hawkes intended to make his translation text easier to be followed and understood. In his translation, he thought more about cultural differences between the Western readers and the Chinese people, and their comprehensive ability to accept the Chinese cultural information.

#### **4.6.1.2 Yangs' Skopos vs. Hawkes' Skopos**

As discussed above, it can be said that the Yangs' Skopos are the following: (1) presenting Cao Xueqin's novel as it was; (2) introducing the Chinese culture to western readers; (3) spreading the Chinese classic literature to the westerners and drawing their interest to the original text.

On the contrary, Hawkes' Skopos are: (1) transmitting the effects and thoughts in a vivid language; and (2) popularizing *Hong Lou Meng* among the Westerners by focusing on acceptability, readability, and enjoyability.



Due to the different Skopos rule, data analysis of the related examples has shown that it has affected the usage of the third person reference in the two English TTs. Such differences occur because each translator has his or her own translation Skopos, which are exemplified here. For instance:

### **Example 19**

Excerpt 65a: 台阶上坐着几个穿红着绿的丫头，一见他们来了，都笑迎上来道：

Excerpt 65b: Several maids dressed in red and green rose from the terrace and hurried to greet them with smiles.

Excerpt 65c: Some gaily-dressed maids were sitting on the steps of the main building opposite. At the appearance of the visitors they rose to their feet and came forward with smiling faces to welcome them.

The third person reference chains in the above excerpts are as follows:

Excerpt 65a: 1. 丫头 (1X); 2. 他们 (1X);

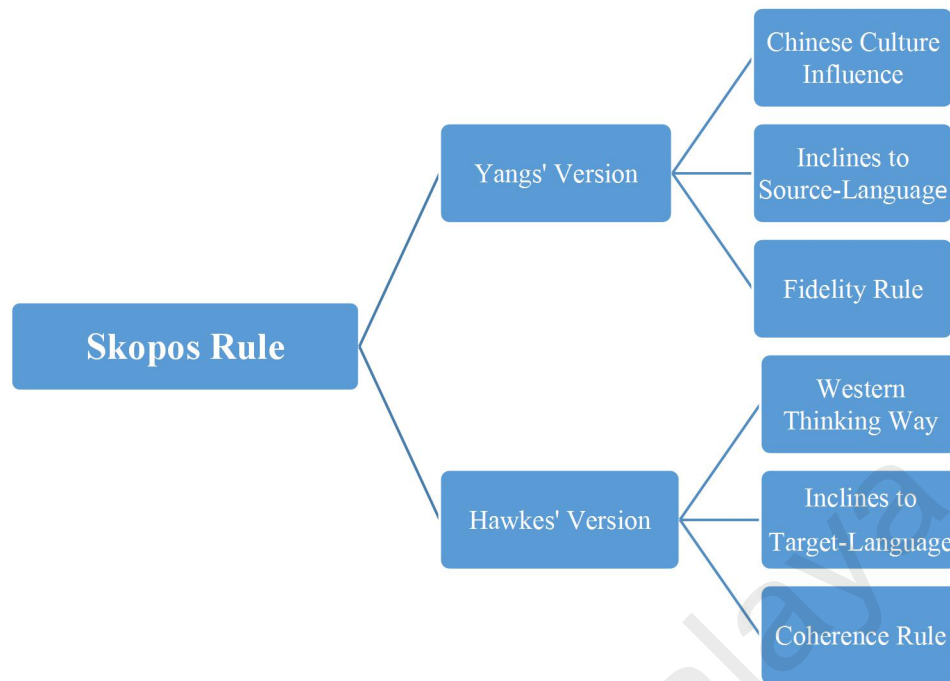
Excerpt 65b: 1. Maids (1X); 2. Them (1X);

Excerpt 65c: Maids (1x); 2. They – their – them (3X).

As Yangs' Skopos is to present Cao Xueqin's novel as it was, so in excerpt 65b, the third personal plural of “他们(they)” was translated into “them” in the excerpt 65b as Yang was preserving the same occurrence and sequence as excerpt 65a, and translated it in a simple and short sentence as the same as the original one. However, Hawkes' Skopos is

to transmit the effects and thoughts in a vivid language. He translated a series of those maids' actions into "they rose to their feet and came forward with smiling faces to welcome them." This translated sentence of excerpt 65c has been made enough adjustment by Hawkes as that his Skopos is to bring the reading pleasure to the Western readers. The flexibility and creativity in his translation is fully demonstrated by excerpt 65c, as a result, the third person reference is used more frequently in excerpt 65c in order to make the language more natural and smooth. In this example, Hawkes used two more third person reference compared with Yang's translation; two cases of addition are occurred in Hawkes' translation due to his translation Skopos.

Thus, we can conclude that the different translating Skopos of two translators have caused the different numbers and usage of the third person reference in two English TTs. Skopos has affected the way the third person references being handled in Yang and Hawkes' versions, and also has a great influence on many other aspects in the two English translations. All the below contrastive analysis of related examples indicates that the Skopos is taken as the first principle for two translators to decide how to translate into English TTs. The main factors under Skopos theory which affect the two English versions of Yangs and Hawkes could be illustrated as the figure below:



**Figure 4.1:** Skopos Theory applied in both Yangs and Hawkes' translations

#### 4.6.2 Chinese culture influence vs. Western thinking way

The second rule explains that a TT offers a wide array of details within a targeted culture and a TL, which is based on the ST's offer of information within a source culture and SL (Reiss and Vermeer, 1984). Translating refers to the act of comparing different cultures. Translators interpret source-culture scenario based on the culture-specific understanding of the culture, either internally or externally, depending on whether the translation is from or into the translator's own language and culture.

Thus, translation is an intercultural communication between different languages; the two translators are from different countries: Yang has a deep love for China and its culture and he also is involved in the Chinese language system during his life. While

Hawkes, an Englishman, doesn't put so much effort on the cultural transmission as he has been influenced by the western ideology all the time. So the different cultural backgrounds probably lead to the translators translate the same text in different ways. Besides that, both the source language and the target language readers have different ways of thinking due to their different cultural background. Therefore, how the translators understand the text, the translators' judgment and belief on how the text should be play an important role in determining the factors influencing the translation process. For instance:

### **Example 20**

Excerpt 5a: 他若下世为人，我也同去走一道，但把我一生所有的眼泪还他，也还得过了。

Excerpt 5b: If he's going down to the world of men, I would like to go too so that if I repay him with as many tears as I can shed in a lifetime I may be able to clear this debt.

Excerpt 5c: The only way in which I could perhaps repay him would be with the tears shed during the whole of a mortal lifetime if he and I were ever to be reborn as humans in the world below.

In this example, the reference chain in the excerpt 5a is: 他 — 他 (2X); The corresponding reference chains in the two English TTs are: Excerpt 5b: He-him (2X) and Excerpt 5c: Him-he (2X). Although the occurrence of the third person reference is the same in both translated sentences, the way of how to translate is total differently as illustrated clearly in excerpt 5b and 5c.

In Yang's translation, the excerpt 5b states the cause and facts, then declares the result of what excerpt 5a exactly describes. Yang translates it in the same way as the Chinese original text, keeping the Chinese thinking style intact. Even all the orders of clauses are kept the same as the original Chinese sentence which points out that he is influenced by the Chinese culture all the time, as well as his way of thinking.

However, it is possible that the foreign readers will feel it unnatural due to the different way of thinking, because normally the Westerners make conclusion first, then elaborate the facts or phenomena. Therefore, Hawkes appropriately changes the way in presenting and translating the original texts with considering the target readers' habit of expression. He puts the result of describing the feeling first, and then analyses the cause of this result in excerpt 5c. As compared to excerpt 5b and 5c, it clearly illustrates that Yang's translation in excerpt 5b follows the same pattern as the original one due to the Chinese cultural influence while Hawkes' translation in excerpt 5c is more coherent and natural for Western readers who are affected by the Western cultural style.

### **Example 21**

Excerpt 11a: 士隱心中此時自忖：这两个人必有来历，很该问他一问，如今后悔却已晚了。

Excerpt 11b: **Shiyin** realized then that these were no ordinary men and regretted not having questioned **them**.

Excerpt 11c: 'There must have been something behind all this,' thought **Shi-yin** to **himself**. 'I really ought to have asked **him** what **he** meant, but now it is too late.'

The third person reference chains in the above excerpts are as follows:

Excerpt 11a: 1. 士隱 (1X); 2. 他 (1X);

Excerpt 11b: 1. Shiyin (1X); 2. Them (1X);

Excerpt 11c: Shiyin – himself (2X); 2. Him – he (2X).

In this example, the reference chain in the excerpt 11a is:

Excerpt 11a: 1. 士隱 (1X); 2. 他 (1X);

The corresponding reference chains in the two English TTS are:

Excerpt 11b: 1. Shiyin (1X); 2. Them (1X);

Excerpt 11c: Shiyin – himself (2X); 2. Him – he (2X).

In Yang's translation of excerpt 11b, he just translated Shiyin's thoughts into "Shiyin realized", but Hawkes translated into "thought Shi-yin to himself", which caused one more addition of third person reference comparing with ST and T1. Following that, when Yang's express the meaning of "regretted not having questioned them" but Hawkes translated in a more western way of thinking as that "I really ought to have asked him what he meant, but now it is too late."

Thus, it is clearly illustrated that the different ways of Chinese and Western thinking have affected the occurrence and usage of third person reference for both translated sentences in excerpt 11b & 11c.

#### 4.6.3 Incline to source language vs. Incline to target language

Rule number three indicates that a TT is not possible to be reversed in a clear manner, indicating that, within a target culture, the purpose of the corresponding translatum, is not always the same as the ST in the source culture. This shows that a back-translation might not result in a translation similar to the original ST.

Regarding to Yangs' version, the translators put in an effort to be as faithful as possible to the original work, ceasing from providing their personal comprehension of the author's intention, leading to a translation that is merely literal, neglecting the acceptable level of readers of the target language. Hawkes' ardent study of the actual script gathered quite some information on the book's background. He asserted that the target readers, neglecting the actual meaning, namely using extremely natural, vivid target language to express the information from the actual work

Generally speaking, the Yangs' version inclined to source-language, that is to say, their translation is famous for its faithfulness to the original. For him, the principle of faithfulness is the first important aspect of translation. Only when the faithfulness to the original content has been achieved can the translator proceed to make expressive translation as the original one and close to the original content's style. In his perspective, translator should always keep in mind that the primary goal of translation is to "carry out the principle of faithfulness". That's why most of the cases of the third person reference are found to be preserved and the sentence structure retained in his translation.

While Hawkes' inclined to target-language, he tries his best to translate everything of the original text to his target readers. He stressed that translation is an art, and creativity is the first artistic characteristic of translation (Hawkes, 2000). A good translation is not determined by the translator's proficiency of the source and target language, his general knowledge, his comprehension of the source text and his translation capability. Under the guidance of this idea, Hawkes' version is much more flexible in translation and authentic in language expression. For example:

### **Example 22**

Excerpt 90a: 是晚宝玉李嬷嬷已睡了，他见里面黛玉鹦哥犹未安歇，他自卸了妆，悄悄的进来，笑问：“姑娘怎么还不安歇？”

Excerpt 90b: That night after Baoyu and Nanny Li were asleep, Xiren noticed that Daiyu and Yingge were still up in the inner room. She tiptoed in there in her night clothes and asked: “Why aren't you sleeping yet, miss?”

Excerpt 90c: That night, when Bao-yu and Nannie Li were already asleep, Aroma could hear that Dai-yu and Nightingale on their side of the canopy had still not settled down, so, when she had finished taking down her hair and making herself ready for bed, she tiptoed through the muslin curtains and in a friendly way inquired what was the matter.

In the example above, we can see that the sequence of the sentence is keeping the same as the original one in excerpt 90b, and the third person references were translated correspondingly to express the same meaning as the original text. The Yang's translation in excerpt 90b is clearly illustrated that his translation is incline to the source language.



His translation “She tiptoed in there in her night clothes and asked: ‘Why aren’t you sleeping yet, miss?’ is the same structure as the Chinese source language in excerpt 90a. Besides that, the reference chain can prove this point as well.

The original reference chain of “袭人 (Xiren or Aroma)” in the excerpt 90a is: 他 – 他 –  $\phi$  (3X), and the corresponding chain in the excerpt 90b is: Xiren – she – her (3X). However, in the excerpt 90c, considering the better understanding of the Western readers, Hawkes translated it into “when she had finished taking down her hair and making herself ready for bed, she tiptoed through the muslin curtains and in a friendly way inquired what was the matter”, as the reference chain became as “Aroma – she – her – herself – she (5X)”, which caused two extra third person references being used in excerpt 90c, indicating that Hawkes’ translation is inclined to target language as the language in excerpt 90c is natural and smooth.

Although the two translators have a different way of translating the same text, the third rule hints that the function of a translatum in its target culture is not necessarily the same as the ST in the source culture. Therefore, both translators have achieved their own translation goals in excerpt 90b and 90c. The translated excerpt 90b inclines to source language while excerpt 90c inclines to target language. Gathering both, people who are not able to read the original text will comprehend the actual and whole idea of this book as if they read it from the original version.

#### 4.6.4 Coherence rule vs. Fidelity rule

Rule number four and five touches the general Skopos “rules” on how the success of action and information transfer ought to be judged based on its functional adequacy: (a) the coherence rule, connected to internal textual coherence; as well as (b) the fidelity rule, connected to intertextual coherence with the ST.

In light of Skopos theory, the coherence rule refers to intra-textual coherence, meaning the target text should be meaningful and can be accepted from the perspective that it is relevant to the target scenario in which it is received.

In other words, intra-textual coherence means that the reader should be able to catch the meaning of the target text and it should be sensible in the communicative situation and the specific culture. Only when the target readers understand it being coherent enough in their situations, then it can be considered as a success.

The inter-textual coherence among the source text and the target text is referred to as the fidelity rule. The target text should be faithful to the source text, while what kind of form it takes is determined by translation Skopos and the source text’s explanation by the translator.

In literary translations, the translators spare no efforts to deliver the messages of the source language and the way the messages are expressed in the source text. The fidelity rule lays emphasis on the inter-textual coherence of expression, while the source text mirrors the styles of the original writing.

Based on the data analysis, the Yangs endeavour to achieve the intertextual coherence which underlines the fidelity rule. However, Hawkes attached a great importance to the achievement of the intra-textual coherence under the coherence rule. For instance:

### **Example 23**

Excerpt 65a: 他近日所见的这几个三等的仆妇，吃穿用度已是不凡。

Excerpt 65b: And during the last few days she had been impressed by the food, costumes and behaviour of the relatively low-ranking attendants escorting her.

Excerpt 65c: The servants she had been in contact with during the past few days were comparatively low-ranking ones in the domestic hierarchy, yet the food they ate, the clothes they wore, and everything about them was quite out of the ordinary.

In this paragraph, the reference chains in the excerpt 65a are:

Excerpt 65a: 1.他 (1X); 2. 三等的仆妇 (1X);

In the corresponding translation, they are reproduced as follows:

Excerpt 65b: 1. She – her (2X); 2. Low-ranking attendants (1X);

Excerpt 65c: 1. She (1X); 2. Servants – low-ranking ones – they – they – them (5X).

Obviously, in the excerpt 65b, all the third person references of the original text were preserved and the original reference chains are also maintained in the translation, especially the second references chain is just literal translated as low-ranking attendants in the Excerpt 65b by Yang. Moreover, the original sentence patterns were also retained

in the translation and the meaning of the original text is clearly conveyed. However, in the excerpt 65c, the picture has altered a lot. “三等的仆妇 (low-ranking attendants)” in the second reference chain of the original is changed into “Servants” and “low-ranking ones”, and then transformed to another two cases of “they” and one case of “them” by Hawkes. Thus, it is clearly revealed that Hawkes has translated one Chinese short clause into three English parallel clauses in excerpt 65c. The parallel way of Hawkes’ translation made the language more elaborately, it is not only give the sentence a balance but rhythm and flow as well that has caused the extra numbers of the third person reference being used in his translation, which also reflects the style of his writing.

From the example above, it can be seen that Yang’s translation (excerpt 65b) follows the intertextual coherence, which made a very close connection with the Chinese original text. Yang Xianyi and Gladys Yang translated it according to the Chinese original content without following any sentence sequence. However, Hawkes appropriately changed the way on how to present and translate the Chinese original text considering the intertextual coherence to carry out his translation of excerpt 65c. When compared with excerpt 65b and 65c, it is clearly illustrated that excerpt 65b follows the fidelity rule by intra-textual coherence while the language of excerpt 65c is more natural, fluent and idiomatic within the English context which follows the coherence rule.

#### **4.6.5 The above five rules are in hierarchical order**

The rule 6 indicates that the five rules mentioned earlier come in a hierarchical manner, with the Skopos rule predominating them. That is to say, the Skopos rule is the highest rule in translating process, indicating that a translating process is decided by the respective Skopos. The Skopos rule comes in order as: translation, interpretation, speaking and writing in a way that it permits the text or translated text to work in the scenario that is utilized along with the ones who prefers to utilize it, in the manner they need it to function.

Nevertheless, the hierarchical order of six rules indicate that intertextual coherence of the fifth rule is less important than the intra-textual coherence of the fourth rule, subordinating to the Skopos rule, which is the first rule. This de-emphasizing of the ST's status is a general reality of both theories: the translational action and the Skopos theory.

Practically, Skopos theory evokes a source text's re-conceptualization and induces an acceptable target text based on an available source text, offering its six rules as tools for translation. Apart from that (Rule 1), Skopos theory provides adjustment to the cultural context (Rule 2) and intratextual and intertextual coherence (Rule 4 and Rule 5) as tools for translating the third person reference in the two English TTs. All this is submitted to Skopos or purpose and all forces toward evoking the interest and encouraging target readers to action (Rule 6).

#### 4.7 The explicitation of two English TTs

As mentioned earlier in Chapter Two, the first study of explicitation was conducted by Blum Kulka in 1986 based upon her well-known explicitation hypothesis. The description of explicitation hypothesis manifests two dimensions of the issue. Firstly, it explores the explicitation on the discourse level. Secondly, the explicitation results are mostly from the translator's interpretation of the translation process itself.

Regarding the data analysis in last two sections of 4.5 and 4.6, it is clear to find that the extensive use and substitution of the third person references in the two English TTs have created a more explicit English TT compared with the Chinese ST. The explicitation of the third person reference is closely related to the addition and substitution and it is applied to express all the information of the ST explicitly and precisely in the TT. Generally speaking, due to the two different language systems, the implicit information in the ST becomes explicit in the two TTs:

- (1) The general level of two TT's textual explicitness is higher than that of the ST due to grammatical differences from the Chinese (ST) to the English (TT).

It is because of the grammatical differences between the Chinese (ST) and English (TT); they have different grammatical systems and different stylistic preferences between these two languages. As discussed earlier in **sections 4.3 and 4.4**, it is common that the third person reference is always omitted in the Chinese original text but added in the two English translated texts. Due to the grammatical differences in the two language systems, the translators are bound to have more third person references in the English text. Besides, the ST is classical Chinese, which uses less the third person reference, and

as described in **section 4.4.3**, Chinese prefers to repeat the name of the person or use various flexible forms. Thus, this research concludes that the overall usages of the third person references have increased the general level of textual explicitness in the two English TTs.

In addition, the two translators also play a vital role during the translation process which made the translated text more explicit. Yangs' translation is faithful to the original text, and tries to present a concise rendering of the original text. As a native Chinese translator, he has the same cultural background as the author "Cao Xueqin", that is why the way of his thinking and understanding can be kept as much similar as the original author during his translation process. However, as a Western translator, in order to bring the reading pleasure for his target reader, he tries his best to translate in a vivid language as much close as the target language during his translation process. Thus, we can find that Hawkes used more addition than Yangs when he translated the third person reference in *Hong Lou Meng*. More cases of additions caused the explicitation directly in his translated text as compared to Yang's. His rendering of understanding the text may relate to his Western way of thinking, so Hawkes' translation is more flexible in rendering the original text. However, the textual explicitness of Hawkes' translated text is higher than that of Yangs'.

(2) The general level of T2's textual explicitness is higher than that of T1 due to their respective translation Skopos including their stylistic differences, different cultural background and way of thinking, individual style as well.

According to the six rules of Skopos theory, the above data analysis of the study also reveal that the two translators have different Skopos and writing styles when they were translating the Chinese novel of *Hong Lou Meng*, and the two translated contexts have their own stylistic varieties in the way of how to present the original context. Therefore, the study has clearly shown that the “Skopos” of the translator has greatly affected the number and usage of the third person reference which made the T2 even more explicit as compared with the T1.

#### **4.8 Conclusion**

In Chapter Four, a detailed comparative analysis of the original Chinese novel *Hong Lou Meng* and its two translations in English was conducted. Halliday and Hasan’s (1976) taxonomy of the third person reference was applied to identify the category of the third person as a third personal singular (male and female) and plural to find out the differences in the number and usage of the third person references in the Chinese ST and its two English TTs. Furthermore, Reiss and Vermeer’s (1984) Skopos theory was used as primary framework to answer the second research question of this study, which aimed to investigate how the third person reference are translated in the T1 and the T2 under different translators, together with the explication hypothesis of Blum-Kulka (1986) to further demonstrate that not only the general level of the two TT’s textual explicitness is higher than that of the ST, but also the level of T2’s textual explicitness is higher than that of T1.



## CHAPTER 5

### RECOMMENDATIONS AND CONCLUSION

#### 5.1 Introduction

This chapter presents the summary of the whole research with particular emphasis on the findings of the study; the discussion on each research question of the study was also presented in this chapter, which reveals how the purposes of this research are achieved through a clear and proper explanation of the research findings. At the end of the chapter, recommendations are given for further research.

#### 5.2 Summary

The statistical data analysis and discussion of the translation can shed some helpful light on the translation of the third person reference either from theoretical or practical point of view. All of the tables listed in **Chapter Four** are detailed. From the tables, we can see the huge number differences on the frequency of the third person reference in Chinese original novel *Hong Lou Meng* and its two English translated texts. For the other one, the major findings are that Yang and Hawkes have different Skopos during the process of translating *Hong Lou Meng*, which caused the different usage of the third person reference in the two English translated texts. Each research question and its answer will be summarily discussed below:

### **5.2.1 Summary of the different number and usage of third person reference**

The first research question was aimed to find out the differences in the number and usage of the third person reference in the Chinese novel of *Hong Lou Meng* and its two English translations. The third person reference is categorized based on the number categorization from Halliday and Hasan as the third personal singular (male and female) and the third personal plural. The current research is able to present the different occurrence and frequency of the third person references in the table form in order to compare the number differences in the Chinese ST and its two English TTs, and also illustrate the huge number differences with the related representative examples for each category as third personal singular (male), third personal singular (female) and third personal plural.

Furthermore, the different usage of the third person reference in the Chinese ST and its two English TTs is also further explored in details as follow:

#### 1) The addition of the third person references in the two English TTs

As a hypotactic language, English prefers to add more third person reference, which is necessary to ensure the grammatical correctness. So through the data analysis, it is found that both translators frequently use the addition of the third person reference in the two English TTs.

#### 2) The substitution of the third person reference in the two English TTs

Regarding the analysis of the substitution of the third person reference, it is clearly demonstrated that the English language tends to be substitutive, while the Chinese is reiterative. In other words, when something or someone has already been mentioned, it will appear again, substitution is applied to make the reference chains clear in the two English translated texts compared with the Chinese original text.

Therefore, the addition and substitution of the third person references caused an extensive use of the third person reference in the two English TTs which have created a more explicit English TT compared with its Chinese ST. The explicitation of the third person reference is closely related to the addition and substitution of the third person reference, that it is applied to express all the information of the ST explicitly and precisely in the two English TTs.

### **5.2.2 Summary of the way of translating third person reference in two TTs**

Research question two aims to find out how are the third person references translated differently in the two English TTs. In order to look at how the two translators, play a role in translating the third person references in the two English TTs, Reiss and Vermeer's (1984) Skopos theory with its six rules were applied in this research. The six rules of Skopos theory are undertaken to explore the factors which have affected the translation from the Chinese source text to English target texts. All the collected sentences including the third person references are taken as the basic data found in the extracted samples of this research. As a result, based on the analyzed and observed data,

the different translating ways of two translators have affected the usage of the third person reference in the two English TTs

Regarding to the data analysis in chapter four, we can conclude that the Yangs' Skopos are the following: (1) Presenting Cao Xueqin's novel as it was; (2) Introducing Chinese culture to the Western country; (3) Spreading Chinese classic literature to the Westerners and drawing their interest to the original text.

On the other hand, Hawkes' Skopos are: (1) Transmitting the effects and thoughts in a vivid language; (2) Popularizing *Hong Lou Meng* among the Westerners by focusing acceptability and readability. Thus, the different translating Skopos of two translators have caused the different usage in various ways including the third person reference in the two English TTs.

Besides, it is known that translation is an intercultural communication between different languages, the two translators have different backgrounds, and both the SL readers and the TL readers have different ways of thinking as well due to their different cultural background. Thus, how do the translators understand the text, the translators' judgment and believe play a vital role in the factors of the way they translated during the translation process.

Thus, Yang translated the sentences as the same as the Chinese original content and kept the Chinese way of thinking intact in the translated text. Even the sequence of clauses in the sentences is kept the same as it is in the original Chinese sentences which reflect that the translator is under the influenced the Chinese ST. It also points out a specific way of

thinking of the translator. However, Hawkes appropriately changes the way of presenting and translating the original texts by giving considerations to the target readers' habits. Thus, Hawkes translation is more coherent and natural for the Western readers. It shows that Hawkes is under the influence of their Western culture.

Moreover, the data analysis in Chapter Four indicated that Yang's version is inclined to source-language, that is to say, their translation is famous for its faithfulness to the original. That's why most of the cases of the third person reference are found to be preserved and the sentence structure retained in his translation. While Hawkes inclined to target-language, he tried their best to translate everything of the original text to their target readers, he stressed that translation is an art and creativity in it is the first artistic characteristic. Under the guidance of this idea, Hawkes' version is much more flexible in translation and authentic in language expression.

The examples in **section 4.6.4** illustrated that Hawkes applied the parallel way of translation which made the language more elaborately with parallel sentences, which caused the extras numbers of the third person reference being used in his translation. The related examples of excerpts 65b and 65c reveal that Yang's translation (excerpt 5b) follows the intertextual coherence, which made a very close connection with the Chinese original text. However, Hawkes appropriately changes the text in a way to present the Chinese original text considering the intertextual coherence to carry out their translation of excerpt 5c. Those examples have demonstrated that the Hawkes attaches great importance to the achievement of intratextual coherence under the coherence rule,

while the Yangs endeavour to achieve the intertextual coherence which underlines the fidelity rule.

### **5.3 Recommendations**

This current research focuses only on the differences in the number and usage of the third person reference in Chinese ST and its two English TTs. Therefore, the researcher suggests that, other researchers should conduct more studies dealing with the whole concept of cohesion in the Chinese language. Furthermore, apart from the Chinese and English, other languages could be compared as well to explore the similarities and differences in terms of the usage of the third person references and how the third person references are translated from one language to another.

Also, the researcher also recommends that apart from literature, other genres such as legal, political, religious and medical also should be studied in this field. Thus, the study will find out how the third person reference are used and the relationship between one genre and another, which can help the translators know ways, means and context used to translate the third person reference in a better way in translating different genres.

### **5.4 Conclusion**

This study investigates the translation of the third person reference in Chinese classic novel of *Hong Lou Meng* and its two English translations. This research aims to find out

how the third person reference and how they are translated from the Chinese novel *Hong Lou Meng* into the two English versions. The category of the third person reference is extracted and linked to the Halliday and Hasan's (1976) number categorization of the third person reference. The purpose of this research is also to find the translation differences of the third person references in the two English TTs. The different ways of translating the third person references are analyzed based on the six rules from the Skopos theory perspective. Consequently, the explication of two TTs in terms of additional usage of the third person reference is further explained in this research.

Findings of this research reveal that there is a huge difference in the number and usage of the third person reference in Chinese novel of *Hong Lou Meng* and its two English translations. The occurrence of the third person reference in first three chapters is compared and listed in the table form, and the different numbers of third personal singular and plural are illustrated with related examples to prove that the third person reference is used much more frequently in the two English TTs comparing with the Chinese ST.

Further findings of this research also conclude that the usage such as addition and substitution of the third person reference in the two English TTs are different as the Chinese ST as well. Finally, the different ways of presenting the third person reference in the two English TTs are discovered from the Skopos theory perspective, followed by six rules of Skopos theory in hierarchical order are being used to analyse how the third person references are translated differently in the two English TTs.

## 5.5 Suggestions for future study

According to this current research, the students in translation studies can pursue the following research objectives:

1. To analysis of the personal reference in the translation of *Hong Lou Meng* and its two English translations by Yang and Hawkes.
2. To understand the translation of cohesive devices in *Hong Lou Meng* from the Chinese to English languages.

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