Norms of Translating Fiction

from English into Chinese (1979-2009):

The Case of Charles Dickens' *Great Expectations*

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*"Spring is the time of year when it is summer in the sun
and winter in the shade."*

Charles Dickens
Great Expectations (London, 1861)

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List of Abbreviations

ST:	Source Text
TT:	Target Text
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TT2:	Luo Zhiye's Translation of *Great Expectations*
TT3:	Chen Junqun's Translation of *Great Expectations*
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SL:	Source Language
TL:	Target Language
SC:	Source Culture
TC:	Target Culture
BT:	Back Translation
DTS:	Descriptive Translation Study
PTS:	Prescriptive Translation Study

<u>Abstract</u>

This study investigates the norms in the translation of fiction from English into Chinese in the period 1979 to 2009 by considering five Chinese translations of Charles Dickens' novel *Great Expectations* produced by Wang Keyi (1979), Luo Zhiye (1994), Chen Junqun (1997), Zhu Wan and Ye Zun (2004) and Jin Changwei (2009). In addition, and in order to give proper weighting to para-textual elements, three adaptations for younger readers form the second part of the main analysis: those produced by Liu Lianqing and Zhang Zaiming (1980), Huang Qingyun (1990) and Wang Bei (2004). An examination of Chinese versions of *Great Expectations* (first published in 1861) is worthwhile for three reasons: 1.) it was the first novel by Dickens to appear in print after the Cultural Revolution which had not been published before in Chinese; 2.) it held a special meaning for Chinese readers due to its deep cultural resonance, especially in China after 1976; 3.) since the translations of the novel have hitherto not been examined by scholars in the field of Translation Studies, it offers an ideal opportunity to consider Gideon Toury's norm theory within a non-European cultural context. There is a particular focus in this study on norms in the linguistic aspect of the eye-dialect words, malapropisms, sociolects, idiolects, slang, and cultural references; translation strategies form a key part of the main analysis; para-textual elements will provide additional evidence. The conclusion argues for an expansion of Toury's original model to include greater emphasis on the extra-linguistic, historical and sociological context. Building on the work of other leading TS scholars, it is argued that a 'hybrid Toury model', including multi-level norm analysis, is necessary for any consideration of the complexities of a Chinese case study.

CHAPTER ONE

Perspectives on Chinese Translation:
The Case of Charles Dickens

The 'Cultural Revolution' (1966-1976) in China represented a major and defining event in the nation's history. The political, economic and social impact of the event was huge. In the aftermath of this painful period for the Chinese people, there began a search for new ideas and points of orientation. This could be seen in the cultural life of the nation as well. In some ways it was important to look back as a means of looking forward. The novels of Charles Dickens had held a special place in Chinese cultural life since the early twentieth century. Thus, in the three decades or so following the Cultural Revolution the novels of Dickens enjoyed a remarkable comeback. The first novel of Dickens to appear in Chinese translation which had not been published before was *Great Expectations*.[1] The title itself appeared to speak to the wounded Chinese soul, but the ultimate failure of the main protagonist, Pip, was explained to Chinese readers in many forewords.

Prior to the Cultural Revolution, the focus on Dickens' novels had been enthusiastic because of the author's perceived social critique of the evils of Capitalism. The artistic value of his work had been seen as standing in direct relation to its political value. However,

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[1] This information was confirmed by the daughter of the translator Wang Lei through e-mail correspondence on 15 November 2013 after she checked with the editors at Shanghai Translation Publishing House.

after 1976, Dickens work was discovered to present other opportunities for the reader. As Chinese authorities and thinkers tried to distance themselves from the Cultural Revolution, Dickens offered the chance to consider individualism as opposed to collectivism. No work was as important here as *Great Expectations.* For such a politically charged but also versatile work, the challenge for any translator was going to be great, not least of all because it represented an important literary event when the first translation was published in 1979. [2] The linguistic challenges of the novel, its overall length, the politically problematic elements in relation to capitalist values, and the three decades of change in which five translations were published, make this work perfectly suited for an investigation of Chinese translation culture. Yet, surprisingly, until now, no study has been conducted of this significant event in Chinese literary and translation history.

1. 1. Literature

Several studies have been conducted by Chinese scholars into the novels of Charles Dickens, in particular after the 1990s. But these focus primarily on his artistic value, creative thinking, as well as some aspects of translation. Most important in this respect is Zhao Yanqiu's *The Study of Dickens' Novels* (1996), published by the Chinese Social Sciences Academic Press. This study, which provides an analysis of Charles Dickens' fifteen novels in relation to his literary and artistic value, is the most comprehensive study in Chinese to date. It is significant because it provides important background information on research into Dickens by Chinese scholars. However, there is limited treatment of *Great Expectations* by Zhao, not least because most Chinese scholars have concentrated on

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[2] The translation of several Dickens' novels was considered to be an important task after the Cultural Revolution ended. These novels, all published by Shanghai Translation Publishing House, were: *Hard Times* (1978), translated by Quan Zengxia and Hu Wenshu (source: translator's daughter, Wang Lei); *Bleak House* (1979) translated by Huang Bangjie, Chen Shaoheng and Zhang Zimo; *The Pickwick Papers* (1979) by Jiang Tianzuo, a retranslation, first published in 1950. For more details, see Appendix 6 below.

Dickens's *Oliver Twist, David Copperfield, Bleak House* and *Hard Times*. This can also be seen in studies by Zhu Hong (1995) and Xin Weiai,[3] which represent part of the relatively small body of literary research on Dickens, which includes journal articles on *Great Expectations*.[4] In relation to the translation of Dickens' works, interest has only emerged among scholars relatively recently, demonstrated, for instance, by an article published in 2006 by Tong Zhen and a monograph by Xing Jie which appeared in 2010.[5]

Nonetheless, despite the obvious lack of scholarly engagement with *Great Expectations* in Chinese scholarship, and the very limited consideration of Dickens' fifteen novels as a body of literature, there has been growing interest in the use of norms in fiction translation. While it would be beyond the scope of this study to mention all of these works, any survey of recent literature reveals an obvious rapid development of interest in norms in literary translations over the last five years, even if these studies have only been conducted as Masters' theses. There have been studies written at Chinese universities of norms in translations of, for example, *Jane Eyre* (2007/2009), *Pride and Prejudice* (2012), *Oliver Twist* (2011), *Tess of the D'Urbevilles* (2011), *King Lear* (2010), *Hamlet* (2006/2007) and *Romeo and Juliet* (2009).[6] There has been one interesting, recent study of norms, which

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[3] Zhu Hong's work, *Appreciations of Charles Dickens' Novels*, published by Shanxi People's Publishing House (1995); Xin Weiai's contribution was, 'Looking at Dickens' Creative Tendency on the Basis of His *Hard Times*', published in *Wen Hui* newspaper in 1962.

[4] Ai Xiaoling, 'The Narrative Characteristics of *Great Expectations*', *Journal of Sichuan University* (2000); Xiao Lili & Zhang Lan, 'The Domestication and Foreignization on Translation Strategy in *Great Expectations*', *Journal of China West Science and Technology* (2008); Huang Wenxi, 'The Artistic Characteristic of *Great Expectations*', *Journal of Jiangxi Normal University* (2004).

[5] Tong Zhen, 'The Communication and Reception of Dickens's Works in China - from the Angle of Translation and Publication', *Journal of Social Science of Hunan Normal University*, 35 (2006), p. 6; Xing Jie's monograph, *A Study of Lin Shu's Translations of Dickens' Novels*, was published in Hong Kong in 2010.

[6] Zhang Jie, Study of Translation Norms in *Jane Eyre* (2007); Lu Shenglan, Toury's Translation Norms: Comparative Study of Three Chinese Translations of *Jane Eyre* (2009); Xie Qiong, The Influence of Translation Norms upon Literary Translation: A Diachronic Study of Three Chinese Translations of *Oliver Twist* (2011); Huang Lu, Translation Norms of Three Chinese Translations of *Tess of the D'Urbevilles* (2011); Wang Li, Descriptive Translation Study: The Case of Sun Dayu's Chinese Translation of *King Lear* (2011); Shi Liyun, A Study of Translation Norms in Three Chinese Versions of *Hamlet* (2006); Zhang Cong, Translation Norms: A Comparative Study of Two Chinese Versions of *Hamlet* (2007); Lan Xiangxiang, Toury's Translation Norms in Two Chinese Versions of *Pride and Prejudice* (2012); Zheng Chengli, *A Study of Translation Norms: The Case of Zhu Shenghao's Romeo and Juliet* (2009).

focuses on the study of para-textual elements of translated fiction.[7] There have also been one or two PhD theses, such as one on corpus-based studies on norms in Chinese translations of fiction.[8] This body of work indicates that there is a growing trend to investigate norms in fiction translation, but this work has not yet emerged fully in monograph form or in scholarly journals.

As Translation Studies is a relatively new discipline, it is perhaps not much of a surprise that there has been no study to date of the Chinese translations of norms in any of Dickens' novels. The language barrier involved may have deterred scholars up to now. While the gap in the literature is obvious, especially given the immense significance which both *Great Expectations* and *Hard Times* hold in Chinese culture after the end of Cultural Revolution, any study of Dickens' novels must first take account of the theory surrounding the use of norms in fiction translation, the new trend towards TL-oriented research and the sociology of translation.

This means, therefore, that it just remains to reflect on the available Western literature, principally in the English language, on translation norms in relation to fiction. This is because no English-language studies of Chinese translations of Dickens' novels have been identified in the course of this research. There are, however, not surprisingly, a number of studies which consider norms in fiction translation in languages other than Chinese and English. Representative of this body of research are studies of fiction in Arabic, Swedish, Swahili, Hebrew and Finnish.[9] These studies of non-English translations have

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[7] Jia Hui, The Translation Norm in Literary Translation: The Study of Prefaces in Fiction Translations During the 3rd Tide Translation Period, Northwest Normal University, MA diss., 2009.

[8] Zhang Chunbai, A Corpus-based Study of Contemporary Chinese Fiction Translation Norms, Northeast Normal University, unpublished PhD thesis, 2006.

[9] Rachel Wesissbrod (2008) Translation of Prose Fiction from English to Hebrew: A Function of Norms (1960s and 1970s); Sasson Somekh (1981), The Emergence of Two Sets of Stylistic Norms—in the Early Literary Translation into Modern Arabic Prose; P-O Nilsson (2002), An Assessment of the Translation-specificity of over-represented multi-word patterns in Swedish fiction texts translated from English; Ida Hadjivayanis (2011), Norms of Swahili Translations in Tanzania: An Analysis of Selected Translated Prose.

shown that academic interest is now more focussed on the corpus-based investigation of specific norms (*cf.* Nilsson 2006), revealing general tendencies of surface patterning (*cf.* Nilsson 2002), the diachronic or synchronic study of norms (*cf.* Somekh 1981). It will also come as no surprise here that the theoretical work of Gideon Toury is central to any research into norms in relation to fiction. Thus, any study of the role of norms in Charles Dickens' novels will first need to reflect on Toury's concepts and theories.

1. 2. Gideon Toury and Norms in Translation Studies

The second half of the 20th century witnessed a social turn in the paradigm of translation studies. Based on Gideon Toury's norms theory, the descriptive approach to translation phenomena began to develop (*cf.* see details in Section 2.2, Chapter Two). Descriptive translation studies (DTS) goes beyond the linguistic investigation of translated texts and attempts to locate translations in a macro-cultural and historical target system. The dynamic nature of the system invites the researcher to investigate certain norms that govern translation activities in the target system, i.e. the norms that regulate the whole range of literature genres.

In general, Gideon Toury (1995) claims that translation is a norm-governed activity and classifies norms into three types, functioning at different stages of translation. A scholar at Tel Aviv University, he formulated a multi-dimensional framework for translation studies, which has provided new perspectives for a more context-based understanding of translation. For Toury, the aim of DTS is to investigate the cultural products in relation to a complex network of relations that include both institutions and human agents (Brownlie, 2003). The contextualisation of the cultural product, i.e., a piece of translation, provides the most important justification for the theoretical framework for this thesis (see four justifications considered in detail below). It is worth mentioning that

human agents, i.e. the translators and the publishers, are one of the most "unpredictable" factors that can govern the norms in the target context.

"Norms" is a sociological term that has been used in sociology to study different types of social behaviour (Toury, 1995: 54). Toury's definition of norms and their implications will be further developed in detail, in particular the need to update his original concepts, in the following chapter (*cf.* Section 2.2, Chapter Two). According to Toury, the notion of norms is closely bound up with the adoption of a target-oriented approach:

> As strictly translational norms can only be applied at the *receiving* end, establishing them is not merely justified by a target-oriented approach but should be seen as its very *epitome* (Toury, 1995: 53).

Although Toury's DTS is a target-oriented approach, it does not exclude the following three important aspects: the source text, the transfer operational process between the ST and the TT, and the ST-TT relationships. In Toury's model, Toury posits a cluster of "postulates" introducing and explaining the "assumed translation", which is used to address such questions as why something was, or was not, regarded as translational phenomena in that way (Toury, 1995: 33). These "postulates" include the Source-Text Postulate, the Transfer Postulate and the Relationship Postulate, respectively. Toury formulated these clusters of "postulates" in order to form an overall culture-internal assumption at the lower-level. Through the "postulates" model, Toury considers that the following two important benefits will be acquired (ibid.):

(1) a considerable *extension* of the range of objects of study, in full agreement with those real-life situations that we set out to account for;
(2) *functional operativity* even in cases where the basic principle might have seemed factually inapplicable.

Toury (1995: 61) emphasizes that "it is norms that determine the (type and extent of) equivalence" in the actual translations. In other words, the study of norms constitutes a vital step which goes towards establishing the "equivalence between ST and TT". This is a type of "function-relational" postulate which can be reflected in one single translated text, in the work of a single translator or "school" of translators within a given historical period.

In addition, Toury's proposed methodology includes a central discussion of studying translational "shifts", either from a "maximal" rendering perspective or from an "optional" rendering perspective. Apart from this, Toury's methodology on reconstructing norms also includes a discussion about investigating the "patterns" or "regularities" of translational behaviour. In this regard, Pym (2009: 6) summarises Toury's descriptive approach as follows: "For Toury, the study of numerous translations reveals that translators behave differently in different cultures and historical settings, and their behaviours may be patterned. Those patterns form norms if and when there is some kind of sanction for noncompliance". This point can be considered as the most important potentiality that can be drawn from the norms theory (*cf.* Section 2.7, Chapter Two).

Toury's *target - oriented approach* (1995: 36-38) adopts a bottom-up method, starting with the *observables* from the "assumed translations" at the root level. This means the researcher examines the translation starting from observing a particular linguistic item. It then proceeds to the non-observables. Toury studies the following three discovery procedures to examine the relationships between the output and input of individual acts. Firstly, the "assumed translation" is studied in terms of its acceptability in the target context and its deviations from acceptability at all relevant levels. The tentative explanations are made on individual textual-linguistic phenomena. Secondly, "assumed target-text segments", i.e. parts of the target-text, or "occurring phenomena" in the target-text, are mapped onto the segments of the source text. In the process of mapping, paired text-units,

such as "solution + problem", would be established for immediate comparison. Then, individual "coupled pairs" relationships between the target text and the source text would be established. Thirdly, based on the established "paired segments", the translation relationships for the text as a whole would be formulated. In the whole process, it is the concept of translation equivalence that builds up norms from the "coupled pairs" of the text (*cf.* see detailed discussion in Section 2.2.1, Chapter Two).

Following the above-mentioned procedure, other texts can be investigated by going through the second step again. Accordingly, the corpus can be extended while examining the additional texts. The whole progression in Toury's DTS approach is a non-linear process. In this process, there will always be something remaining for the researcher to go back and discover. Following this procedure, valid explanations for a certain translator, school of translators, text-linguistic phenomenon, period and culture would also correspondingly be built up. For Toury, once the concept that the target text needs to be examined within a broader context is established, there is inevitably a confrontation between the models and norms of the target system and source system. This corresponds with Toury's claim that translation is an activity which "inevitably involves at least two languages and two cultural traditions, i.e. at least two sets of norm-systems on each level" (Toury, 1978: 93). While Toury has always had his critics, such as the views of Hermans, Bartsch, Chesterman and Nord (*cf.* see the detailed treatment in Chapter Two), it would be difficult to imagine pursuing this project without reference to his theoretical work.

1.3. Charles Dickens' *Great Expectations* as a Case Study

This research project aims to investigate the norms of translating fiction from English into Chinese from 1979 to 2009. The case study will be based on five full-length Chinese translations (considered in Chapter 4) and three abridged translations of Charles Dickens'

Great Expectations (considered in Chapter 5). These translations will be examined with the ultimate aim of identifying, describing and explaining the norms of translating fiction from English into Chinese. Special focus will be laid on the norms of translating eye-dialects, sociolects and idiolects in Dickens's novels, amongst other things. All the selected translations represent different social and economic developmental periods in contemporary China. The first Chinese translation of *Great Expectations* was published in 1979, which was a turning point, followed by the Chinese political thawing period in mainland China. Two other selected translations were published in the 1990s and two more in 2003 and in 2009. China's policy of openness began in the late 1970s and early 1980s. The 1990s and the first ten years of the 21st century, respectively, represent two different stages of China's political reform and opening-up. The selected 2009 version is the latest published Chinese translation of *Great Expectations* found before embarking on this study. Clearly, the time factor is an important consideration in this study because during the period from 1979 to 2009 China witnessed drastic changes in terms of its social, political and cultural context. The issue of other retranslations, such as adaptations, undertaken during this period will also be addressed in this study.

Drawing on the norm theory by Toury, the thesis will attempt to frame the relationships of the translation norms and translations of fictional work from English into Chinese during the period 1979 to 2009. More specifically, the thesis will focus on exploring the norm's presence in five full-length and three abridged readily available Chinese translations of Charles Dickens's *Great Expectations*. Furthermore, Toury's theory expands the research scope from linguistic-literary norms to more comprehensive cultural norms. Therefore, in line with the guideline of Toury's theory, the purpose of this study is to give an objective description with a reasonable socio-cultural and socio-political contextual explanation for the actual translation phenomena with the main focus on such

issues as the translation of social dialects, i.e. eye-dialect linguistic phenomenon, English words with non-standard spelling or cultural references into Chinese.

These considerations, in particular the application of Toury's norm theory, and the gaps in the literature which have been identified above, suggests a central research question to which the study will be directed. Thus, the main research question is:

How does Gideon Toury's conceptualisation of translation norms lend itself to an appropriate methodology for the study of the translation of fiction from English into Chinese in general, and, the translations of Charles Dickens's Great Expectations *(1979-2009) in particular?*

This question provides the overall direction to this thesis. In other words, Toury's DTS can be regarded as the point of departure in this study, and it will be employed as a methodological tool for deducing the norms of Chinese fiction translation. In addition, emphasis will be given to the presence and influence of norms in the translated texts in broader historical, social and cultural contexts. Hence, extra-textual factors, such as cultural background and ideology that regulate translation activity will also be considered. Dickens' *Great Expectations* provides an ideal case study to test and critically reflect upon Toury's conceptualisation of translation norms, with the aim of identifying their overall utility as well as their methodological limitations.

Before considering the nature of *Great Expectations* as a source text and the background to each of the eight target texts, however, it is important to provide some general introductory remarks on this famous novel. In particular, since translation of a work of fiction is not a mechanical activity, we need to understand more about this literary classic's canonical status, stylistic character, the global structure of the source text and the reception of the work around the world.

Great Expectations was first published in a weekly serial of 36 instalments, in Charles Dickens's own periodical *All the Year Round* between December 1860 and August 1861. Since it was serialized, it immediately enjoyed a great success. Until today, this novel retains its canonical status with its unique "Dickensian" style and iconic characters. Like Charles Dickens's previous novel *David Copperfield*, *Great Expectations* belongs to a genre of *Bildungsroman* (educational novel or formation novel),[10] which depicts the protagonist Pip's personal growth and development. So far, this novel has been adapted for stage and screen over 250 times. Among all Dickens's 15 novels, *Great Expectations* is generally regarded as one of the best and the most important novels of its time. Statistics from the National Library of Scotland[11] catalogue show that there have been 83 published editions of Charles Dickens's *Great Expectations* in English to date, since it was first published in 1860.

Nineteenth-century Victorian society had a strict social hierarchy consisting of various classes. The main theme of *Great Expectations* is to explore the different social classes in Victorian England. Charles Dickens used various eye-dialect words to describe different characters from different class backgrounds. This means the author used a specific technique, e.g. misspelling a word, to represent the different sound of an individual who came from a different class in society. In terms of the analysis conducted by scholars in Translation Studies, "eye dialect" is a relatively new term, originally coined by George P. Krapp in 1925 (McArthur, 1998: 118). In essence, eye dialect represents variant forms of spelling in terms of its phonetic aspect. The author uses the technique of misspelling to suggest that the words used are pronounced differently from their actual standard usage. In general, "the convention violated is one of the eyes, not of the ear" (McArthur, 1998: 118).

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[10] It is a literary genre that focuses on the psychological and moral growth of the protagonist from youth to adulthood.

[11] See www.nls.uk. The National Library of Scotland has the largest collection of literary works in the UK.

Moreover, according to Frank H. Nuessel (1982: 346), eye dialect is "a visual contrivance in which conventional orthography is modified to indicate dialectical deviations from the phonological system of the standard language".

As a complement to its narrated scenes, Dickens relied heavily on the meticulous use of language in a way that highlights the distinctive nuances of social classes. In the novel, the protagonist Pip becomes involved with a broad range of people from different classes. The language of Pip as a child and as an adult plays its part in showing his progress towards maturity. The language of Magwitch, the escaped criminal, contains a host of non-standard orthography which indicate his lower class status. The extremely rich Miss Havisham has a dialect which was rooted in middle-class Standard English. Her imperative manner is vividly shown by the dramatic and poetic quality of her language. Wemmick's idiolect displays a fine range of artistic subtlety, bringing Dickens's idiosyncrasy to a high art. Wemmick's speech shows a dichotomy of using upper-class register and non-standard dialect, in particular, the usage of slang and other colloquialisms. Joe Gargery speaks his non-standard dialect in his special brand of humorous dialogue. This working-class figure typifies Dickens's stylised idiolectal mode at its best. The speech of Mr. Jaggers, the bullying lawyer, shows a very strong element of legal register and displays Dickens's theatrical stylisation. Estella's language exhibits her arrogant and cold attitude, her speech hovers between the genteel register and the plain. The way she talks to Pip humiliates him because of his low social status (Golding, 1985: 172-184).

The original source text comprises three volumes which describe three stages of the development of the protagonist Pip's autobiography. Chapter One to Chapter Nineteen covers Pip's first stage of development. Chapter Twenty to Chapter Thirty-nine covers Pip's second stage of development. Chapter Forty to Chapter Fifty-nine comprises Pip's last stage of development. "The End of Pip's First Stage Development" and "The End of

Pip's Second Stage Development" are clearly written at the end of Chapter Nineteen and Chapter Thirty-nine respectively.

Dickens's popularity is both national and global. Dickens and Shakespeare are regarded as the best-known and best-loved novelist and dramatist internationally (Schlicke, 1999: 466). Translations of Dickens' work worldwide contribute to making the texts part of the World Literature canon. Most of Charles Dickens's fiction has long been translated into all major European languages. Outside the Anglo-American cultural realm, according to Professor Ada B. Nisbet (Jordan, 2009), Dickens' works have been translated into more than 23 languages[12] throughout five continents in the world. The USSR saw Dickens's treatment of social problems as useful propaganda. France continues to enjoy the well-established Charles Dickens' English literature today. The publishing houses in Denmark only published Dickens' and nothing else for a few years since his work was first introduced into Demark in 1841. Currently, the reception of Dickens' works in Denmark covers translations, textbooks, literary criticism, illustrations, libraries, theatrical performances and films. One area of the non-Western world in which Dickens's studies have flourished is Japan (Jordan, 2009).

According to the UNESCO *Index Translationum* figures, from 1978 to date, *Great Expectations* has been translated into many different languages across the world.[13] *Great Expectations* has been adapted, appropriated and rewritten by novelists, poets, playwrights and filmmakers all over the world. It also has been placed on school and university syllabi. In the 1990s, the BBC undertook dramatizations of *Great Expectations*. The Australian

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[12] These languages include: Arabic, Bulgarian, Chinese, "Czechokoslovakian", Danish, Dutch, Finnish, French, German, Hebrew, Hungarian, "Indian", Japanese, Norwegian, Polish, Portuguese, Rumanian, Russian, Spanish, Swedish, Yiddish, and "Yugoslavian" (Jordan, 2009).

[13] The UNESCO study identified one Arabic version (Egypt), four Danish versions, seven Dutch versions, three Finnish versions, ten French versions, nine German versions, six Italian versions, three Japanese versions, two Korean versions, three Norwegian versions, one Polish version, one Russian version, twelve Spanish versions and two Swedish versions. See here http://portal.unesco.org/culture/en/ev.php-URL_ID=22194&URL_DO=DO_TOPIC&URL_SECTION=201.html. (accessed on 15/04/2010)

Broadcasting Corporation (ABC) produced a nationwide television dramatization of 'Magwitch's new life in Australia'. This world-wide recognition of Dickens's *Great Expectations* calls for more systematic documentation and analysis of world literature. Last but not least, it is worth mentioning that, at the moment, a Tibetan translation of *Great Expectations* is being undertaken by one scholarly translation project group (Jigme, 2008: 281-300).

1. 4. The Target Text(s)

This study is focussed on five full-length and three abridged translations of Charles Dickens' novel *Great Expectations* in order to investigate the changes in norms in the contemporary Chinese context. The selection of the Chinese translations of Charles Dickens' novels as the main testing ground for changes in norms is justifiable on the basis of both source and target language. The source text represents the peak of Dickens' maturity of literary art and language; published between 1860 and 1861, it belongs to the later period of his works. In terms of the target text, the selected translations – including the complete and the shortened versions – were all published after China implemented its opening-up policy in 1978.

Chinese translations of Charles Dickens' *Great Expectations* can be divided into the following categories: (a) complete translations, which were translated according to different source editions, with two different Chinese titles, either 远大前程 (*A Promising Future*) or 孤星血泪 (*Blood and Tears of a Lonely Star*); (b) complete bilingual editions of translations, provided with parallel English versions and used as English language learning materials; (c) abridged, edited and adapted translations, translated using different versions of abridged source texts, used as reading materials and educational tools for teenagers and a

university student readership; (d) adapted translations with illustrations, versions which can be read aloud by children; and, (e) adapted translations, transcribed for use as literary film and cartoon scripts. Not all of the published translations can be found in bookstores or be accessed by researchers.

Three translation bibliographies / catalogues have been consulted in order to establish the total number of Chinese translations (see Appendices 4 & 5): the *Index Translationum*, the catalogue of the China National Library (中国国家图书馆) and the catalogue of Shanghai Library (上海图书馆). Missing translations in these bibliographies have been identified through the catalogue of the Capital Library (首都图书馆). In line with the focus of the study, four main criteria for the selection of translations have been taken into account: first, the translation needed to be available in a published and printed form; second, the translation should have been published primarily for a mainland Chinese readership; third, the translation needed to have generated several reviews from academic scholars and historians; and, fourth, the translation must have enjoyed popularity among Chinese audiences in terms of its print-runs, numbers of editions, as well as to have been published by a reputable or popular publishing house in mainland China.

Considering that this study is mainly concerned with the Chinese socio-cultural and political setting which conditioned the production and consumption of fiction translation, translations which have not been primarily targeted at the Chinese mainland audience have been excluded. Therefore, translations published in Taiwan and Hong Kong will not be used in this study. Translations which did not receive a significant reception will not be examined. The role played by publishers in terms of their publishing policies and the status of the publishing houses is addressed within the interpretive framework of the thesis.

It is interesting to note that, even after the 1990s, *Great Expectations* was published under the title 孤星血泪 (*Blood and Tears of a Lonely Star*) in Chinese. The differences in these two Chinese titles – A Promising Future and Blood and Tears of a Lonely Star – suggest that each individual publishing house has been driven and motivated by a different cultural ideology. This phenomenon indicates that there are different ideological norms which are prevalent in the target society behind the scenes, coexisting and competing with each other over the same period of time. This is just one example which supports the view that publishing houses can be influenced by different norms.

Wang Keyi's Translation (1979) (TT1)

Wang Keyi's (王科一) translation is the first Chinese translation of *Great Expectations* with the Chinese title 'A Promising Future', which was published in 1979 by Shanghai Translation Publishing House (上海译文出版社), also known as Yi Wen Publishing House. This translation was based on the ST which belongs to the 18-volume *Collected Works of Charles Dickens*, published by the London Educational Book Company in 1910. Since then, many different editions have been published by the same publisher every year (see Appendix 3). In 1998, Shanghai Translation Publishing House published a 19-volume hard-bound edition of *The Complete Works of Charles Dickens* (狄更斯文集) in commemoration of Dickens' contribution to world literary history; Wang's translation of *Great Expectations* was included in this edition (see Appendix 6).

Based on the information provided by the translator's daughter, Wang Lei, the first draft of the translation was completed between 1964 and 1965, just before the Cultural Revolution began. The then editor, Mr. Cai Hui, spent four months revising it after Wang handed it to the Beijing People's Literature Publishing House, Shanghai Branch. According

to Wang Lei, normally the translator's work would have gone through at least two or more rounds of editing and revision at that time. Wang's translation of *Great Expectations* had only been revised once prior to the translation being prepared for printing and official publication. Indeed, he had already collected his first instalment from the publishing house immediately after the revision was finished.

However, due to the commencement of the Cultural Revolution in 1966, Wang's manuscript was stored in the Publishing House for thirteen years. When the Cultural Revolution ended in 1976, the Publishing House immediately undertook a search for his translation. Eventually, it was located in the corner of the store-room with a thick layer of dust on the cover. Then, according to the editing and checking procedure of 1976, the Publishing House sent his translation go through four different editing sections, especially in relation to the Chinese language. Still, compared to the revision process of other literary works, Wang Lei regards the revision process for her father's work for publication as surprisingly quick for that time; his translation was finally published in the spring of 1978. Wang's translation of *Great Expectations* became one of the first Dickens' works which was published after the end of the Cultural Revolution.

Wang Keyi (1925-1968) was one of the first generation of English literary translators trained by the Chinese government after the founding of the People's Republic of China in 1949. After his graduation from the English Department of Fudan University in 1952, Wang consecutively performed the duties of an editor in the Shanghai Literature and Art Publishing House, New Literary and Arts Publishing House and the People's Literature Publishing House (Shanghai Branch). Driven beyond his forbearance, tragically, he committed suicide in the spring of 1966 just before the Cultural Revolution. According to the Chinese reference work *China Translators*, he was a member of the China Democratic League, a fact which suggests he joined to avoid membership of the Communist Party. He

did not live to experience the economic reforms introduced by Deng Xiaoping which created the commercial and political environment in which the publication of his translation became possible.[14]

Luo Zhiye's Translation (1994) (TT2)

Based on the 1965 edition of the source text, Luo's version was translated with the Chinese title 'Blood and Tears of a Lonely Star' and published by Yilin Publishing House (译林出版社) in 1994. Since then, Luo's translation has been reprinted several times in both hardbound and paperback editions by the same publishing house (see Appendix 4). In his preface, Luo recounts how he received this 'huge' assignment from the publisher. In addition, he mentions the artistic value of the source text and, most importantly, the general parameters in relation to the translation language which he followed when he translated this piece of work (*cf.* Section 4.5.2).

Luo Zhiye (1935-) studied Western classical languages at Zhejiang University under the supervision of Professor Yan Qun between 1954 and 1958. After graduation, Luo was sent to perform labouring work in the countryside as a result of the prevailing political climate. After his rehabilitation, he was recalled to the Chinese higher education system and offered a lectureship at Huzhou Normal Institute. He was subsequently promoted to associate professor, professor and research supervisor in language, literature and translation at Jiangxi University and Nanchang University. In 1993, he was awarded a special status (which meant additional remuneration) from the State Council due to his outstanding academic contributions to the country. This was the year after Deng's speech during his famous 'Southern Tour' in 1992. This initiated the rise of consumerism and the ideology of

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[14] The key point to be made about this first translation is that Deng's initial reforms were essentially economic, even if he was later also hailed as a social reformer of some significance (Naughton & Whyte, in: Shambaugh, 1995).

the market economy in China, which constituted a more favourable social and commercial context for the reception of Luo's translation of *Great Expectations* (Shambaugh, 1995: 28-30). In fact, by 1994, China had enjoyed continuous economic development for more than a decade and had entered a key stage of economic reform and openness to outside influences.

During the past few decades, Luo has published forty works in total, more than five million words all told. He also published nearly 200 academic papers and translated the Chinese classic, Sun Tzu's *The Art of War* (孙子兵法), *New Translation of Book of Changes* (易经新译), *Shang Shu* (尚书) and sixty-five of the *300 Pieces of Tang Poem* (唐诗三百首) into English. In addition, he published five Chinese translations, including *Great Expectations*, *Analytical Psychology*, *The Vicar of Wakefield* and *Robinson Crusoe*. His Chinese translation of *Great Expectations* is currently held by six libraries outside China.

Chen Junqun's Translation (1997) (TT3)

Chen's translation was published by Li Jiang Publishing House (漓江出版社) in 1997. Chen Junqun is the only female among the five translators who produced the five different Chinese versions of the source text which this study considers. Like the translator Luo Zhiye, she is also an academic scholar, who worked at Guangxi Guilin Normal University. Her other major translated works are Philip Pullman's *The Amber Spyglass*, which is the first Chinese translation of a significant work of British children's literature (2000), as well as David Sheff's *Beautiful Boy* (2008). Both of these translations were published by Shanghai Translation Publishing House in 2006 and in 2009. Chen also translated Burnett's English children's literature classic *The Secret Garden*, which has been adapted for the film and stage many times. This translation was published by Li Jiang Publishing House in 2006,

which, since it was established in 1980, has published a series of translations of contemporary foreign literary classics, such as the 'Series of Books from Nobel Literary Awarded Authors', 'Series of Foreign Literary Classics' and the 'Series of 20th Century French Literature'. These series became the first large-scale translation projects which introduced foreign literary classics after the instigation of China's opening-up policy in 1978.

The essential political and cultural background to this translation can be identified as the resumption of Chinese sovereignty over Hong Kong in 1997. This can be seen as the catalyst for the introduction of the new political concept of 'one country, two systems'. This approached symbolised the Chinese economic take-off which saw the country pursue more seriously market-oriented economics. The state and society's market economy introduced an imperative for Chinese political reform. Thus, China has started to accelerate its process of economic and political integration. The political system based on a Marxist-Leninist model appeared at this moment to be more and more dated.

Zhu Wan and Ye Zun's Translation (2004) (TT4)

Based on the 1987 OUP edition of an illustrated Dickens source text, Zhu and Ye's translation was published by the People's Literature Publishing House (人民文学出版社) in August 2004. It had been reprinted eight times previously. Most of the footnotes in the translation are credited to "the latest overseas published research results" (as stated in the preface to the translation). Apart from their translation of *Great Expectations*, this father-son translator team also cooperated to translate two other American writers' novels: F.S. Fitzgerald's *Tender is the Night*, published by the People's Literature Publishing House, and the 2003 American Pulitzer Prize winning novel, Jeffrey Eugenides's *Middle Sex*, published by the Shanghai Translation Publishing House. Apart from his cooperation with

Ye Zun, Zhu Wan himself published more than twenty translations of British and American novels. These include Graham Greene's *The Quiet American*, D.H. Lawrence's short stories collection and Hemingway's *The Dangerous Summer*, all published by the Shanghai Translation Publishing House, as well as Elizabeth Gaskell's *North and South*, which was published by the People's Literature Publishing House. Ye Zun translated at least four novels into Chinese from English or French. Ye's independent translations include Victor Hugo's *Ninety-Three*, published by Shanghai Translation Publishing House, and William Somerset Maugham's *Cakes and Ale*, published by Yi Lin Publishing House.

At the beginning of the twenty-first century, the Chinese economy continued to grow rapidly. China had been building a 'harmonious socialist society' and aimed to improve its educational system. China's accession to the World Trade Organisation was a milestone in the development of China's reform policies in 2003. During this phase of societal development, the publishing houses served the market and the party simultaneously. This new blend of state, independent and commercial publishing house began to be adapted to the market-driven society. This new publishing house performs a dual role in the liberalized market-place as both a commercial entity and an ideological tool for the party. The publishing houses have sought to exploit the market value of literature, as well as the mixed form of ownership and control.

Jin Changwei's Translation (2009) (TT5)

Jin Changwei's translation was published by Changjiang Literature & Arts Publishing House（长江文艺出版社）in 2009. The publisher recommended this edition as complementary reading material for middle school and primary school pupils. Together with his other major translation of Daniel Defoe's *Robinson Crusoe*, Jin's translation of

Great Expectations was included in the 'World Classics for Collection' (世界文学名著典藏) by the publisher. Jin produced another translated edition of *Robinson Crusoe*, which was published by Shanghai People's Fine Arts Publishing House, which has been used as essential further reading material for Chinese junior middle school pupils. Changjiang Literature & Arts Publishing House is an important provincial level publisher which was established in 1955. In recent years, this publisher promoted a series of 'celebrity effect' books, such as famous film directors' books or popular TV presenters' books to its readers.

By 2009, China had enjoyed a strong economic upturn. At this point, consumer culture had become prevalent throughout most sections of society. Cultural products were necessary for commercial publishers to survive economically. At the same time, a booming market place offered the chance of profits, as many Chinese citizens developed soaring expectations as to the possibilities offered by new found wealth. Enjoyment of culture had become part of the new economic situation and an expanding class which now had access to goods and products, including those of a cultural nature.

Liu Lianqing and Zhang Zaiming's Adaptation (1980)

Based on the abridged edition of *Great Expectations* by Frederick Page (1973) and Dickens' original source text, Liu and Zhang edited and translated the abridged ST into a Chinese abridged version, with the title 'Blood and Tears of a Lonely Star'. This was published by Sichuan People's Publishing House (四川人民出版社) in 1980. The abridged source text, in fact Frederick Page's 1973 version, was originally published by Oxford University Press and used as an English textbook for foreign language learners. This abridged source version is one of the titles in a series of Oxford Progressive English Language grading schemes. As the translator, Liu Lianqing also individually edited and

translated another two abridged versions: *Myths of Greece and Rome* (illustrated version) and Harriet Beecher Stowe's *Uncle Tom's Cabin* (abridged version). Both abridged versions were published by Sichuan Literature and Arts Publishing House in 2009.

When Liu and Zhang's adaptation was published, the nation had just finished the ten-year political turmoil of the Cultural Revolution (1966-1976). Hence, this adaptation is interesting as a cultural product which reveals much about the emergence of China following the Cultural Revolution, at a point in time when the first economic reforms were just starting to take effect. It was, in many ways, the dawn of a new era.

Huang Qingyun's Adaptation (1990)

Based on Wang Keyi's translation, which is the first full-length translation of *Great Expectations*, Huang adapted it into an abridged version, with the title 'Blood and Tears of a Lonely Star'. Huang's adaptation was published by China Youth and Children's Publishing House (中国少年儿童出版社) in 1990. This abridged version is one volume in the series 'Anthology of World Literature Classics for the Youth' (世界文学名著少年文库). Huang's other translation works include Qingyun's *Collections of Translated Children's Fairy Tales*, which was published in 1948 by Hong Kong Progress Education Publishing House. Another translated collection of fairy tales by her is *The Song of Swan*, which was published by Guangdong People's Publishing House. Needless to say, this adaptation also appeared at a significant moment in China's development, since it was published the year after the Tiananmen Square disturbance of 4 June 1989, which saw a potential political threat to the capitalist, bourgeois, liberalization of the Marxist establishment (Rapp, 1992). The backlash following Tiananmen Square saw increased criticism of private business and the moral influences created by the new economic system.

Wang Bei's Adaptation (2004)

Wang adapted the original source text into an abridged format, with the Chinese title 远大前程. The 21st Century Publishing House (二十一世纪出版社) published two editions of Wang Bei's adaptation in 2004 and 2009 respectively. Wang's 2004 edition is used for the text analysis in this study. Wang's 2004 abridged version belongs to one of the series of 'Red Candle Classics for the Youth' (红蜡烛少年必读经典), which is a translated literature collection of classics for youth readers promoted by the Publishing House. Wang Bei's other adaptations include: Hans Christian Andersen's Fairy Tales (2006), published by Comic Book Publishing House, Henrik Ibsen's *A Doll's House* (2008), Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass* (2009), all three published by Tianjin Science and Technology Translation Publishing Company. In essence, this adaptation can be seen to have been published at a time when the economic reforms had become fully established and were no longer subject to questioning.

1.5. Methodology and Data

The possibilities offered by eight separate target texts is wide-ranging, allowing for a number of comparative perspectives within the analysis, as well as the opportunity to consider the development of approaches to translations of the source text over a thirty-year timeframe. These three decades have not been selected randomly, since they represent a key phase in Chinese cultural and political development following the end of the Cultural Revolution. There are many indications in the literature on translation norms that there is a need for studies which compare target texts, but also studies which consider norms in the

context of non-Western cultures. There are other reasons why a study of norms in Chinese fiction translation can fill a significant gap in the literature.

Gideon Toury's DTS formulates a multi-dimensional framework in translation studies. His research brings about the norms regulating both the translating behaviour and the translation products. In general, the discipline of translation studies lacks reliable data and systematic analysis of translation activities in non-European cultures. There are not sufficient cases outside European language contexts for testing or applying Gideon Toury's DTS theory in exploring the translation activity and translation product, particularly when the source language and target language belong to two such different cultural backgrounds as is the case with Chinese and European languages. More specifically, there is a gap in the research on Chinese fictional translation between 1979 and 2009, in particular, a lack of more convincing individual case studies which might yield more substantial findings than has hitherto been the case.

According to Eva Hung (1999: 3), in-depth translation studies should give more consideration to two areas: one is the norms and environment of the host culture of the translation products and the other is the interactivity between translations and their host culture over an extended period. There is a need to look for variation as well as patterns in how the social-cultural or socio-political factors influence a particular translation act in *Great Expectations*. So far there has been an under-estimation of the role of the historical, ideological and cultural factors underlying the norms of translation in a Chinese context within across a significant period of time. In addition, the modes of operation surrounding translation in contemporary China clearly merit further investigation. In this study, the central part of the analysis will emphasize the relation between translation norms and the three abridged versions of *Great Expectations* (see Chapter Five), which shows the translational mode of operation in the emerging, new, market-driven, societal culture.

In terms of translation studies research, there is a lack – if not a complete absence – of studies, that attempt to apply Toury's DTS to the study of fiction translation of contemporary Chinese context with both diachronic and synchronic perspective. Much of the translation research on English into Chinese translation norms, mostly MA dissertations, has been done from a diachronic perspective. No research on translation norms has been done in respect of *Great Expectations*, in particular. One under-researched area that needs to be given serious consideration is case studies, viewed from a broader historical and social perspective. Therefore, it is worthwhile conducting a comparative examination of several different Chinese translations of *Great Expectations*.

Due to the wide-ranging demands imposed by a study of several different translations of *Great Expectations* into Chinese, a single research question is not adequate on its own to provide a basis for the methodological challenges which a study of this nature will bring. As Toury's approach to translation norms has not been seriously tested in non-European cultural contexts, considerable emphasis must be given to methodology. The complexities of the study demand that methodology be treated in a separate chapter. However, in order to provide a clear and simple framework at the outset of the study, the initial research question outlined above will be supplemented by four additional sub-questions which give a further methodological structure to the thesis:

> *1.) What are the translation norms that were adopted by the Chinese translators of fiction in general at the beginning of the twentieth century and the early translators of Charles Dickens' work in particular?*

This question is intended: first, to contextualize the theoretical and practical translation issues which surround fiction translation into Chinese in general in the early twentieth century; and, second, to trace the genesis of translation norms that were prevalent in the

earlier period, which will set the tone for the later analysis of the fashionable norm tendency which is presented in the translation of Chinese versions of *Great Expectations* in a contemporary Chinese context. An answer to this question will be provided in Chapter Three.

Once this essential background has been provided, which allows for overall contextualization of the main results of the study, a further research question can be considered:

2.) What shifts in norms can be identified through the translation of eye-dialects in five Chinese translations of Great Expectations *during the period 1979 and 2009?*

Toury (1995: 62) specifies the difficulties in explaining translational norms and mentions that socio-cultural specificity and the instability of the concept are two main features that are inherent in the notion of norm. This question is closely related to two other interrelated research problems. On the one hand, what are the textual-linguistic norms which dominate Chinese fiction translation after 1979, and norms that govern the eye-dialect phenomenon in five full-length Chinese translations of *Great Expectations*, in particular? On the other, do these norms conform to the target mainstream linguistic norms, or target cultural norms? Chapter Four is dedicated to reflecting upon these issues and providing data which will contribute to providing some answers.

This research question does, nonetheless, fail to cover an important dimension to the study, namely, the availability of abridged versions during the period. Since adaptations can provide an extremely important social and para-textual dimension to the study of translation norms, a third question will be considered:

3.) Was there any shift of translation norms during the period between 1979 and 2009 where translators adapted Great Expectations *from the original canonical literature into children's literature and, if so, what were the causes?*

This question is linked with two other interrelated questions. First, are these norms due to the expectations of different audience sectors that translators wanted to meet? Second, are these norms conditioned by the ideology which was prevalent in the target society then? This research question will be investigated in Chapter Five.

Needless to say, there is an issue which plays a part in both Chapters Four and Five which relates to how to distinguish the factors which determine or influence each individual translation act and whether the impact of a particular factor can be measured. There is also the issue of to what extent the translator's individual process shows this distinction. This leads to the fourth and final sub-question:

4.) What roles have individual and institutional agents played in promoting or marginalising certain norms?

Material relating to this research question will be considered in both Chapters Four and Five, while definitive answers will be presented in the conclusion.

When it comes to methodology and data, this research combines qualitative and quantitative approaches in examining the norms present in Chinese translations of *Great Expectations* and aims to gather an in-depth understanding of translator's behaviour, and reasons that govern such behaviour. The methodology proposed in this thesis seeks to locate the fiction translation practices in a broader historical, social and cultural context. However, more precise methodological considerations will be offered in the second chapter. The distinction between the norms and target contextual environment in each translation

will be examined. Previous studies of translations into other languages of *Great Expectations* will not be referenced in any detail in the present study.

This study will identify the operational norms, i.e. the textual-linguistic norms and the matricial norms that constrain the translation strategies adopted by different translators. The study will go beyond the mere ST and TT text-based analysis. The contemporary Chinese political, social and cultural background to the translations are prioritised throughout the study. Documentary data on the history of Chinese fiction translations, and on its reception, and, in particular, the selected translations of *Great Expectations*, is addressed. In order to identify if there are any changes in the translation norms or any competing norms present in the fiction translation from 1979 to 2009, a specific examples from the translations are provided. Some of the significant textual features, i.e. the translation of eye-dialects, sociolects and idiolect in the dialogue, the translation of cultural references including the footnotes on the bible and Shakespeare's idiom will be examined.

Another important aspect of the study will be that the study it will be based on an examination of the para-textual elements of the translated texts, such as translator or editors' prefaces, or translator's after-words attached in the translated texts, the front covers, the footnotes, and other secondary sources including the statements and comments by translators, if any, the notes that editors or publishers wrote about their understanding of the source text and their ideas about translation, editors' reviews of the translator's work, all available journalistic material, and other information beyond the texts on Chinese fiction translations published between 1979 and 2009. Secondary sources from the commentary on the translation have been collected and used as well.

1.6. Research Architecture

The main analysis of this thesis is concentrated in chapters two to five. The second chapter will consider the methodological and theoretical challenges provided by Toury's approach to norms. The third chapter will provide the historical and cultural background. The main data analysis will be undertaken in the fourth and fifth chapters. The relatively simple structure is intended to retain the coherence of the study as significant points will be dealt with in detail in the sub-sections covering data analysis in the fourth and fifth chapters. For this reason, the conclusion is necessarily longer than in some studies because the challenges of multi-level norm analysis will be considered at the close of the study.

Chapter Two reviews the scholarly literature on the concept of translational norms, explores its origin and traces its development in the field of translation studies. It addresses the issues in relation to Gideon Toury's norm theory, the definition of the concept and the categorizations of the norms by different translation scholars, with special attention given to Toury's notion of norms. This chapter attempts to cover the following issues: i.) the theoretical foundations in Descriptive Translation Studies (DTS) which lead to the development of the concept of translation norms; ii.) the concept of translation norms, its implications, potentials and limitations; iii.) the critical assessment of the concept of translation norms in recent research; and, iv.) a discussion of some case studies, which attempt to apply the concept of translation norms in their studies.

Chapter Three introduces the development of modern Chinese language and the language of fiction writing at the beginning of the twentieth century. The issues in turn-of-the-century Chinese translation are explored and discussed in detail, with a focus on early twentieth-century translations of five pieces of Charles Dickens' works. This chapter offers a detailed description of the understanding of the genesis of translation norms in early fiction translation in China by providing a general picture of the Chinese political, social

and cultural context at the beginning of the twentieth century. It also provides an overview of the main debates on translation strategies adopted by the early Chinese translators.

Chapter Four is devoted to reconstructing the norms of translating eye-dialects in five full-length translations of Chinese *Great Expectations* by investigating the translation strategies adopted by their translators over a thirty-year period. These translations were published between 1979 and 2009, and are selected from twelve full-length translations which were circulated during this period. The chapter will focus on addressing the changes in the textual-linguistic norms that condition the renditions of linguistic aspects of the eye-dialect words in the texts, such as non-standard malapropisms, hyphenated and capitalized words, proper names as well as the extra-linguistic aspects of eye-dialect words in the texts, such as euphemistic oath, sociolect or idiolect. The chapter also attempts to identify the translator's idiosyncratic behaviour exhibited in the TL in relation to the cultural or idiomatic expression, ideological or political expression in the five translations. In addition, this chapter attempts to discover the norms that are stated in extra-textual materials, such as front covers, the prefaces or the publisher's statements.

Chapter Five is devoted to the investigation of matricial norms performed at the macro-textual level in three abridged Chinese versions of *Great Expectations.* The chapter will focus on examining the structural issues, such as the additions of titles in each chapter, the additions of the illustrations, the subtitles in the text, the omissions of the chapter in the texts, etc. This chapter also attempts to examine the para-textual elements such as, the front covers, translators' or editors' forewords, or the footnotes in these three adaptations. It attempts to describe the translation strategies used in the adaptation process and addresses the reason for the changes in matricial norms used in rendering the text for a new audience in contemporary China.

Chapter Six discusses the findings and conclusions of this study. Research questions will be answered in this chapter and the limitations of the study will be identified. The role that 'the human agent' plays in the translation process will be discussed. The conclusion addresses both the individual translators and the publishing institutions which have played an important part in determining the primary and secondary norms which can govern the fiction translation in the contemporary Chinese context. The chapter will provide suggestions for future research and will present a 'Hybrid Toury model'.

CHAPTER TWO

Theorising Translation Norms:
Towards a 'Hybrid Toury Model'

This chapter has two main objectives: first, to explore the development of theoretical approaches to the concept of norms in the discipline of Translation Studies (TS); second, the introduction of the relevant methodological models for investigating 'norms' developed by several scholars, especially Gideon Toury. In the case of Toury's norm theory, and the model which has emerged from it, this will be discussed in detail and will be used as an essential component in the theoretical and conceptual framework of this study. Chesterman's 'triangulation model' will be used as a supplementary theoretical tool for strengthening the research findings. Hence, this chapter aims to provide an introduction to the potentials and the limitations of the concept of norms in the field of translation studies.

The Oxford Online Dictionary defines 'norms' as a term used in sociology referring to a standard or pattern of behaviour that is typical or expected in certain circumstances. Simply put, it is meant to be followed by a group of people in certain situations (Karamitroglou, 2000: 23). It was in 1963 that Jiri Levy (1969) first introduced the concepts of "copy norms" and "aesthetic norms" into translation studies. Since then, the notion of 'norm' has been used and further developed in the discipline. Later, it was further refined to explain certain aspects of "human behaviour with all its peculiarities and

constraints" associated with translation (Karamitroglou, 2000: 15). Following Levy, scholars such as Even-Zohar (1971) and James S. Holmes (1988) also present the "implicit association between norms and translation" (Toury, 1999a: 10).

This chapter is directed towards providing a theoretical basis for the thesis' central question: *How does Gideon Toury's conceptualisation of translation norms lend itself to an elaborate methodology for the study of translation in general, and, in particular, in contemporary a Chinese context?* In seeking to place translation norms within the wider field of Translation Studies, and to provide an answer to this question, this chapter will investigate the following six areas: first, the general position of Descriptive Translation Studies (DTS) in the field of Translation Studies and, in addition, the distinction between DTS and Prescriptive Translation Studies (PTS); second, the conceptualisation of translation norms by Gideon Toury and his context-based methodological model; third, the socio-cultural configuration of translation norms proposed by Theo Hermans; fourth, Renate Bartsch's notion of norms and three statements on her elaboration of the concept; fifth, Andrew Chesterman's categorization of translation norms and his "triangulation model", with special emphasis on the relationship between norms and translation strategies; and, sixth, the norms proposed by Christina Nord.

It should be borne in mind that the discussion of the translational norms proposed by these scholars will be presented with special attention to Toury's textual-linguistic and matricial norms. The chapter will conclude with reflections on the degree of scholarly consensus on norms and the potentials of the concept in Translation Studies; at the same time it will consider the limitations of Toury's concept of norms. It will be proposed that while his ideas are still sound, they must be combined with the propositions of other scholars, leading to the creation of a 'hybrid Toury model'. This is especially important for studies of non-Western translation cultures because the concept of 'power relationship'

emphasized by Hermans and the concept of 'translation meme' proposed by Chesterman is particularly relevant to the translation context of Asian languages.

2.1. The Rise and Development of DTS

The practice of translation has been in existence for centuries. For example, the translating practices and the discussion of translation of Buddhist sutras can be traced back to 148 BC in China (Munday, 2001: 7) (*cf.* Section 3.1). However, Translation Studies as a 'scientific' discipline has only recently been established. It is generally held that James S. Holmes's 1972 seminal paper 'The name and nature of translation studies' is "the founding statement" for this new academic discipline (Munday, 2001: 17). In his paper, Holmes (1972) proposed the name for this new field as "Translation Studies" and posited "the scope and the structure" for this burgeoning discipline (Munday, 2001: 17). Subsequently, the leading Israeli translation scholar Gideon Toury affirmed Holmes' overall framework and illustrated in detail the content of 'Translation Studies', as shown in Figure 1 below.

Figure 2.1: Holmes's 'Map' of Translation Studies
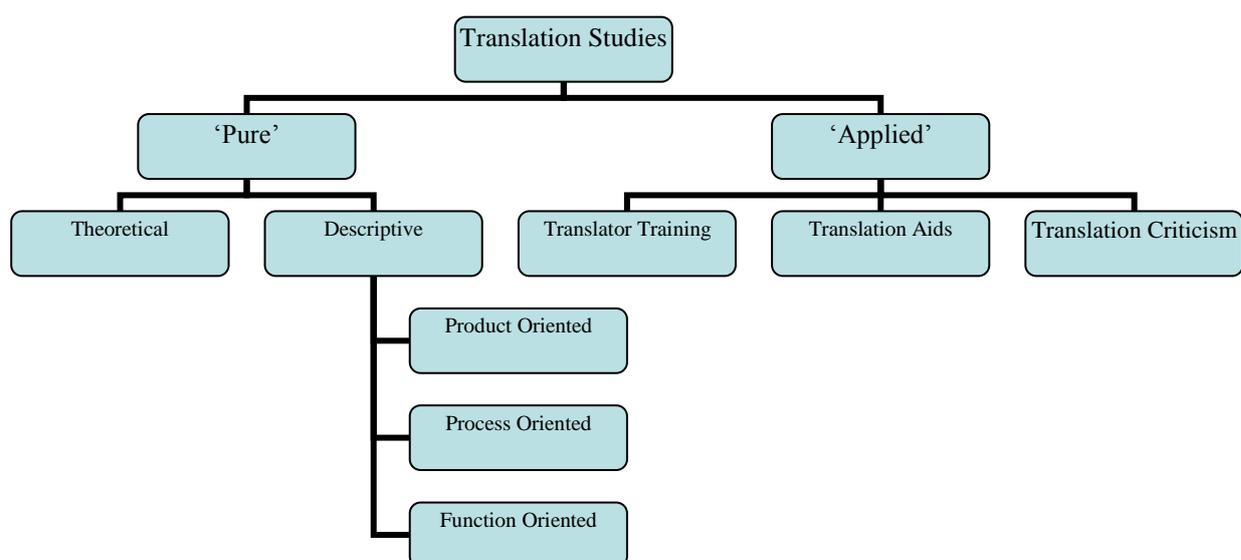
Source: Toury 1995: 10.

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Initially, Holmes divided 'Translation Studies' into two new branches: the 'pure' studies and the 'applied' studies, and described what these two branches should cover. Then, Holmes elucidated that 'pure' studies are 'descriptive studies' and can be further sub-divided into two sub-branches: one is *descriptive translation studies* (DTS), and the other is *theoretical translation studies* (ThTS). 'Applied' studies cover three aspects: translator training, translator aids and translation criticism, amongst others (Munday, 2001: 17).

Furthermore, Holmes (1988: 71) mentioned that the objectives for 'pure' Translation Studies are twofold: the first is to "describe" the translating or translational phenomena based on real world experience. The second, is to "establish" the general principles for these translational phenomena, and then to "explain" and "predict" the trend of the translational phenomena in the real world and eventually propose "a series of laws of translational behaviour" through these principles. The aim of 'pure' studies is to set new boundaries for the field of translation studies.

As mentioned previously, 'pure' translation studies include theoretical translation studies and descriptive translation studies. More specifically, the descriptive translation studies branch covers three main areas: product-oriented area, function-oriented area and process-oriented area, respectively (Ma, 2004: 184-190). Product-oriented DTS research examines the existing translation phenomenon from different perspectives, either by describing or analysing a single ST-TT pair, or by making comparative analysis between several TTs of the same ST (Munday, 2001: 20). Besides, the product-oriented DTS research can be conducted either in a diachronic way or in a synchronic way. The diachronic DTS research examines the translational phenomena which follows development across the passage of time; while the synchronic DTS research examines the translational phenomena which appear at a single point in time, or emerge during a period of time. Together with the 'applied' translation studies, the 'theoretical' translation studies branch

and 'descriptive' translation studies branch are considered to be the three inter-related sub-branches of translation studies (Munday, 2001: 17).

As mentioned above, Holmes (1972) set the general goals for 'pure' translation studies, which is to 'describe, explain and predict' the translational phenomena in the real world. As for the specific goals for the 'product-oriented DTS', Holmes (1972: 73) proposed to develop "a general history of translations" among different cultures. After Holmes' initial work, Gideon Toury became the leading scholar in regard to the DTS research branch. Later, other scholars such as Itamar Evan-Zohar, Andre Lefevere, Susan Bassnett and Theo Hermans followed suit and started to elaborate in detail ideas on the possible theoretical hypotheses for 'the history of translations'.

Before offering a detailed introduction to Toury's DTS research, the following section will account for the rise of DTS and the difference between it and PTS, and the unfolding of the definition of 'Translation Studies' in general.

2.1.1. The division between DTS and PTS

In 1959, the Russian-American linguist Roman Jakobson (2000: 5) defined 'translation' in his seminal paper 'On Linguistic Aspects of Translation' as a "verbal sign", which is classified into three types: *intra-lingual translation, inter-lingual translation and inter-semiotic translation,* respectively. The scholarly discussion on translation at the initial stage was framed within the context of developments in linguistics. As mentioned earlier, Translation Studies as a distinct discipline had not developed until the 1970s. Translation Studies research was initially conducted either from a "traditional linguistic point of view" or from a "discourse linguistic point of view" (Holmes, 1972: 73). Translation studies have mainly been conducted by employing a prescriptive approach. Newmark (1981: 19, *emphasis added*) argued that translation theory had been steered to "'**determine**' the

appropriate translation methods for the most available varieties of text-types". These kinds of studies are generally referred to as prescriptive translation studies. Later, based on discourse linguistic theory, the theory of translation studies has developed further.

Since the Israeli theorist Itamar Even-Zohar (1979: 289) set the foundational theory – the polysystem theory – for DTS in the early 1970s, translations are "no longer treated as the pure transfer between linguistic semiotics, but are to be viewed as the transfer between texts". Translation is regarded as an activity that is dependent on the relations "within a certain cultural system" (ibid.: 290). This also means that a piece of literary work can no longer be regarded in isolation and itself constitutes a unique system which belongs to the larger system of the literary genre (Karamitroglou, 2000: 26). In this respect, Baker's (2009: 190) view is that the polysystem approach steers Translation Studies towards a social and historical investigation of the translated texts in a way that they function collectively in the target society.

After the 1970s, translation studies expanded greatly and became an interdisciplinary research area. Theories from the adjacent fields, i.e. literary theory, cultural theory and sociological theory, started to be incorporated into this emerging discipline. Thus, new paradigms appeared one after another in the field. On the basis of Even-Zohar's polysystem theory, Toury (1980, 1995) developed Holmes' DTS model and "made important theoretical and methodological additions" to it (Baker, 2009: 77). Since then translation studies has moved away from previous prescriptive theoretical studies to descriptive empirical studies. Translations were investigated under a broader socio-cultural and historical context. Compared to the previous PTS, DTS has become a target-oriented research branch which mainly focuses on investigating the effect of various factors and levels that build the translation system. Later, DTS became the determining sub-branch in the field of translation studies in relation to theory.

In connection to this, Munday (2001: 13) has commented that the late 1970s and the 1980s saw the rise of this empirical and descriptive approach in the discipline. The definition of "translation proper" was challenged from different angles, and different scholars proposed various definitions of 'translation'. Translation is generally regarded as a kind of socio-cultural relevant activity. In this regard, Toury (1995: 54) views translation as being "subject to constraints of several types and varying degree" and "extends far beyond the source text". Brownlie (1999: 13) defined the 'translation' as "a communicative act, more generally a social act". Therefore, it "involves shared ways of behaviour motivated by shared ways of thinking" (ibid.: 14).

2.1.2. Toury's DTS research

Toury's research is a target-oriented and empirically-led descriptive study. In Toury's research (1980, 1995), translation activities were examined as part of a large multi-social and cultural target polysystem (see Even Zohar, 1990). As a result of Toury's DTS research, the focus of translation research has turned from prescriptive studies into descriptive studies. It is generally considered that Toury's examination of translation theory, *In Search of a Theory of Translation* (1980), was conducted in a more comprehensive and systematic way than had been done previously.

As mentioned earlier, descriptive translation study (DTS) is situated at the central position of the entire discipline of Translation Studies (TS). Toury (1995: 14) thinks that the relationship between the descriptive branch and the theoretical branch are "mutually supplementary to each other". He suggests that "a series of laws of translational behaviour" should be proposed based on the findings of these studies.

For Toury, the main task for DTS research is to explore the rules for translational communication in general and to probe the regularities of the translational phenomenon,

and further, to accumulate "a large number of studies of different genres of translation in different eras and cultures" as the ultimate goals for 'translation studies'. To fulfil this task, Toury attempted to look into the association between 'norms' and 'translations' in a systematic and historical way. Thus, Toury (1995: 16) pointed out that:

> The cumulative findings of descriptive studies should make it possible to formulate a series of coherent *laws* which would state the inherent relations between all the variables found to be relevant to translation… the formulation of these laws may be taken to constitute the ultimate goal of the discipline in its theoretical facet… the envisaged laws are everything but absolute, designed as they are to state the *likelihood* that a kind of behaviour, or surface realization, would occur under one set of specified conditions or another.

More specifically, Toury (1995: 16) aimed to use "the cumulative findings" to reinforce the descriptions, generalize the principles and eventually form "a series of coherent laws". Therefore, the ultimate goal, of DTS, set by Toury (1995: 16) is to "make generalizations about the decision-making processes of translators" and eventually "identify the 'norms' underlying these processes".

In Toury's research *Descriptive Translation Studies and Beyond* (1995), he expounded three main viewpoints: first, he pointed out the significance of descriptive translation studies (DTS) research in the field. Toury (1995: 1) called for the establishment of "a proper descriptive branch" which could incorporate a complete and relatively autonomic "empirical science" into the discipline. Secondly, Toury emphasized the importance of adopting the target-orientation approach in DTS. He (1995: 1) considered that translations are "facts of the target culture" and their characteristics are "conditioned by target culture forces". Thirdly, Toury (1995: 1) tried to avoid making general conclusions purely based on the "subjective presumption and prescriptive explanation" of data evidence from the target texts. Indeed, Toury intended to propose "an objective explanation" for the findings in his DTS research.

In summary, Toury's research (1995: 16) proposed two tentative 'laws': one is the "law of growing standardization", and the other is the "law of interference". Both laws are working in opposite directions to each other. The "law of growing standardization" maintains that TTs generally display less linguistic variation than STs. The "law of interference" asserts that TT presents an unusual pattern because common lexical and syntactic patterns in the ST are copied into the TT (Hatim and Munday, 1997: 7). In this regard, Chesterman (1997: 72) points out that the former 'law' steers to the "dominance of the target language system at the expense of specifically source-text features"; the latter 'law' directs the researcher to the "dominance of the source language".

2.2. Gideon Toury's Conceptualization of Translation Norms

In Toury's view, translators are influenced by the norms which govern translation practice in the target culture at a certain place and time. More importantly, Toury asserted that norms should belong to "a branch" which is suited to undertake "descriptive analysis" on specific translational phenomena in TS (1995: 10). The following will focus on introducing Toury's proposal of the concept of norms in general in his initial research, which is regarded "arguably" as the main conceptual contribution to the field of Translation Studies (Baker, 2009: 77).

It is generally considered that Gideon Toury was the first scholar who conducted 'norms' investigation in a systematic way in the discipline of Translation Studies. In Toury's opinion, translating is "a learned social activity" and translational behaviour is a form of social behaviour (Brownlie, 1999). From a broader socio-cultural dimension, translation is inevitably subjected to various socio-cultural constraints. These constraints often extend beyond the texts and the languages involved in the act of translation (Karamitroglou, 2000: 15). This also means that the translator's behaviours are subject to

other factors or restrictions, such as the editor's point of view, publisher's policy, or readers' expectations (Brownlie, 1999). From a narrower dimension, these "socio-cultural constraints" are the "translational constraints" that are deemed to be the binding forces for the translator's behaviours (ibid.: 9). Hence, the translator needs to have certain "manoeuvring" skills or pre-knowledge of "social norms" which can equip him / her to accommodate to that society. As Toury states:

> The acquisition of a set of norms for determining the suitability of that kind of behaviour, and for manoeuvring between all the factors which may constrain it, is therefore a prerequisite for becoming a translator within a cultural environment. (Toury, 1995: 53)

The statement above implies that individual members of the community acquire 'norms' when they interact with society (Karamitroglou, 2000: 16). In Toury's early research, he proposes that the concept of 'norms' is an important and essential tool for analysing the translator's behaviour since 'norms' can serve as an evaluative measurement against the "regularity of behaviour in recurrent situations of the same type" (Toury, 1978: 84). Since Toury's introduction of the concept of translation norms into translation studies, this concept was considered to occupy a central position in the field. Later, a number of scholars, such as Theo Hermans (see Section 2.3), Renate Bartsch (see Section 2.4), Andrew Chesterman (see Section 2.5) and Christiane Nord (see Section 2.6), have further theorized the 'notion of norms' and support Toury's research on 'translational norm' from the socio-cultural perspective in terms of their own descriptive approach.

To conclude, in brief, Toury's DTS and the concept of 'norms' play an important part in the development of translation theory. The following section will discuss the implications of Gideon Toury's definition on the concept of 'norms' and Toury's categorizations of translation norms.

2.2.1. The implications of Toury's concept of 'norms'

Toury's investigation of initial norms (*cf.* section 2.2.3.) focused on observing the translational behaviour of translators of a large amount of English and German fiction into Hebrew during the period between 1930 and 1945. At the beginning of the research, Toury's main aim was to examine the translated texts themselves. Gradually, his research on 'translation norms' shifted from the texts themselves towards exploring the aspect of socio-cultural and ideological factors that influence the translators' general translational behaviour in the translation activity. Finally, Toury posited that "translation… depends on history, society and culture" (1995: 57- 61) and defined the 'translation norms' from the sociology and social psychology perspectives:

> The translation of general values or ideas shared by a certain community – as to what is right and wrong, adequate and inadequate – into specific performance-instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behaviour dimension (Toury, 1980: 51).

This definition contains, in fact, four implications.

The first is that norms are a yardstick that is hidden behind those *values* or *ideas* which can find their expressions in the translator's *performance*. These values or ideas can be viewed as the guideline that can restrict the translator's specific behaviour, which is the implication of the shared value or concept in a certain society. Under certain circumstances, 'norms' become rules that can even transfer these 'values' or 'ideas' into "an appropriate and correct behaviour" (ibid.: 52). What is more, Toury (ibid.: 52) implied in this definition that 'norms' have "potency" and are "in a central position" that can guide or direct the 'translation behaviours' into a "correct" direction. Most importantly, what this definition suggests is that the decision-making by the translators during the translation process is

governed by norms. In this regard, Toury (1995: 57-61) eventually reached the conclusion that "translation is governed by norms".

The second is that on the one hand, 'norms' are constrained by target culture forces that can only be applied "at the receiving end" and are "justified by a target-oriented approach" (Toury, 1995: 53). In simple terms, 'norms' are not determined by the ST. Further, 'norms' are subject to changes due to culture, time, society, and even differ within a culture (ibid.: 54). It can be understood that 'norms' are shaped by the socio-cultural conditions of the target society; On the other hand, Toury (*cf.* Section 2.2.2) felt that 'norms' operate at an intermediate level between the dichotomy of "competence" and "performance" in terms of the translators' socio-linguistic background, where "competence" represents "the set of options translators have at their disposal in a given context"; while, "performance" represents "the options that translators actually selected in real life" (Hermans, 1999b : 67).

The third is that apart from giving the dichotomy of "competence" and "performance" framework, Toury (1980: 51) provided another dichotomy axes of "absolute rules or laws" and "pure idiosyncrasies", in which "the notion of norms" can be seen from a social perspective. According to Toury (ibid.: 52), "rules / laws" are more objective normative formulations, while 'idiosyncrasies' are more subjective normative formulations (Toury, 1978: 85). In fact, 'norms' are located between these two "poles" ('rules / idiosyncrasies'), along which "social-cultural constraints" within a given society are embedded (Toury, 1978: 85). Translation norms are neither objective nor "explicit rules" to be subscribed to, nor subjective "idiosyncratic translation behaviours" (Toury, 1978: 86). In terms of the potency of norms, Toury (1995: 54) pointed out that some norms exert strong and important influence over others. The stronger norms normally go towards the 'rule' end

and the weaker ones usually lean towards the 'idiosyncrasy' end; as Baker (2009: 191) has mentioned, this is the graded nature of norms.

The fourth is that Toury (1995: 54) held the view that 'norms' are situated between the two "extremes" (rules / idiosyncrasies) and function as "inter-subjective factors" in between, which can regulate translational behaviours and formulate the regular patterns for these behaviours. The role and function of norms are to govern "the tendency of translator's behaviour". The translator's ability to manoeuvre between alterative sets of norms is an important socialisation process, through which translation norms can be developed. According to Toury (1995: 55), it is always the case that different norms, i.e. mainstream norms, old norms and new norms, are co-existent at the same time within the same community. 'Norms' do not exclude "inconsistency of behaviour" or "non-normative behaviour". There tends to be more than one norm with respect to any behavioural dimension. To a certain extent, 'norms' function as a prescriptive force and henceforth influence the translators' decision-making during the translation process.

2.2.2. Toury's categorization of translational norms

In terms of the function that 'norms' play in the translation process, Toury (1980: 53) categorized translation norms into three types: *preliminary norms, initial norms and operational norms.* These norms are not only operative in all categories of translation, but also are reflected at different stages in the translation process and at every level of the translation product (Toury, 1978: 93). This is expressed diagrammatically as in Figure 2 below. According to Toury (1995: 56-61), preliminary norms are concerned with the existence and nature of a definite "translation policy" on the one hand, and with "the directness of the translation" on the other hand. "The translation policy" refers to the norms that govern the selection of text types to be translated into a particular language and / or

culture at a particular time, the choice of translators for specific translation tasks, the choice of publishing houses, etc.

Figure 2.2: Toury's Classification of Norms
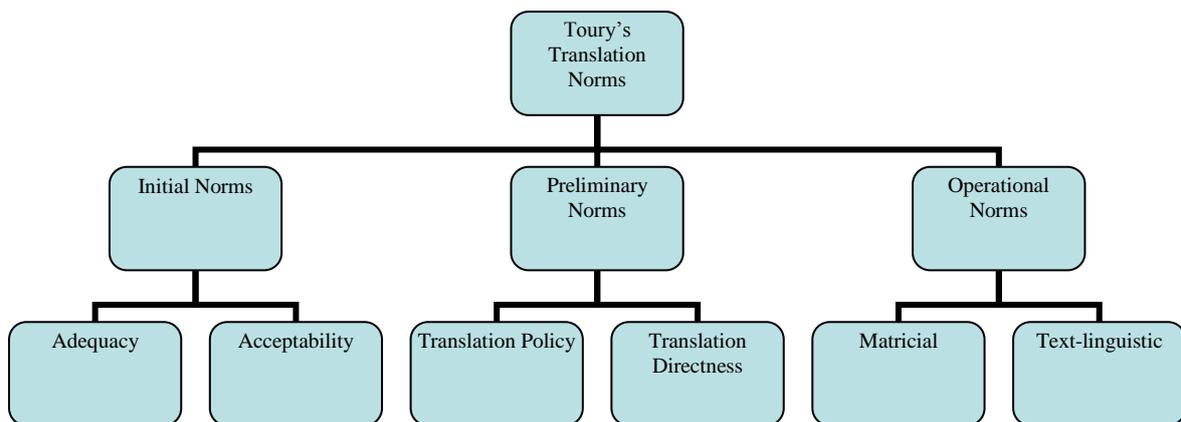
More specifically, these norms involve those factors which affect and direct the choice of what is to be translated in terms of the source languages, the individual source texts, or the individual authors (Toury, 1995: 60). Human agents, such as publishers or editors, usually play an important part in the decision-making process. The overall translation strategies will eventually be affected by the decision. Thus, in the specific case of this investigation, the factors affecting the selection of Charles Dickens' work indicate that the selection process can be part of a long-term societal process in which ideological considerations *might* play a stronger role than those of individual actors or decision-makers. But, it is worth mentioning that in the case of Dickens, his work continued to be selected throughout the twentieth century, especially before the foundation of the PRC in 1949. At the same time, in the seventeen years after 1949, Dickens continued to be selected because he was regarded as a morally superior author; this occurred in contrast to other Western

authors after 1949, whose works were deemed as un-representative of the values or ideology of the Chinese people. Yet, while continuities in the selection process can be identified, this does not mean the individual agents should be ignored by the scholar, as they still play a significant part in the decision-making process. The difficulty lies, however, in the fact that less verifiable evidence can be established in a study of Chinese translations than might be the case in an investigation of an author whose work was translated into a European language during the twentieth century.

To return to Toury's norm theory in relation to preliminary norms (Toury, 1995: 56-61), "the directness of the translation" involves factors which govern the degree of tolerance for translating from an intermediate language, i.e. if the translation should be carried out from or into the mother tongue of the translator, or the translation should be executed via a third language. For example, it was a prevalent norm that Chinese fiction translations were permitted to use an intermediate source for the translation at the beginning of the twentieth century, for instance, through Japanese translation as the 'foreign material source'.

According to Toury, *initial norms* govern the translator's initial choice between two polar translation orientations: one orientation leans towards the norm-system of the source culture, and the other orientation leans towards the norm-system of the target culture. The choice made by the translator is directly related to the main objective of the translation. If the decisions made by the translator are subjected to the norms realized in the ST, then the TT conforms to 'the norm of adequacy', which is referred to as pursuing the "adequate translation" by Toury (1978: 95). However, if the decisions made by the translator are subjected to the target culture and norms, which is active in the target language, then the TT conforms to "the norm of acceptability" (Munday, 2001: 112). The initial norms can be displayed as in the diagram in Figure 3 below.

Figure 2.3: Toury's Initial Norm and Continuum of Adequate and Acceptable Translation

```
                    ┌─────────────────────┐
                    │    Initial Norm     │
                    └─────────────────────┘
                              │
              ┌───────────────┴───────────────┐
    ┌─────────────────────────┐   ┌─────────────────────────────┐
    │ Subjection to source    │   │ Subjection to target        │
    │ norms                   │   │ culture norms               │
    └─────────────────────────┘   └─────────────────────────────┘
              │                               │
    ┌─────────────────────────┐   ┌─────────────────────────────┐
    │  Adequate translation   │   │  Acceptable translation     │
    └─────────────────────────┘   └─────────────────────────────┘
```
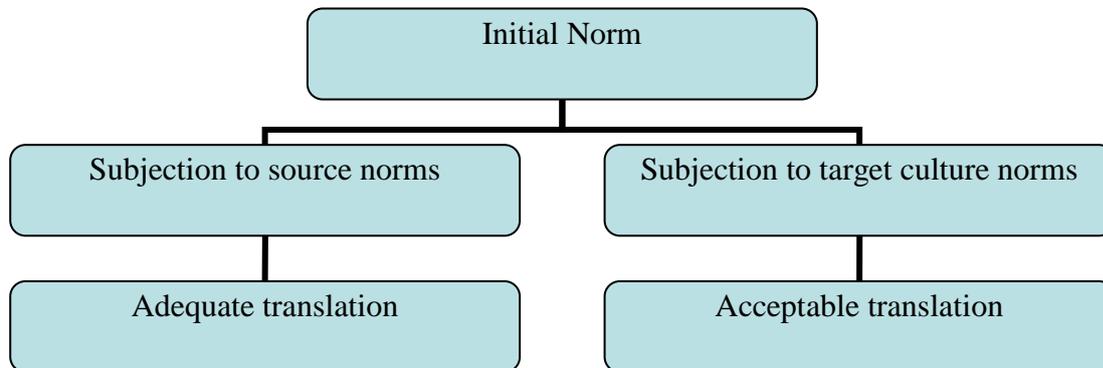
Source: Munday 2001: 113

From the diagram above, it is shown that the initial norms involve the factors that can decide whether the translator opts for employing the source-oriented approach, or the target-oriented approach. If the translator decides to adopt the source-oriented approach, the translation (TT) will be done in a way that is as close and as faithful as possible to the original source text. In this regard, the foreignization translation strategy will be applied, and accordingly, "some significant traces of the original text are retained" (Oittinen, 2000: 42). Hence, the decision made by the translator will adhere to the norms embodied in the ST; if the translator chooses to adopt the target-oriented approach, the translation (TT) will be done in a way that is as close as possible to the TL linguistic and literary norms (Oittinen, 2000: 42). In this regard, the domestication translation strategy will be applied, and accordingly, the TT will "assimilate text to target linguistic and cultural values" (Oittinen, 2000: 42). Hence, the decisions made by the translator will adhere to the linguistic and rhetorical norms originating in the target culture and language. In brief, according to Toury (1995: 56-57), adopting the former approach will determine the

adequacy of the translation, whereas adopting the latter approach will determine its acceptability.

To sum up, the initial norms govern the global translation strategy in the translation process and can be explored through the textual analysis. However, Toury (1995: 58) further stresses that "a translator's behaviour cannot be expected to be fully systematic". Toury (1995: 59) agrees that "an overall choice between norm-systems does not necessarily imply that decisions at lower levels are made in full accordance with it". In other words, the translator may not be consistent in complying with the norm of adequacy, namely, the norms that embodied in the ST; or in complying with the norm of acceptability, which are the TL linguistic or rhetorical norms from beginning to the end. In most cases, the translator may compromise or employ the combination strategies in adjusting the decision-making at its micro textual-level. In this regard, Toury (1978 : 98) had pointed out that "actual translation decisions" involve an "ad hoc combination […] between the two extremes implied by the initial norms". It is "unrealistic to expect absolute regularities […] in any behavioural domain".

The third norm, as identified by Toury, *operational norms*, is concerned with the actual strategies adopted by the translator in translating the act. These norms affect the matrix of the text, i.e. the modes of distributing linguistic material in the TT, the textual make up and the verbal formulation in the TT (Toury, 1995: 58-59). More specifically, these norms are concerned with how the texts are re-arranged in the TT, how the translator selects and distributes the linguistic materials in the TT, how the translator formulates the actual sentences in the TT (Brownlie, 2003). Toury (1995: 58-61) then sub-categorized the operational norms into two types: the textual-linguistic norms and the matricial norms.

Thus, textual-linguistic norms govern decisions taken by the translator at a micro textual-level, in particular, the selection of TT linguistic material by the translator to replace

specific segments of the ST (Munday, 2001: 114). As a matter of fact, the 'textual-linguistic norms' involve "more specific elements such as lexical items, phrases and stylistic features" in the TT (Munday, 2001: 115). More specifically, these norms govern how the translator constructs the sentence in the TT; which specific word is chosen to substitute the SL; how the translator selects the specific textual material or linguistic material to replace the ST material; how the translator translates the italicized letter or the capital letter in the TT; how the translator formulates the target text or replaces the particular segments of the ST; how the translator translates the proper nouns; and how the translator translates the titles or subtitles, etc. (Baker, 2009 : 191).

Matricial norms, on the other hand, are concerned with the decision-making in terms of the macro-structure of the TT. More specifically, these norms are related to the "completeness of the translation" in TT or "the distribution of the specific textual material" in the TT, i.e. if the translator translates the text in full-length or in part; how the translator distributes the textual material in the TT; how the translator relocates the passages in the TT; whether the translator makes any changes to the textual segmentation of the ST in TT; if the translator adds extra passages or footnotes to the TT; if the translator makes any large-scale omissions from the ST (Baker, 2009: 191). For instance, educational norms in the target culture or dominant target cultural values can play a significant part in deciding which parts or segments should be omitted or added to the text.

For the purpose of this study, both textual-linguistic norms and matricial norms, as significant operational norms, will be investigated in detail in Chapters Four and Five. Chapter Four will identify the translation norms that govern the employment of the translation strategy in translating 'eye-dialect' linguistic units in five full-length Chinese editions of *Great Expectations*. Chapter Five will examine the translation norms that control the omission of chapters or large-scale segmentations in three abridged, Chinese

versions of *Great Expectations*. In other words, for this study Toury's, identification of these two norms is one of the key assumptions underlying the analysis.

2.2.3. Toury's methods of investigating norms

As indicated above, norms can be considered as an opaque and indirect guideline, based on which the translator makes choices on a regular basis. Norms are a binding force which can direct and determine the suitability of translational behaviour. The relation between the translator as a member of the community and the normative behaviour expected by the community is described by Baker (2009: 190) as follows: "the translator fulfils a function specified by the community and has to do so in a way that is considered appropriate in that community".

In this respect, Toury (1995: 65) argues that norms can be observed through "governed instances of behaviour" in the translation product. However, Toury also mentions that the "regularities" themselves are not norms. Likewise, Toury (1995: 65) notes that translation norms can be traced and "reconstructed" through two main methods. One is through examining the textual sources and the other is by examining the extra-textual sources. Toury's general aim of investigating norms through these examinations is eventually to form a normative structure or model for various domains of translational phenomena (Toury, 1995: 65). In terms of the sociological mode, two main methods have been proposed for investigating norms; one way is to observe the actor's behaviour, and the other way is to collect his/her verbal statements as evidence. Since the concept of 'norms' is borrowed up to a point from sociology, Toury's methods in investigating norms have similarities with those used in sociology. (Brownlie, 2003). In the following section, these two main sources will be introduced in detail.

Toury's textual sources refer to the translated texts themselves which are the primary products of norm-regulated behaviour (Munday, 2001: 113). These textual sources can be used: first, to identify the regular patterns of relations between the ST and the TT; and, second, to identify processes adopted by translators which can point to the specific norms. The extra-textual sources refer to the analytical critiques and the theoretical arguments of the translations, or the explicit statements made about translation norms by translators, editors, publishers, reviewers, readers, translation historians, compilers of translation anthologies and other persons who are "involved in or connected with the activity of a translator or 'school' of translators" (Munday, 2001: 114).

The main differences between these two sources are that the textual sources embody the norms themselves because the translation products are the "immediate representations" of norm-regulated behaviour. The extra-textual sources may be unreliable, "partial and biased" (Toury, 1995: 99). In the extra-textual sources, the "formulated arguments" and the "actual performance" may have some "gaps" or even "contradictions" even if these "formulated" statements claim to be "objective" (Toury, 1995: 106). However, Toury (1995: 106) stresses that these "gaps" or "contradictions" might shed some light on verifying the "correct" set of norms.

In terms of "the intensity of the translation behaviour", Toury (1978: 95) initially proposes a tripartite model to investigate 'norms', in which he originally categorized norms into three varieties: *basic norms or primary norms, secondary norms or tendencies, and other tolerated or permitted behaviour*. Basic norms or primary norms indicate the maximum intensity of behaviour, which are more or less mandatory for all instances of a certain behaviour; secondary norms or tendencies indicate a common but less intense behaviour and also mandatory kind of behaviour; tolerated behaviour or permitted behaviour indicates the minimal intensity of a behavioural pattern.

Based on this initial model, Toury (1978: 95, 1980) has further improved this tripartite model. In the new model, Toury states that 'norms' represent an intermediate level between the translator's "competence" and the translator's real "performance" (*cf.* Section 2.2.1; Baker, 2009: 190). The level of "competence" refers to the idealized potential options that can be achieved in the act of translation by a translator; these "potential options" can be considered as "the inventory options available to the translators in a given context" (Baker, 2009: 191). The level of "performance" refers to the actual options that have been realized in the task of translation. Toury further points out that the level of "performance" is the "subset of options" from the level of "competence" (Baker, 2009: 191). 'Norms' are considered to be the further subset of the options from the level of "competence". It is worth mentioning that the inter-level norms can be observed through the translator's options "in a given socio-historical context on a regular basis". In other words, Toury points out that the aim of investigating 'norms' is to discover 'what is *typical*' behaviour performed by a translator instead of 'what *is* or what *can be'* accomplished by a translator (Baker, 2009: 190).

Toury's main method for investigating the 'norms' is first of all to discover the regularities for a particular kind of behaviour. For Toury, observed regularities themselves do not mean the 'norms'. They are just the evidence that can be used to "testify the recurrent underlying motives". In other words, 'norms' can be extracted and deduced from the evidence. In addition, Toury proposes the "principle of the regularity" and has accounted for it in the following way:

> Inasmuch as a norm is really active and effective, one can therefore distinguish *regularity of behaviour* in recurrent situations of the same type, which would render regularities a main source for any study of norms as well (Toury, 1995: 55; *italics added*).

In this regard, Brownlie (2003) points out that this evidence for 'regularities' can serve as the "evidence of normative forces". Toury (1995: 65-69) interprets the distributions of these 'regularities' in terms of its frequency. Toury explains that if the target-text phenomenon of the 'regularities' shows more frequency, it is more likely that these 'regularities' reflect a more permitted or tolerated kind of translational activity. Then, it is more likely that these 'regularities' represent the more basic obligatory norm which essentially governs the linguistic shifts between the ST and the TT. However, if the phenomenon of the 'regularities' show less frequency, it is more likely that these 'regularities' represent a weaker norm which only governs a smaller, or more specific group behaviour.

Toury (1995) develops a methodology for DTS in his research. Munday (2001: 111) concludes that Toury's three-step methodology is as follows: 1) Situate the text within the target culture system, looking at its significance or acceptability; 2) Compare the ST and the TT for shifts, identifying relationships between 'coupled pairs' of the ST and the TT segments, between 'replacing' and 'replaced' items, attempting generalizations about the underlying concept of translation, and, reconstructing the process of translation for this ST-TT pair; 3) Draw implications for decision-making in future translating (Toury, 1995: 108). Here, Toury further points out that the 'coupled pairs' can be used as the indicator for analysing the translation strategy employed by the translator, "which may have been involved in making the decisions […] along with the factors which may have constrained the act" (Toury, 1995: 37).

Toury's aim is to use the above mentioned methodology to build up a "descriptive profile of translations according to genre, period, author etc." (Munday, 2001: 112). Then, Toury suggests using a built-up profile to identify the translation norms and distinguish the trend of translation behaviour. Henceforth, Toury proposes three basic ways to 'reconstruct' the norms that operate in translation (Toury, 1978: 92). They are, first, to compare several

translations of the same original text, which are carried out in different periods of time and / or by various translators. Secondly, to compare the literary phenomena as they appear in both TT and ST. Thirdly, to compare a TT with ST, in order "to determine what type of initial norms underlies it" (Toury, 1978: 93).

To sum up, Toury's research provides the following building blocks for Translation Studies, which are of relevance for non-European translation cultures. First, the ultimate aim of Toury's research in investigating norms is eventually to "establish a hierarchy of interrelated factors or constraints which can govern the translation product" (Gentzler, 2001: 129-130). Toury's concept of norms is mainly focused on identifying translation patterns, Toury then explains that socio-cultural reasons may cause these behaviours (Halverson, 1997: 216). In this regard, Toury asserts that the *quantitative* and *qualitative analysis* of data need to be conducted concurrently. Second, in Toury's opinion, more systematic studies between one source text and its several translations need to be conducted as the main future research mode in investigating norms. Third, Toury defines the "assumed translations" as "the texts that are considered to be translations in the society concerned". Toury's concept of 'norms' first broke the traditional concept of "equivalence" and intended to discover the relationship between 'norms' and the readership in the target culture, which is in opposition to the conventional idea of "equivalence".

However, despite the agenda-setting quality of Toury's theories, some aspects of his theories could be considered to be programmatic, in other words, ideas which have yet to be tested adequately. But there is no need to consider Toury's ideas as somehow 'invalid' or 'inadequate' as a result of this observation. There is no reason why some of the observations and theories of other scholars cannot be taken into account in the application of Toury's theories and concepts.

2.3. Hermans' Socio-cultural Configuration of Translation Norms

Hermans (1999a: 80) considers translation to be "a kind of social communicative behaviour" and defines translation norms from two perspectives: one angle is to look at the translation from the 'system' point of view; the other perspective considers the translation from the 'social' point of view. In terms of the definition of translation norms, Hermans supports Toury's view and holds that translation norms concern two aspects: the "regularities of the behaviour" and the "implicit system that can explain these regularities" (Hermans, 1999a: 81). In this connection, Hermans agrees with Toury's opinion and purports to contextualize the translational behaviour as social behaviour. However, in terms of Toury's proposal for the dichotomy of adequacy and acceptability in the initial norms, Theo Hermans (1999a: 77) critiques Toury's view of conceptualizing the norms as 'along a single axis'.

In addition, Hermans (1999a: 80-85) views translations as processed "under the existing social power structure" which contains certain political, economic and symbolic power relationships. Translators and "all other social agents" work together to "maintain self or collective interest" in this process (Hermans, 1999a: 80-85). Thus, Hermans' research on translation norms takes "all kinds of power relationship" into account, and examines to what extent these "relationships" could exert influence or constraint on translations. In other words, the priority of Hermans' research is to consider "all social agents" who are interested in and participate in the act of the translation, rather than just confine them to the relationship between the ST and the TT.

With regards to the categorizations of translation norms, Theo Hermans does not suggest any detailed classifications. However, Hermans identifies four different ways of investigating norms in his research. One of four methods is to analyse the 'translation strategies' adopted by the translator during the process of the translation. In Hermans'

opinion, since the translated texts are circulated in a certain socio-cultural system, social, political, cultural, poetic and ideological norms in that society will affect the translator's decisions. According to Hermans (1996: 30-32), under certain circumstances, norms can be turned into rules, or even into decrees. In this respect, Theo Hermans considers that "specified area that dominates the translation activity at certain period of time and certain community" should be the main concern in investigating the norms (Hermans, 1996: 31). Furthermore, the translator's decision-making process is consciously or subconsciously constrained by these norms. These theories are extremely interesting with reference to Chinese translation culture, although it would be a mistake to make assumptions before a major case study has been carried out.

To sum up, both Toury and Hermans are representatives of DTS research. Both of them consider translation as a kind of "socially contextualized behavioural type of activity" (Toury, 1980: 135). Translational norms are understood as internalised behavioural constraints which embody the values shared by a community. In this regard, Hermans (1985: 111) argues that "norms and conventions are intimately tied up with values". To a certain extent, all translations can "manipulate" the ST for a "certain purpose". In general, Theo Hermans considers that translations are social activities operating within a large system. The power relationship within this large system will exert a huge impact upon translation activities.

If this can be accepted as an adequate summary of Hermans' ideas, then it can be concluded that Hermans has expanded upon Toury's theories without calling them into question. But the important point here is that he raises a number of issues which have yet to be tested within a non-European context; at the same time, the emphasis on the socio-cultural system and other factors such as ideology are of obvious relevance for a Chinese case study situated in the thirty-year period following the Cultural Revolution.

2.4. Renate Bartsch's Concept of Norms

Bartsch (1987: 170) categorizes norms into three types: *technical norms, social norms and ethical norms*. Technical norms are further sub-categorized into production norms and product norms. Production norms are mainly concerned with the kind of methods and strategies the translator adopts to achieve the 'correct product' (Bartsch, 1987: 171). The notion of production norms is similar to that of Toury's operational norms (Toury, 1995: 58). Bartsch's categorization of norms can be displayed in visual form, as in Figure 4 below.

Figure 2.4: Bartsch' Categorization of Norms
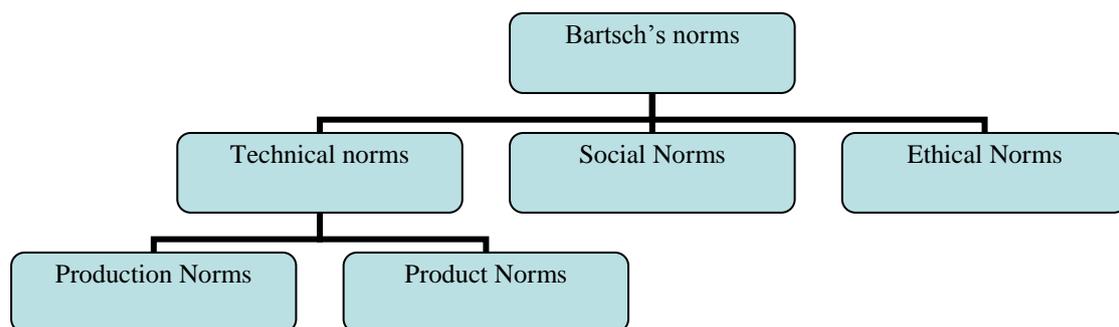
In Bartsch's (1987: 76) view, norms function in regulating the translator's behaviour in the translation process and, hence, establishing a yardstick for "acceptable margins of deviation" for translational behaviour. Apart from this, Bartsch (1987: 176) considers that norms consist of two parts: one is "norm content" and the other is "normative force". Bartsch (1987:14) then further explains these two parts by the following statements (Chesterman, 1997: 1-20):

X manifests / is caused by a norm if

(1) Most people (in a given society or group at a given time, under given conditions) regularly do X; and

(2) They think they should indeed do X; and

(3) They can justifiably be criticized if they do not do X.

According to the statements above, Bartsch proposes a methodology for investigating norms. He shows that two conditions need to be fulfilled in order to explore norms. First, sufficient evidence of "regularities of behaviour" needs to be gathered. Second, the links between "observed regularities and evidence of normative force" needs to be traced and identified (Chesterman, 1997: 18). The first condition indicates that the observed regularities of behaviour in competent translators embody translation norms. The second condition suggests that the evidence of regularities in translational behaviour is only a necessary but not sufficient condition. For most of the researchers, the second condition is the most challenging task.

What is most significant about Bartsch's arguments is that they imply strongly that several TTs need to be investigated. Only then, if one accepts his contentions, is it possible to reach serious conclusions on regularities of translational behaviour and evidence of normative force. This is a particularly important point as regards the Chinese context as, because so little research has been completed to date, only with an adequate number of TTs and abridged texts can any worthwhile results be achieved.

2.5. Andrew Chesterman's Notion of Norms

In contrast to Toury, Andrew Chesterman (1999: 90-97) is concerned with the norms related to the translation product, translation behaviour and the role played by the reader in the translation process. Chesterman (1997: 14) takes two standards into consideration when defining norms, i.e. the individual standard and the text-linguistic standard. According to

Chesterman (1997: 15), an individual behavioural standard is set by "competent professional translators", while a text-linguistic standard is set by "a series of translated texts". If comparing Chesterman's notion of norms with Nord's ideal norms (*cf.* section 2.6.), Chesterman's definition and categorization of 'norms' are more "factual" (Chesterman, 1997: 15). Nord's ideal norms include regulative norms and constitutive conventions or constitutive norms.

2.5.1. Chesterman's categorization of norms

Chesterman (1997: 90-97) characterizes 'norms' into two kinds: *product norms or process norms.* These are also referred to as *expectancy norms or professional norms.* Product norms (expectancy norms) govern process norms (professional norms). Process norms (professional norms) are "subordinate to and determined by" the product norms (expectancy norms) (Chesterman, 1997: 92). These two kinds of norms have hierarchical relations between each other. In other words, they do not necessarily function at the same level. It is considered that Chesterman's two types of norms contain more analytical possibilities than the sum total of Toury's initial norms and operational norms (Chesterman, 1997: 90). Figure 5 below provides a visual depiction of Chesterman's norms.

<u>Figure 2.5: Chesterman's Categorization of Norms</u>

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┌─────────────────────────────────────────────────────┐
│              Chesterman's Norms                      │
└─────────────────────────────────────────────────────┘
                        │
┌─────────────────────────────────────────────────────┐
│ Product Norms or Expectancy Norms (syntax, semantic, │
│                    pragmatic)                        │
└─────────────────────────────────────────────────────┘
                        │
┌─────────────────────────────────────────────────────┐
│        Process Norms or Professional Norms           │
└─────────────────────────────────────────────────────┘
                        │
                        ├──────┌──────────────────────────────────────┐
                        │      │  Accountability Norms (Ethical Norms) │
                        │      └──────────────────────────────────────┘
                        │
                        ├──────┌──────────────────────────────────────┐
                        │      │ Communication Norms (Social Norms)    │
                        │      └──────────────────────────────────────┘
                        │
                        └──────┌──────────────────────────────────────┐
                               │  Relation Norms (Linguistic Norms)    │
                               └──────────────────────────────────────┘
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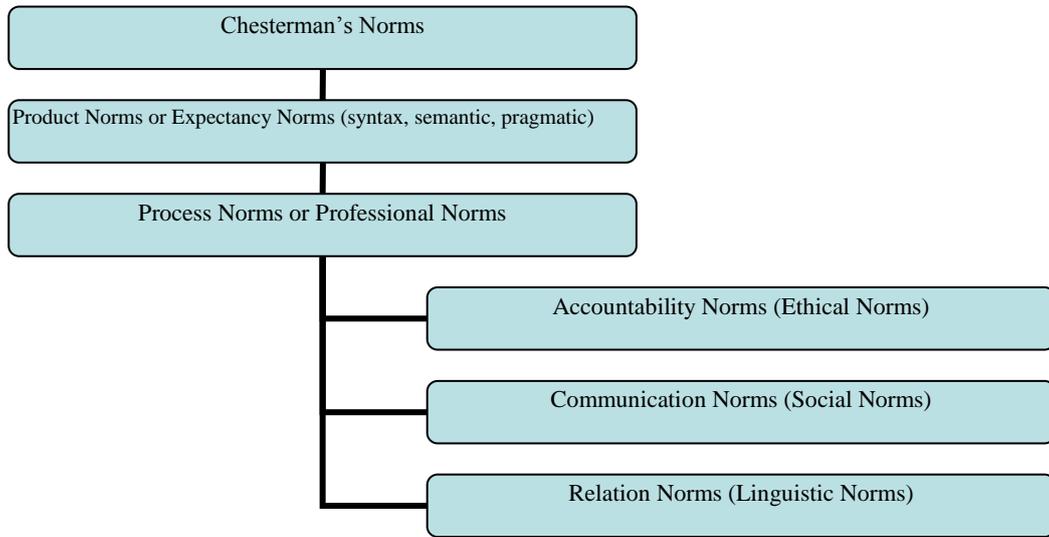
Product norms or expectancy norms refer to the target readership's expectations regarding the translation, in terms of their expectations to its grammaticality, its acceptability, its appropriateness, its register and style, its text-type, its discourse conventions or preferred form in the TL system (Chesterman, 1997: 64). According to Pedersen (2011: 35), expectancy norms are "set by the consumers or readers of translation". These norms relate to the predominant translation tradition in the target culture, the prevailing TL genre or the form of parallel text which reflect the target system norms. These norms can also be affected by ideological factors, economic factors and power relations between cultures. According to Munday (2001: 181), these norms can function as "evaluative judgements" for translations. Furthermore, with regard to the textual-linguistic standard, Chesterman (1997: 64) sub-classes product norms or expectancy norms into three groups: syntactic expectancy norms, semantic expectancy norms and pragmatic expectancy norms. More specifically, these norms direct "what a translation should be like", what types of translation should be presented, i.e. a full-length TT, a partial TT, or a TT that contains

illustrations or not, according to the "expectations of readers of a translation" (Chesterman, 1997: 65).

Process norms or professional norms are more concerned with the standard behaviour for the translator in the function of translation (Chesterman, 1993: 16-18). These norms regulate "the translation process itself" (Chesterman, 1997: 68). If the translator obeys the relevant expectancy norms, then professional norms can be seen in the translator's behaviour. In terms of the function that norms play in the TT, Chesterman (1997: 64-70) further sub-categorizes process norms or professional norms into three types: accountability norms, communication norms and target-source 'relation' norms.

Accountability norms are also called *ethical norms*. These norms are concerned with the translator's professional standards of integrity and thoroughness in relation to the act of translation (Chesterman, 1997: 68). This means that these norms control the translator's responsibility or the loyalty to the ST author (see Christiane Nord), to the customer, to the prospective TL readership, or to the commissioner of the assignment.

Communication norms are also called *social norms*. These norms direct whether the translator fulfils his / her role "as a communication expert, both as a mediator of the intentions of others and as a communicator in his / her own right" in the act of translation (Chesterman, 1997: 69). In other words, these norms refer to the translator's role that he / she plays in the communication process. In a similar fashion, relation norms are also called *linguistic norms*. These norms are mainly concerned with how the translator establishes and maintains an "appropriate" relationship between ST and TT, in terms of the text-type, the translator's understanding of the intentions of the ST author, about the wishes of the commissioner, about the assumed needs of the prospective TT readership, and about the purpose of the translation (Chesterman, 1997: 69-70).

Chesterman's theories are, in some ways, much more open to challenge than Toury's if an attempt is made to apply them to a non-Western translation culture. His emphasis on 'professional norms', and his apparent assumptions about the role of what he seems to consider as 'the professional translator', does not appear to be immediately applicable to a non-Western culture where government translators operate alongside 'amateur translators'. Nonetheless, his theories do help highlight the issue of 'professional translations' in a culture where the dominant segment of the overall translation activity might not be conducted by 'professional translators'. This raises questions about 'power relations' between the professional and non-professional translator and the impact of these relations on translation norms. Moreover, Chesterman raises the question of power relations between cultures. But, even if this issue has been raised, it has not yet been accounted for in a satisfactory fashion by existing theories.

2.5.2. 'Meme', norms and translation strategy

Based on Toury and Hermans' notion of norms, Chesterman (1997: 90) begins to trace the genesis of the norms. Chesterman is the first scholar who introduced the socio-physiological term *meme* into translation studies. Later, Chesterman developed this concept into *translation memes* and used it to explore the norms in translation studies. Furthermore, Chesterman used *translation memes* to uncover the value behind the norms and examine the impact that the norms exert on translation activities (1997: 91). According to Chesterman, 'translation meme' is just like a *gene* in the human body. There are different *translation memes* taking the dominant position in each translational historical period. When a certain kind of *translation meme* takes the upper hand in any period, this kind of *meme* will then turn into the prevalent norms of that period. Under certain circumstances, strong *translation memes* were carried into the next historical period from the previous one

and would remain in the same 'norm' position in other periods. The substitution of *translation memes* between two periods indicates "the continuity of the translation phenomenon" of each period (Chesterman, 1997: 91).

On the one hand, Chesterman views 'norms' as having different levels of strength. Some norms are more accommodating than the others; others have a more authoritative function. Some norms are more affected by economic factors or ideological factors of the target culture. The norms which play authoritative roles can guide "the translation critic, lecturers and literary critics" (Chesterman, 1997: 91). On the other hand, Chesterman regards translation strategy as a kind of 'meme'. Translation strategies are observable and can be analysed directly through the translation product. Chesterman (1997: 89) defines strategy as:

> [the] operations which translators may carry out during the formulation of the target text […], operations that may have to do with the desired relation between this text and the source text or with the desired relation between this text and other target texts of the same type.

Moreover, Chesterman distinguishes strategies between "comprehension strategies" and "production strategies". In Chesterman's view, "comprehension strategies" relate to the cognitive analysis of the source text. The "production strategies" relate to the production of the target text (Baker, 2009: 283). In addition, Chesterman (1997: 92-112) further proposes to divide the "production strategies" into three main groups: syntactic and grammatical translation strategies, semantic translation strategies, and pragmatic translation strategies. To some extent, these strategies have overlapping concepts and are used to deal with the "micro-level" items of the text.

More specifically, syntactic and grammatical strategies deal with such issues as how the translator translates the particular structure of the sentence. They include literal

translation, loan / calque, transposition, unit shift, phrase-structure change, clause-structure change, cohesion change, level shift and scheme change (Baker, 2009: 284). Semantic translation strategy deals with issues such as how the translator translates the idea in the ST. These strategies include synonymy, antonymy, hyponymy, converses, abstraction change, distribution change, emphasis change, paraphrase, trope change and other semantic changes (Baker, 2009: 284). Pragmatic translation strategies deal with the issue such as how the translator translates the small item of the text. These strategies include cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, trans-editing and other pragmatic changes (Baker, 2009: 284 - 285).

From a descriptive point of view, Lorscher (1991: 76) defines translation strategy as "a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another". In this regard, Chesterman (1997: 88) further emphasizes that strategies are "ways in which translators seek to conform to norms… not to achieve equivalence". In other words, both Lorscher and Chesterman consider that strategies employed by the translators are consciously or subconsciously responding to the target norms. Moreover, Pedersen (2011: 38) further elucidates the relationship between norms and strategies, and points out that "strategies take a much more central position" in investigating norms and "the patterns of how and when the strategies are used tell the researcher which norms can be derived from the data". As a matter of fact, this statement is in line with Toury's argument that "norms are the dominant orientations or tendencies that motivate the choice of strategies" (Toury, 1995: 84).

Usually, there are several possible reasons for translators opting for certain strategies when in the act of translating: for example, to retain the flavour of the original; to expand the cultural awareness of the target community; to expose and preserve source

values and ideas that might have been lost in the course of time; to create something different and enrich the literary repertoire of the target culture, etc. (Pedersen, 2011: 38). From the "procedural sense" point of view, strategies are themselves unobservable and can only be reconstructed by the researcher through analysis of strategy indicators. In this respect, the studies normally focus on the role that "strategies" play in problem-solving in translation procedures. For instance, how the translator solves particular problems by employing certain strategies. However, from the 'textual sense' point of view, studies of translation strategies mainly focus on "describing the results of procedures in translation rather than the procedures themselves" (Baker, 2009: 283). These studies normally emphasize the "taxonomy of strategies" which could exist towards either "source-orientation" pole or "target-orientation" pole (Pedersen, 2011: 71). In this regard, the main discussions on translation strategies among scholars have been made on a dichotomy of *free translation / literal translation* (Nida, 1964), *domestication / foreignization* (Venuti, 1995), *acceptability / adequate* (Toury, 1995), *dynamic / formal* (Nida, 1964) (Baker, 2009: 283). In this connection, terms such as *compensation, omission, glossing, gisting* are used for describing strategies employed by the translators (Baker, 2009: 284).

Chesterman's idea of the 'translation meme' is, even more than his ideas about 'professional norms' or power relations, of relevance to this study. It raises the question of whether translation norms may survive a period of political turmoil during which translation activity is reduced to a minimum. In this study, for example, translations of Dickens' novels were conducted before the foundation of the PRC, after its foundation, only to cease almost completely in the realm of foreign literary translation during the Cultural Revolution. This raises the fascinating question of which 'translation memes' survive during a period of 'translation hibernation'. Did translators after 1976 return to the early period of the PRC, or were they able to reactivate memes from the pre-PRC period.

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And, if old translation norms were 'resurrected', or provided inspiration, does this mean that the idea of a translation gene is invalid?

2.5.3. Chesterman's descriptive-explanatory methodology

The notion of norms is interpreted by Chesterman in two different senses: a broad sense and a narrow sense. In terms of the methodological implication, Chesterman points out that different interpretations of 'norms' implies different methodological decisions. In terms of the broader sense, 'norms' refer to the "normal" behaviour that *should be* carried out in a certain situation (Brownlie, 2003: 125). In this regard, 'norms' are understood to be closer to social conventions. For Chesterman, the broader sense of interpretation calls for a descriptive method to investigate the norms. In terms of the narrower sense, 'norms' refer to the reasons that lie behind certain translation behaviour *because of* certain "conventions" in that society (Brownlie, 2003: 126). For Chesterman, the narrower sense of interpretation calls for an explanatory method to investigate the norms. The latter is considered to be the most used in DTS (Brownlie, 2003: 126).

To sum up, Chesterman regards the descriptive approach of translation studies as "giving an empirical account of actual translation behavioural regularities for any translator and any kind of translation". In this respect, Chesterman's (1993: 11) view that a descriptive study on 'norms' refers to the study of the norms themselves or to the study of the "products, processes or behaviour that are taken to constitute or represent norms". Therefore, Chesterman (2006: 87) suggests two ways to study norms. One way is to identify the regularities of the translator's behaviour. Another way is to find out what is the cause of these regular behaviours. In Chesterman's opinion, the latter is meant to find the evidence which is related to the "normative force" (2006: 87).

2.5.4. Chesterman's proposal of a 'triangulation model'

In order to enrich the descriptive study and find more convincing evidence, Chesterman (2006: 87) posits a "triangulation model" to test the norm hypothesis. According to Chesterman:

> Triangulation (in research) means using different methodologies or data to explore the same research question, and then looking for connections or correlations between the results, in the hope that the results gained by one method can corroborate the results gained by another method. If research can show, for instance, that different kinds of evidence of normative force can be found concerning the same regularities, the norm hypothesis in question becomes more convincing (Chesterman, 2006).

In this regard, Brownlie (2003: 128) makes a comment on Chesterman's *triangulation model*. She points out that the important feature of Chesterman's model is to make comparisons between different types of data, making use of different kinds of evidence to further substantiate the outcome. Brownlie then goes on to say that this method "reinforces findings, ensures a richer study by revealing complexities, or provides clues for the explanation of translational phenomena" (Brownlie, 2003: 129). Apart from this, Chesterman also suggests another way of testing the hypothesis of investigating the norms, that is, *norm-conforming* to the target culture's behavioural norm.

In essence, Chesterman's theories are provocative, but appear less convincing if applied to a non-Western translation culture, such as that represented by China. In many ways, they can be seen as supplementary to Toury's existing theories on norms. The significance of his ideas is of considerable importance for this study because they raise the issue of how translators, or even translation cultures, react to a period of 'translation hibernation'. Do the reactions show the presence of a 'translation meme', or do they refer back to previous translation cultures? How can the role of professional translators be explained in relation to the non-professional translator, especially if the latter possess other,

academic qualifications? Once again, a critical reflection on some of the major concepts in Translation Studies raises the problem of lack of studies of non-Western translation cultures.

2.6. Christina Nord's Notion of Norms

Finally, Christina Nord (1991: 96) establishes regulating principles between rules, norms and conventions and points out the differences between norms and conventions. In this regard, Nord suggests that norms are binding and are motivated by certain factors, while conventions only "express preferences" (Baker, 2009: 191). Besides, Nord (1991: 97) claims that, under normal circumstances, norms are situated on a higher rank than "conventions". Usually, the translator, especially the newcomer, tends to abide by the conventions of the target society. In this respect, the translators tend to accommodate him / herself to the TL linguistic norm and demonstrate "correct or appropriate" linguistic behaviour in the target society. In this situation, "conventions" are regarded as positioning at the same level as "rules" or "norms" do.

In terms of the categorization, Nord (1991: 100) distinguishes two types of normative behaviour: *constitutive norms and regulative norms*. The constitutive norms can also be regarded as "constitutive conventions", which are mainly concerned with "what is or is not accepted as translation", for instance, if the text should be regarded as a "translation", a "version" or an "adaptation" by a particular community (Nord, 1991: 101). The regulative norms can also be regarded as "regulative conventions", which are mainly concerned with "translational aspects and behaviour at the lower text level". For instance, these norms consider what kind of equivalence a translator opts for or achieves in the translated texts (Baker, 2009: 191). Nord's types of normative behaviour can be displayed in Figure 6 below.

Figure 2.6: Nord's Notion of Norms

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        ┌─────────────────────────────┐
        │   Nord's Notion of Norms    │
        └──────────────┬──────────────┘
          ┌────────────┴────────────┐
┌─────────────────────┐  ┌──────────────────────┐
│ Constitutive Norms  │  │ Regulative Norms     │
│ (Constitutive       │  │ (Regulative          │
│ Conventions)        │  │ Conventions)         │
└─────────────────────┘  └──────────────────────┘
```
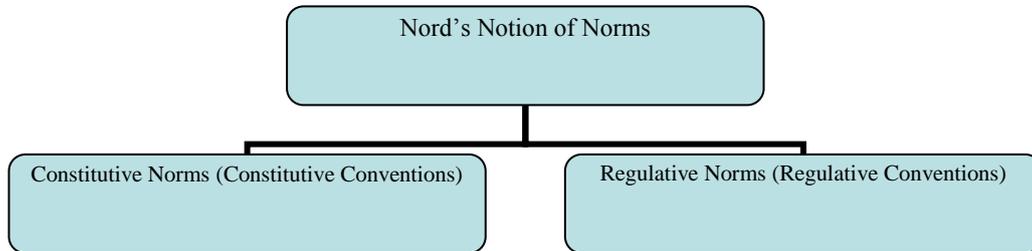
Nord's ideas, however, are arguably more than any of the other major theories open to challenge if applied to a non-Western translation culture. While from a European perspective, the official Chinese translator may be viewed as someone carefully measuring and assessing 'correct or appropriate behaviour', anxious not to deviate from the norms, it may be from their own perspective that they are seeking to find ways around existing norms. Thus, rather than constantly seeking to identify the linguistic norms, they already know and recognise these norms and are constantly weighing up how often they can safely deviate from them. On the other hand, perhaps they do conform to Nord's categorization. But the key observation here is the lack of reliable research which could help harden or soften the existing theory.

2.7. The Scholarly Consensus on the Concept of Norms

Toury's investigating of 'norms' and its methodology was undertaken within the systematic DTS framework. Instead of being confined to the examination of the translated texts themselves, the DTS approach tries to investigate "all translation-related issues historically" and describes beyond the mere "relationship between individual source and target text" (Baker, 2009: 190). In other words, the DTS approach takes the contextual

factors of the "receiving culture at any point in time" into consideration (Baker, 2009: 190). In this regard, Herman supports Toury's views by making comment on the DTS approach as liberating "the study of translation by urging researchers to look at translations as they had turned out in reality and in history" (Baker, 2009: 191). In this regard, Baker (2009: 192) also points out that the DTS approach is concerned more with "the para-textual and evaluative writing on translation" and is more interested in examining the "prefaces, reviews, reflective essays, and so on".

In Baker's (2009: 193) view, translation studies has "generated a highly diverse range of theoretical and methodological agendas and approaches" since the mid-1990s. One of the advantages of the DTS approach is its "high degree of flexibility that makes it capable of incorporating alteration and new perspectives" (Diaz, 2004: 31). In this regard, Toury's (1995: 64) emipirical research in terms of historical contextualisation can be considered as a prerequisite "not only for a diachronic but also for a synchronic kind of study". Likewise, Karamitroglou (2000: 17), from the perspective of audio-visual translation (AVT), also points out that the socio-cultural contextualisation is open to a focused study of specific norms which can shed some light on some unidentified aspects of their context of existence.

Translation activities are actually conducted in "the coherent grid" of a polysystem in which the network of norms is constituted. Therefore, it is easy to understand that the contextualisation of the 'norms' become an essential concern in the study (Baker, 2009: 193). In terms of corpus-based studies, Baker (2009: 240) also comments on Toury's norm theory by saying that it enlarges the research scope from "an individual translation" to "a coherent corpus of translated texts". Accordingly, a translated text or a translator is no longer to be studied in isolation (Karamitroglou, 2000: 36).

Another important aspect of norms is that they are conceptualized within a DTS framework which avoids a prescriptive approach, so there is no attempt to impose a statement of "what translation is" or "what translation should be". Instead this framework adopts a "descriptive approach" which aims to describe "what translation behaviour consists of" in a given sociocultural context, rather than "what it should consist of". In this respect, it is suggested that the researcher look at "the whole spectrum of norms" as aspects of behaviour within the descriptive viewpoint (Karamitroglou, 2000: 17). This spectrum means a wide range of human behaviour of various kinds.

In addition, Toury's view is that translation theory should have a "predicative and explanatory power" (Baker, 2009: 192). Using the DTS approach in translation studies will eventually make translation theory become a series of truly interconnected hypotheses, which is the only kind of theory which would offer "a possibility of supplementing exhaustive **descriptions** and viable **explanations** with justifiable **predictions**… and also make it possible to explain the occasional failure of a prediction" (Toury, 1995: 267; emphasis in original). For Toury, 'laws' can be formulated from 'norms', which can make the translation theory more "flexible and versatile" (Karamitroglou, 2000: 22).

More specifically, the potential power of DTS is that it can form generalizations on "a particular class or subclass of phenomena" based on observations of "non-random selection" in translational behaviour. For Toury (1995: 261), norms can play a "recommendations" role in promoting "certain modes of behaviour". In other words, more general norms in society could influence translational behaviour since the kind of behaviour that norms recommend can always be "either accepted or rejected", "either received or ignored", subject to the target context situation in actual practice. Based on studying aspects of patterned behaviour or regular patterns of translation products, norm theory will help the researcher avoid analysing data from a prescriptive point of view.

In this connection, Hermans (1996: 26) further supports Toury's aim regarding DTS research and points out that:

> Norms inevitably play a very important role in the interaction between groups of people: enabling people to generalise from past experience, they reduce contingency and unpredictability and allow for similar predictive speculations in the future.

In Hermans' view, norms are aspects of general human behaviour and not of translation alone since each translation act is undertaken in a large, broad, connected system. A series of factors behind the norms can lead to the emergence of a coherent behavioural pattern. In other words, a challenge to a norm is not an abstract challenge to its validity, but a challenge to the experience of its validity as patterned social behaviour. Hence, if the norms exist, that means that certain social facts also exist. The formulisation of a descriptive comment on a norm would therefore directly count as a descriptive comment on society.

Translation strategies adopted by translators are, therefore, an important methodological and analytical tool for uncovering the norms. The regular patterns of the texts suggest the translators' awareness of their norm-governed behaviour. A translator's deviant behaviour could signify that the translator is actively involved in attempting to adjust the norms. An inconsistent behavioural pattern could indicate the change of the norm caused by the strength of different normative forces. This represents, in essence, the broad consensus of scholarly opinion within Translation Studies. However, the applicability of current models to non-Western cultures has yet to be addressed in any detail in the existing literature.

2.8. Limitations of the Concept of Norms

Scholars in Translation Studies have discussed Toury's concept of norms in terms of its "general judgement on translations" (Baker, 2009: 193). Scholars have also sought to call

into question certain aspects of Toury's theory/theories. However, by taking a step back, it soon becomes clear that 'criticism of Toury' has in some cases simply been an attempt to reflect on the discipline itself and for other scholars to develop new ideas. Nonetheless, it is still important to consider some of the points of critique which have been raised. In general, one of the major points of debate has been Toury's 'norm theory'.

In this regard, Baker (2009: 195) agrees with Hermans' criticism of the "collective" views on translations and points out that norm theory only focuses on "repeated" and "abstract behaviour" in its broader sense while it ignores its "intricacy of concrete" and "everyday choices". Moreover, Baker (2009: 152) argues that norm theory "privileges strong patterns of socialization" rather than "the individual and group attempts", which could possibly undermine "the dominant patterns" of behaviour and the "prevailing political and social dogma". In addition, Gentzler (2001: 143) also criticises Toury's attempt to establish the "laws of translation" as a "universal" criterion, which is allegedly unrealistic.

On the one hand, Hermans (1999a) supports Toury's DTS theory in many aspects; on the other, he makes a critical assessment of Toury's initial norms on dichotomy choice along two "polars": *adequacy / acceptability* (Toury, 1995: 57). In this regard, Munday (2001: 114) has pointed out that the poles between adequate translations and acceptable translations "are on a continuum, since no translation is ever totally adequate or totally acceptable". In Hermans' view, initial norms should also involve other factors, such as "how the source text is viewed", "whether it or similar texts have been translated before", "for what audience or purpose" the ST is translated for and so on (Hermans, 1999a: 75). Likewise, many other scholars have similar criticisms of the DTS approach and regard using a single axis to explain the concept of "initial norms" as too "rigid" and too "scientific". These scholars suggest using more appropriate *source-oriented/target-oriented*

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terms for reviewing the text rather than using the term *adequacy/acceptability* (Hermans, 1999a: 76).

For Hermans (1999a: 77), norms are conditioned by "collective preferences" or attributed to "collective regular behaviour". Regardless of the complexity of the "translational setting", the DTS approach focuses on translators' behaviours in terms of the collective or group sense. Here, it seems that there is a missing link between these "collective behaviours". The issues, such as an individual agency, i.e. the translator in terms of his / her profile, or the individual context of the translated texts, are generally overlooked.

In this respect, Crisafulli (2002: 35) views norm theory as being too abstract. For Crisafulli, norms are an intangible concept which are to be found hidden somewhere in the "social consciousness". More specifically, norms lie hidden "behind regularities" or "beliefs". Crisafulli (2002: 36) also criticises norm theory as disregarding the importance of "human translators" who live in "historically determined circumstances".

Baker (2009: 78) mentions some other issues which have been neglected in early DTS research. These include the ignorance of considering "the role of values" of the society that lies behind the particular act of translation or neglecting "the political and ideological effects of translation" in the target society. Lefevere (1992b) makes the same claim and demonstrates how translations reflect target culture ideologies in particular eras. In this regard, one example he gives is the case of the rewriting of translated literature during the 'May Fourth' era. Translations at that time may support the prevalent ideologies and poetics in some cases. Similarly, Pym (2004: 111) also argues that norm theory overlooks the issues that are induced by "power relationships or confliction groups" of certain societies. Therefore, Pym (2004: 108) suggests that more explanations are needed in terms of "the textuality of the texts".

Regarding the descriptive approach vs. prescriptive approach, the criticism is that the division made between these two approaches in general is questionable. It is thought that Toury's early DTS approach adopts a prescriptive stance to analyse the translation. However, the concept of 'norms' is more an "explanatory hypotheses" rather than "an observable fact". In this regard, Chesterman considers (1997: 68) that all norms exert a certain degree of "prescriptive pressure". Munday (2001: 113) also points out that all norms "appear to exert pressure and to perform some kind of prescriptive function".

Similarly, Hermans criticizes the "objectivity of descriptivism" and argues that the DTS approach is rather subjective. The "subjectivity" view on norms makes it difficult to come up with a "probabalistic" approach which can explain "every possible aspect of potential behaviour in a given situation" (Karamitroglou, 2000: 24). This is, and here is a significant point, because among the "multi-variable" type of behaviours, there is "free variation" between "individual and collective norms" since each individual target system as its own individual norms. In general, the DTS approach is regarded as lacking in individual contextual analysis for a particular translational phenomenon.

At another level, Chesterman and Arrojo (2000) offer the view that the DTS method is "constrained by the interpretative conception", which reflects the point of view of "who elaborates them". In this regard, Hermans recommends developing a more "self-reflexive" and "self-critical" discipline, which is called "critical DTS" (Baker, 2009: 79).

Another criticism of Toury's DTS approach is that it ignores the idiosyncrasies of each translator's behaviour and does not provide explanations for particular translational behaviour. Toury (1995: 183) assembles all the human agents into "one persona" and considers that the "conjoined entity" is "the translator"; this means Toury views translation activities are a kind of collective behaviour, in other words, he does not differentiate between individual translators. However, Hermans (1996: 26) views translation as a

complex transaction which takes place in a socio-cultural context where active human agents are constantly involved. Baker (1995: 230) also points out the importance of the human agents, such as the translator or the publishing house, and mentions that the individual role played in the act of translation needs to be specified. In this regard, Pym posits the potential sources of explanation for certain behaviour in terms of the individual translator's background, the context of the production, the translator's attitudes, the translator's statements or translator's prefaces (Baker, 1995: 231).

In response to some of the above criticisms, Toury (1995: 17) claims that his "target-oriented approach" is "the retrospective study of the production of translated texts, not their reception and consumption". This is another aspect which is neglected in the DTS approach. For example, the "environmental feedback", such as the role target audience or recipients play when receiving the text, or their reaction to translation products, has generally been neglected (Toury, 1995: 32). In short, the value of Toury's approach is that by keeping separate from the translation process the many other factors which could be taken into account (even if he mentions many of them), he has created a theory which is applicable to the vast majority of translation cultures. The competing theories of other scholars raise as many new challenges as those which they claim to have solved.

2.9. Concluding Reflections

This chapter has surveyed the literature on the theorisation of the concept of translation norms with specific reference to Gideon Toury's norm theory. It has been shown that Renate Bartsch, Theo Hermans, Andrew Chesterman and Christiane Nord have all to an extent drawn from Gideon Toury's influential work. However, the most important point is that they have expanded upon Toury's original ideas, thereby broadening the theoretical capacities of the Toury model for translation norms. What has emerged in this *tour*

d'horizon is a point of central significance for this study: namely, that the general utility of the Toury-model can only be accepted for this study if the expansion and further development of his original concepts by other leading scholars is accepted.

This chapter has sought, therefore, to provide the basis for an expanded version of Toury's model, what we might call the 'hybrid-Toury model'. The identification of this is important because the model needs to be sufficiently adaptable for use in the contemporary Chinese context, specifically in relation to the translation of English-language fiction. In particular, Hermans and Chesterman have offered two new perspectives which could, taken together, be considered to constitute, as additions to Toury, the 'hybrid-Toury model'. Hermans' socio-cultural configuration of translation norms, which emphasizes that translational behaviour is social behaviour which can be viewed from "two angles" – the 'system' perspective and the 'social' perspective – highlights the fact that the 'power relationship' among 'all social agents' plays a significant role in translation activities. In the case of Chesterman's triangular construction, it can be argued that it provides a basis for the integration of different approaches: first, the base is Toury's original concept of norms as a/the process leading to the final translation product; second, one side of the triangle is Hermans' socio-cultural perspective; and, third, the final side of the triangle is Chesterman's emphasis of different data sets through which ideological change in norms can also be accommodated.

The importance of identifying the 'hybrid-Toury model' is that it does succeed in answering many of the main criticisms which have been voiced in the past about the original Toury norms theory. The limitations of the concept have been identified as: 1) norm theory attempts to draw conclusions on 'laws' of translation and disregards 'individual context analysis', hence it is too 'abstract'; 2) more 'individual norms' are required; 3) human agents, such as the translator or the publishing house, also play a key

role in the act of translation; 4) there is no place for 'environmental feedback' in the Toury model. In addition, due to Hermans' emphasis of social and system perspective, para-textual elements can now be integrated into the 'hybrid-Toury' model.

How can the 'hybrid Toury model' be characterised in brief? Before the historical context and data analysis is conducted, the contours of the model can be considered to be as follows:

- The essential thrust of Toury's theories remains valid in that the target text must remain at the centre of Descriptive Translation Studies and the dichotomy between adequate and acceptable translation continues to be of central relevance; despite the critique of his theories, his approach to norms remains fundamental.

- Hermans' emphasis on the socio-cultural background of translation activity, and the role of political, cultural, poetic and ideological norms, must be considered as more than simply background material in the study of uncharted social systems (in other words, non-European target cultures);

- On the basis of Bartsch's arguments, several TTs need to be examined to provide a reliable basis to test not simply the translational phenomenon according to norm theory, but also to provide an adequate basis for the successful use of para-textual and other evidence (para-textual materials are only of real value where diachronic and/or synchronic studies are conducted, and elements of both can be used in a single study);

- Chesterman's consideration of power relations is especially important for a non-Western target culture, especially what is revealed when the categorization into professional and amateur translators is made, since this indicates much about the 'internal mechanisms' of a culture (this also relates closely to Nord's thinking on 'correct or appropriate behaviour');

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- Chesterman's concept of the translation meme is of high relevance for a study of any society where the phenomenon of 'translation hibernation' occurs.

Taken together these ideas produce a model of DTS which can be expressed as follows: norm theory + power relations + multiple TTs + para-textual + translator identity / publisher status + global issues (e.g. survivability of translation meme). This is a model in outline, which will be tested in the main body of this thesis. The conclusion will provide further thoughts on the nature and potential of the model.

In summary, this chapter has established a theoretical background for the investigation of translation norms. Gideon Toury's DTS approach has been shown to be useful in exploring translation norms at every level of the translation process. The preliminary norms involve human agents, such as publishing houses, etc. and govern the decisions made before the act of translating; the initial norms govern the generic strategies for the act of translating; the operational norms involve the decisions made in the more detailed translation process. This said, it needs to be emphasized that the 'fuzzy' theoretical boundary between Descriptive Translation Studies (DTS) and Prescriptive Translation Studies (PTS) is a new phenomenon which indicates the rapid stride forward in Translation Studies over the last thirty years. As a result of the general developments in the discipline, even Toury's model – although it is still valid in its essentials – has been added to significantly by Hermans and Chesterman. If the reader can accept the 'hybrid-Toury model', this could be seen as a further development within DTS.

In this study, 'eye-dialect' in five Chinese translations of *Great Expectations* will play an especially significant role in the investigation (Chapter Four). The challenge in the study of norms is, of course, easily accommodated in Toury's original model. However, it is important that the socio-cultural background not be lost, otherwise many key elements in the overall assessment of norms would be overlooked (Chapter Three provides much of this

background). Furthermore, the need for different data sets is also fundamental to this study, most notably the consideration of abridged versions in which significant portions of text were omitted (to be dealt with in Chapter Five). In other words, the 'hybrid-Toury model' is ideal for the study of contemporary Chinese translations of literary classics.

CHAPTER THREE

Early Developments in the Translation of
English Fiction into Chinese:
Discourses on Translation and Translation Agency

Before drawing on the theoretical framework already examined – which combines the concepts of Toury, Hermans, Chesterman, and others – this chapter will consider early developments in the translation of English fiction into Chinese. Before proceeding to the main analytical core of the study, it is important to consider the language context in the early development of modern Chinese vernacular fiction and address the emergence and impact of fiction translation in China in the late nineteenth and early twentieth centuries, especially with reference to early translations of Charles Dickens' novels. As a form of preliminary background, attention will be paid to Dickens' novels in terms of translation norms by focusing on five translations (1907-1909) by the fiction translator Lin Shu. This chapter focuses on recognised historical periods: the first phase of modern China (1898-1937); the Second Sino-Japanese War (1937-1945); the interregnum of the Nationalist Government (1945-1949); and, it will conclude with important of aspects of the period 1949-1966. The era 1949-1966 is also known as the 'Seventeen-Year Literature Period', and forms part of the first thirty years of Maoist China (1949-1978); the end point of the

Maoist period was marked, arguably, by the 1978 Party Conference (Mao had died in 1976).

The significance of the period 1898-1937 in Chinese history for any study of translation norms in contemporary China may appear to be obvious. Without examining previous trends in translation, a variety of political, social and other contexts, and the course of the political transition to Communist China (and its acceptance or rejection of previous language policies), it would be impossible to understand the background and context to contemporary Chinese debates (1979-2009) over translation policies, methods and approaches. Nonetheless, in addition to the obvious need for contextualisation, it is necessary to consider the translation norms adopted by the earliest Chinese translators of fiction in English in general, and, more specifically, in relation to the novels of Charles Dickens.

The most obvious challenge facing the researcher is to establish the reasons behind the formation of the translation norms adopted. Were the prevailing translation norms adopted due to the expectations of readers which translators felt compelled to meet in this period? Moreover, it also has to be considered whether these norms were conditioned by existing norms for the writing of the Chinese language at the turn of the twentieth century. In short, there is one principal question which this chapter will have to address: What are the translation norms which were adopted by the early Chinese translators of fiction in general and the early translators of Charles Dickens' work in particular? Any response to this question must also take account of how Chinese government ideology and bi-lingual language policies affected the work of early translators.

These issues are of importance for the main research question of this study, and the four sub-questions, presented in the first chapter. Any analysis of the translation norms employed in the period of 1979-2009 must refer back to the emergence of a 'translation

culture' in the first phase of modern China which was subject to Western cultural influences. If the norms adopted in this period were questioned during the period of 1949-1978, were they then partly readopted after the Cultural Revolution in China? Very rarely do practices from one historical period fail to exercise any obvious influence in the following period. At the centre of this study there lies the issue of whether translation norms can be seen as diachronic or synchronic in contemporary China, an issue which must take account of the early development of translation in the country.

In order to consider these interconnected issues, it is necessary that this chapter survey a variety of problems and issues raised in the recent scholarship on Chinese translation. The chapter will discuss the following: first, key issues in the early history of Chinese translation; second, the evolution of Chinese fiction translation; third, the development of the modern Chinese language in relation to fiction translation; fourth, the genesis of fiction translation norms (1898-1919); fifth, the social trajectories of Chinese fiction translators; sixth, the debates of different schools of literary associations on translation strategies (1919-1937); and, seventh, the overall significance of the period 1949-1966. These issues will not only contribute to our understanding of the first period of modern China (1898-1937) as a key phase in the development of Chinese translation policies and practices in particular, but will also help us understand some crucial debates which form the overall historical context.

3. 1. Issues in the Early History of Chinese Translation

In Chinese translation history four major "high tides" have been identified by some scholars (Ma, 2001: 372).[15] Ma (ibid.) has identified the translation methods and techniques

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[15] The first 'high tide' of translation was in the translating of Buddhist sacred literature, which began in 148 during the Eastern Han dynasty (25-220AD) and ended in the Northern Song dynasty (960-1127). The second

used by three influential translators – An Shigao,[16] Kumarajiva[17] and Xuanzang[18] – when they translated Buddhist sacred literature into Chinese two thousand years ago.[19] In Ma's opinion, An Shigao adopted the literal translation method in translating Buddhist scriptures into Chinese, while Kumarajiva and Xuanzang used different translation techniques. It was generally acknowledged that Kumarajiva was the first translator who used the method of free translation in Chinese translation history. The modern Chinese scholar Chen Yinke[20] made the following observations about Kumarajiva's three translation techniques: first, he would analyse the scripture text, then purify and simplify these texts by deleting redundant and unnecessary words; second, he tried not to be limited by the original text form; and, third, he used easy, clear, straightforward language to convey the original scripture meaning, and tried to make the translation easily understood and acceptable for the target readers (Ma, 2001: 374). According to Ma (2001: 375), Indian and Chinese scholars, P. Pradhan and Zhang Jianmu confirmed that Xuanzang used the following techniques to translate the Buddhist scriptures: "omission, addition, transposition, substitution, division or combination, and restoration of nouns for pronouns".

'high tide' centred on science and technology translations, which were done between the late Ming (1368-1644) and the early Qing (1644-1912) dynasties. The third 'high tide' focused on translating western scientific and literary works, which started around 1894-1895 at the time of the First Sino-Japanese War. The fourth 'high tide' was the translation of Marxist-Leninist works, which started after the Russian Revolution, mainly with the 1919 May Fourth Movement (Ma, 2001: 377-380).

[16] An Shigao (his other name was An Qing) was a Parthian, who emigrated to China in 148. In his lifetime, he translated 35 items of Buddhist scripture in 41 volumes into Chinese (Ma, 2001: 374).

[17] Kumarajiva (334-413), a Scythian, entered Buddhist orders at the age of seven, and later became a well-known scholar. In his life time, he translated in total 74 items of Buddhist scripture in 383 volumes into Chinese (Ma, 2001: 374).

[18] Xuanzang (600-664), entered Buddhist orders at the age of thirteen. Between 629 and 645, he stayed about ten years in India to search for Buddhist scriptures. When he returned to China, he brought about over 657 items back with him. In his lifetime, he only translated 75 of these scriptures into Chinese in 1335 volumes (Ma, 2001: 375).

[19] Altogether there were over 150 translators and many assistants participating in translating the Buddhist sacred literature (Ma, 2001: 374).

[20] Chen Yinke (1890-1969) was a Sinologist. His most representative works are *The Origins of Sui and Tang Institutions: A Brief Account*, *On the Political History of the Tang Dynasty* and *An Alternative Biography of Liu Rushi*.

In Ma's description, there was another characteristic in the process of translating the Buddhist scripture, namely, that translations were carried out through "collective effort" by numerous translators, assistants and attendants at the same time. Later, translation workshops were officially established in different dynasties.[21] Andre Lefevere (1998: 22) has mentioned that this kind of translation practice was called "teamwork", which does not communicate the sense of the multitude of participants who were involved, largely unknown in Western translation practices at this time. According to Lefevere, the operation of this "teamwork" went through three stages: the first, oral interpretation by the chief translator; the second, oral instruction to the assistants and attendants; and the third, polishing and rendering into Chinese by the many attendants.

Lefevere (1998: 12) takes the unconventional view that translation strategies adopted by the translators only experienced three different periods instead of four in the long history of Chinese translation activities. According to Lefevere (1998: 13), in the Buddhist scriptures translation the Chinese Taoist concept was used in translations to assimilate new Buddhist concepts, and these translation activities aimed to "replace, purify and simplify" the original Buddhist scripture texts so that new translated texts could function as the originals in Chinese culture. In other words, translators of Buddhist scripture translated these texts with a certain readership in mind and, accordingly, translators adapted their translations to those particular readers – the official and literati elite groups. At that time, only a limited number of people could have direct access to these new, written, translated texts; the vast majority of readers still did not have the same access as these elite readers.

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[21] These workshops lasted from the Eastern Jin Dynasty (317-420) to the Song Dynasty (960-1127) (Ma, 2001: 376).

Lefevere (1998: 21) has also argued that borrowing new concepts from Buddhist scripture into the native Chinese culture opened the Chinese people's minds. The Chinese language was replenished, which made the Chinese translational style more "simple". According to Lefevere, this "simple translation style", called *zhi* style, started with An Shigao and Kumarajiva. Since they were not well-versed in Chinese, this style was later abandoned by Chinese translators after one or almost two generations (Lefevere, 1998: 21). Lefevere's opinion coincides with that of some Chinese scholars, who have argued that the evolution of Chinese Buddhist scripture translation can be traced from its *zhi*[22] style towards its *wen*[23] style rather than from its *wen* style to its *zhi* style. In Lefevere's opinion, translations were done in a freer fashion compared to the more "faithful" western way at that time. After a period of time, this "simpler" translational style was developed into an "elegant" translational style, and this new translational style was what the elite readers took seriously. From then on, in terms of Chinese translation practice, form would always be considered as important as content by many translators.

On the whole, translating Buddhist scripture into Chinese established the oral interpretation tradition in Chinese translation history at the outset, and this tradition continued to up until the late nineteenth century and the beginning of the twentieth. For example, translations of Yan Fu and Lin Shu in the nineteenth century stayed very close to the interpretation tradition in general. To some extent, this kind of "free" interpretation strategy made these translations less "faithful" to the original texts. This strategy gradually diminished when classical Chinese was abolished as the communicative language among the elite groups and when the Chinese language was influenced by western culture at the beginning of the twentieth century. What becomes clear when one surveys the literature of

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[22] According to the *Oxford Chinese-English Dictionary*, *zhi* means modest, simple and unadorned.
[23] According to the *Oxford Chinese-English Dictionary*, *wen* means rhetoric.

the last two decades is that it is impossible to understand twentieth century Chinese translation without first considering its deep roots in ancient Chinese culture.

On the surface, Western scholarship appears to accept the "global interpretation" of Ma Zuyi, who claims to have identified four stages of the history of Chinese translation. The acceptance of Ma Zuyi's historical framework has not been, however, entirely unconditional. Closer examination of several studies reveals nuances of difference in a number of interpretations. Some Chinese scholars, like Meng Zhaolian, do not confine the controversy over the Buddhist scripture translation to the use of *wen* style or *zhi* style; these scholars mainly consider the controversy over the use of Chinese classical language or Chinese vernacular language.

Overall, it has been shown that the history of Chinese translation developed up to the late nineteenth century within an entirely "Asian Chinese environment". But, after the beginning of the twentieth century, there was an increasing awareness of Western approaches to translation. Once Yan Fu, an influential translation theorist in China, proposed his three criteria of "faithfulness (信), expressiveness （达）and elegance （雅）" for translation at the beginning of the twentieth century, Chinese translators and scholars began to consider seriously how to evaluate translation. Ma (2001: 382) considers that Yan Fu's three criteria are "still widely accepted by Chinese translators, although their interpretation of 'elegance' is different from his". Lefevere and some other Chinese scholars also regard elegance, or *ya* to use the Chinese term, as part of the Chinese translation tradition in which it played a significant role. For Yan Fu, the interpretation of *elegance* [24] was directly derived from the language of classical antiquity because Chinese *wenyan* language contains the *elegant* attributes. It should belong to and be dealt with as

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[24] The term 'elegance' could be traced to Taoist philosophy. However, it should not be confused with the Western concept of elegance, which derived from the eighteenth century.

part of the expressiveness (Lefevere, 1998: 19). This point could also be understood from Yan Fu's famous statement that the "Chinese who could not read the Chinese classics would not understand his translations" (ibid.: 25). However, despite the intense debate, disagreement continued up to 1923 over whether a text should be translated into classical or vernacular Chinese.

3. 2. Contextualisation: The Evolution of Chinese Fiction Translation

Chronologically, three waves have been identified in the history of Chinese literary movements. These movements emerged in 1898, 1919 and the 1980s, respectively (Ma & Zhang, 1995: 10). In each of these three periods, a large number of foreign literary works were introduced into China and a host of literary writers and translators appeared. The following provides a brief overview of translation in these three waves.

According to Patrick Hanan (2001 vol. 23: 55-80), *Night and Morning*, written by Edward Bulwer Lytton and published in 1843, was the earliest foreign novel to be translated into Chinese. Another point of view is that the earliest translation of an entire foreign novel was an English novel by an unknown translator, which was first published as 瀛寰琐记 (*Miscellaneous Notes over Sea and Land*) at some point before 1873. John Fryer (1839-1928) in his preface to 昕夕闲谈 (*Idle Chats from Dawn to Dusk*) in 1927 also claimed that the title and the author of the original work were unknown (Zou, 1996: 66-70).

In relation to *Night and Morning*, the original source text actually combines two sub-genres that Lytton favoured, which are the genres of *Bildungsroman* [25] and the

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[25] This is a sub-genre of the novel, which is used to describe the life experience of the protagonist and his/her development process from childhood to maturity. In terms of popularity, this genre was developed at the same time as the autobiography, which tends to focus on the relationship between experience, education, character and identity.

'Newgate novel'. [26] However, when the translator translated it, this characteristic disappeared. The translator made a formal innovation, and mixed the two different genres into one, in the Chinese version. To conform to the general tendencies regarding the narrative and dialogue style of Chinese fiction, the translator used omission strategy, provided a linking device in the translated texts and adapted the texts into a traditional Chinese fiction style.[27] This stylistic change had made the range in the translation much narrower than that of the English writing in the source text. In addition, the translator used abundant notes in the translation in order to clarify the specific English cultural references for the Chinese readers. Also, the translator standardized the linguistic varieties in the translation, i.e. the standardization of the use of dialect in the source text when rendering into the target language, in order to fit the target audience's reading habits. In this regard, Hanan (2001) also gives another reason for the standardization of the use of dialect. He comments that the dialect in the source text "would have presented extremely difficult problems to any translator" in the target text (Hanan, 2001).

According to the preface, the reason why Lytton's novel had been selected for translation was to "广中士之见闻" (enlarge knowledge of Chinese) by informing Chinese audiences about "欧洲之风俗" (European customs) in an easily understood language (Hanan, 2001: 65). It has been generally regarded that the setting in the original source text had been shifted to a Chinese context in the translation. The descriptions in the target text are more vivid than those in the source text. A number of distinctive images had also been added to the translated text. It has been considered that this piece of translation was the first

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[26] This type of novel is also called the 'Old Bailey novel'. It gained popularity in England from the late 1820s until the 1840s. It was generally thought that this type of work was intended to glamorise the lives of the criminals they portrayed.

[27] The traditional Chinese fictional style, the *zhanghui* style, is called the 'chaptered novel' in the Chinese tradition. Each chapter-heading takes the form of a rhymed couplet that gives the gist of the chapter. It only requires four dual alignments of sentences in the text. In terms of the stylistic range, the *zhanghui* style is much narrower than the Western style of writing (Guo, 1991: 1512-1513).

translation that used a domestication translation strategy in Chinese fictional translation for the Chinese audience.

Later, from 15 to 18 April 1872, a Shanghai-based daily newspaper, *Shen Bao*, published a serialised version of a translation of Jonathan Swift's *Gulliver's Travels* (Part One), under the Chinese title 谈瀛小録 (*Sketches from Overseas*). Four days later, the translation of Washington Irving's *Rip Van Winkle* appeared in the same newspaper, under the title 一睡七十年 (*A Sleep That Lasted 70 Years*) (Zou, 1996: 66-67). But it was after the Sino-Japanese War of 1894-1895 that a significant phase in literary translation began. Traditionally, classic Chinese literature only acknowledged two literary forms: poetry and the essay. It did not include fiction (McDougall, 1971:2). Traditional Chinese scholars disdained writing fiction and reading novels. Nevertheless, following the influential teachings of Kang Youwei (1858-1927)[28] and Liang Qichao (1873-1929),[29] the utilitarian function and the educational impact which fiction could have on the broad sections of the population was recognized (Fan, 1999: 156). Liang Qichao also pointed out that foreign literature could have a potential political and social impact on an isolated feudal Chinese society (Fan, 1999: 156-157). Liang even elaborated the importance of translations of Western fiction in his Preface to 译印政治小说 (*The Translation and Publication of Political Novels*), which was published in 1898. According to him: "Fictional writings which are written by renowned authors of foreign countries and are likely to have some bearing on the current situation of China shall be translated and published one by one" (Chen, 1989: 7). In 论小说与群治之关系 (*Fiction and the Education of the Masses*), Liang

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[28] Kang Youwei was a Chinese scholar, prominent political thinker and reformer of the late Qing Dynasty (1644-1911). Kang was also an ardent Chinese nationalist. He led a political movement, known as the Hundred Days' Reform, to establish a constitutional monarchy.
[29] Liang Qichao was a Chinese scholar, journalist, philosopher and reformist during the Qing Dynasty. Liang called for reform in literary movements in his writing, which greatly inspired Chinese scholars; Kang was the mentor of Liang Qichao.

(1902) emphasized the need to introduce new fiction to China and pointed out that "Fiction has an inconceivable bearing on people's conduct" and "we must begin with having new fiction". It was under the New Fiction movement advocated by Liang that the traditional low status of fiction was elevated and for the first time in Chinese history translation was pushed into the ideological centre-stage. It is obvious that translation in the early modern Chinese period was motivated by a clear "political utilitarianism" (Liang, 1902: 160).

According to the statistics from Ah Ying (1957: 65-178) and Chen Yugang (1989: 7), the number of translated fiction titles recorded between 1875 and 1911 were more than 600. These translations included different varieties of genre, which ranged from novels to prose and drama. In terms of novel translation, many aspects were covered: political, educational, detective, and scientific. *Robinson Crusoe*, *Gulliver's Travels*, *Ivanhoe*, *Hard Times*, *Tess of the D'Ubervilles*, *Jane Eyre*, *Sherlock Holmes' Stories*, *Hamlet*, *School for Scandal*, *Man and Superman*, *The Devil's Disciple*, *Uncle Tom's Cabin*, *The Man that Corrupted Hadleyburg*, *The Call of the Wild*, *The Scarlet Letter*, *The Great Earth*, *Beatrice*, *Story of the Greek Slave, Night and Morning*, are among the titles that were translated during that period.

In respect of the earlier first wave generation of translators, Liang Qichao, Yan Fu (1854-1921), Lin Shu (1852-1924), as well as Ma Junwu (1882-1939), Wu Guangjian (1860-1943), Zhou Guisheng (1862-1926) and others were active Chinese translators prior to the 1911 Revolution.[30] Through the proliferation of novel translations, the influence of Western writing and thought spread from scholars to ordinary people (Xiong, 1994: 12-13). Also, in terms of the written language used, these translation activities strongly hastened

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[30] It was also known as the Chinese Revolution, or Xinhai Revolution. This was the first Revolution that ended 4,000 years of monarchy rule by overthrowing the Qing government completely and establishing a Republic in China.

the birth of a new Chinese fiction, which used *baihua*, a completely different language from the language used in traditional Chinese fiction, *wenyan* (Zhu, 1986: 393-5).

It was Lin Shu,[31] who spoke no foreign languages, who first introduced Charles Dickens' novels to a Chinese audience. Lin Shu collaborated with Wei Yi[32] (1880-1931) and translated five of Dickens' works in total during the period from 1907 to 1909. These translations of Charles Dickens' works were:

Huajiwaishi 《滑稽外史》, translated from *Nicholas Nickleby* (1907)

Xiaonunaierzhuan 《孝女耐儿传》, translated from *The Old Curiosity Shop* (1907)

Kuairou yushengshu《块肉余生述》, translated from *David Copperfield* (1908)

Zeishi 《贼史》, translated from *Oliver Twist* (1908)

Bingxueyinyuan 《冰雪姻缘》, translated from *Dombey and Son* (1909)

In these translations, Lin used his elegant classical Chinese to render the title of the novels and the narrative writings in the source text. His translations were very popular among scholars of the classical Chinese language tradition. However, in terms of the literary forms, Lin Shu's translations marked a break from the traditional style of the *zhanghui* novel[33] (Xue & Zhang, 1982: 252; 289-90). This suggests the traditional fixed-format manner of writing fiction, the *zhanghui* style, which gave way to new modes of composition after Lin Shu.

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[31] Lin Shu ('courtesy name' Qinnan) was a Chinese man of letters. Despite Lin's ignorance of any foreign language, he was most famous for introducing Western literature to a whole generation of Chinese readers at the beginning of the twentieth century. Collaborating with others, Lin eventually translated nearly 200 foreign novels for Chinese readers. In terms of the types of the text translated, Lin's translations ranged from short stories to full-length novels, from romances to English, French and Russian classics of literature. Many of the great writers of the early twentieth-century in China were introduced to foreign literature through Lin Shu's works (Hung & Pollard, 1998: 374-5).

[32] Wei Yi was one of Lin Shu's oral collaborators. The partnership between Lin Shu and Wei Yi lasted for 10 years, during which both of them translated over 40 English novels into Chinese; these included five English Novels by Dickens. (http://www.stjerome.co.uk/tsa/abstract/9413, viewed on Aug. 2010).

[33] See fn 13 in Chap. One above.

In brief, on the one hand, according to Chen (1988), the importation of these Western literatures into China not only helped shape the ideology of the Chinese intellectual community to a degree, but the introduction of Western fiction also exerted influence over the narrative patterns in Chinese fiction in the following three aspects: namely, the shift of patterns in the temporal sequence of narration (Chen, 1988: 37- 64), the shift in narrative voice (Chen, 1988: 65-105) and in the structure of narration (Chen, 1988: 106-144); on the other hand, in respect of the target language concerned, despite initially vehement objections, new expressions were assimilated into the Chinese language, enriching both its syntax and vocabulary.

Owing to the huge differences between classical Chinese and Western languages, most translations from this early period adopted the 意译 "yiyi" ("sense-for-sense" translation) method. In terms of the selection of works, there were no strict criteria for guiding the choices for translation in this early period, especially in the choice of literary works. Besides, the quality of translations differed hugely. Yet, this early period of translation paved the way for the growth of modern Chinese literature in general, and Chinese fiction writing in particular (Ren, 1988: 466 - 470). It is worth mentioning that during this period, classical Chinese language was used to translate the new ideas from the West. However, with the passing of time, these new ideas and new Western thoughts accelerated the speed of using the vernacular language, i.e. *baihua* language, in the writing of Chinese fiction.

The New Culture Movement during the mid-1910s and 1920s led to a new era in Chinese literary movements. The New Culture Movement was also called the May Fourth Movement (1919), which sprang from disillusionment with traditional Chinese culture following the failure of the establishment of the Chinese Republic. Scholars, like Chen Duxiu, Cai Yuanpei, Li Dazhao, Lu Xun and Hu Shi, were the representatives of the New

Culture Movement. All of these figures had classical educational backgrounds, but began to lead a revolt against the traditional backwardness of Chinese Confucian culture. They promoted their cause actively in vernacular language in writing fiction and called for vernacular literature. They attempted to create a new Chinese culture or a new literary tradition which could be modelled on various genres of Western literature. Eventually, the New Culture Movement led to a revolution in terms of language as well as culture.

Translations started to play an important role in this period. Western literary works that were regarded as useful for improving society were introduced to Chinese readers. Instead of classical Chinese, the translations of these key examples of Western literature were written in the vernacular Chinese *baihua* language. This was the new written language, which was based on the spoken language in northern China, centred round the Beijing-Tianjin area. In the 1930s, China officially discarded classical Chinese in writing and adopted *baihua* as its national language. After 1919, fiction translations were supported by different literary organizations and fictions were used to represent different ideological views for different literary organizations.[34]

In relation to Charles Dickens' fiction in China specifically, the introduction of his works through translation goes back to 1907 (Schlicke, 1999: 580). Since then, the translation, introduction and research on Charles Dickens's works has never ceased in China. Even during the Anti-Japanese War,[35] works by Charles Dickens, which represented realist schools of Western literature, continued to be translated or re-translated. During

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[34] Between the 1920s and 1930s, various literary organizations were formed in China, such as the Literary Association, the Creation Society, the Unnamed Society, the Crescent Society. All these organizations devoted themselves to new literature and literary translation. Each group focused on a particular literary school or trend, and they carefully selected works for translations in terms of their political views. In general, the theme of the selected works had to be relevant to China's then political and social conditions. The works of Charles Dickens, which represented the works of realism in foreign literature, were introduced and well-received by Chinese readers during this period.

[35] The Anti-Japanese War is also called the Second Sino-Japanese War (1937-1945), which was a military conflict primarily between the Republic of China and the Empire of Japan. Later, the war merged into the greater conflict of World War II as a major front of the Pacific War. It was the largest Asian war in the twentieth century.

1928 and 1934, Lin Shu's translations of Charles Dickens's works were reprinted many times. Two simplified abridged translations of *David Copperfield* and other translations of Dickens's works were first published during the period from the late 1920s to 1930s. Some articles introducing Dickens's works were retranslated via Japanese in this period to the Chinese reading public.

The 1940s and 1950s marked the second active period of Dickens's translations and publishing in Chinese literary translation history. Seven new translations of Dickens' works were published during this period. By the time of the establishment of the People's Republic of China on 1 October 1949 in Beijing, nine out of fifteen of Charles Dickens' works of fiction had been introduced into China. Following the second wave of translating his works, the third wave finally commenced after 1978. From 1979 to 2009, the translation, retranslation and publishing of Charles Dickens' works show an increase each year. All his fifteen major works have been translated into Chinese (Tong, 2006), and many of them were produced in more than one translation. *Great Expectations* (1861-1862) is one of these works.

The first Chinese translation of *Great Expectations* was completed by Wang Keyi (王科一) (1925-1968), and published by Shanghai Translation Publishing House (上海译文出版社) in 1979, with the Chinese title 远大前程 (*A Promising Future*). Since *Great Expectations* was introduced into China, the translation of this "self-searching" novel was enjoyed great popularity among Chinese audiences. From the 1980s to 2009, eleven more complete retranslations of *Great Expectations* were published by different publishers (see Appendix 4). Six of these retranslations were published during the 1990s, two of them with the Chinese title 远大前程 (*A Promising Future*), and four with the Chinese title 孤星血泪 (*Blood and Tears of a Lonely Star*); five of these retranslations were published during the

21st century, three of them with the Chinese title 远大前程 (*A Promising Future*), and two with the Chinese title 孤星血泪 (*Blood and Tears of a Lonely Star*).

3.3. Development of Modern Chinese and the Language of Fiction Writing

In the last 2,000 years of Chinese history, two major varieties of written Chinese were used – *wenyan* [36] and *baihua*.[37] *Wenyan*, which is classical Chinese, was strongly influenced by traditional Chinese Confucian culture. It was the prevalent written language since it had been developed from the pre-Qin dynasty (Hung, 2005: 71). Traditionally, *wenyan* mainly functioned as the "linguistic norm for literary, scholarly and official" purposes (Bo & Baldauf, 1990: 282). Only the elite group within the class of "scholar/civil-servant" in China maintained the ability to use this language. This meant that knowledge of this language was chiefly confined to upper-class males during the pre-Qin era.

However, from the 12th century until the 17th century the rise of urban culture in China expedited the emergence of the *baihua* language, whose "grammar and vocabulary was very different from those written in *wenyan*" (Wakabayashi, 2005: 31). *Baihua*, which is vernacular Chinese, was closely linked to the actual spoken language at the time. On the whole, *wenyan* was regarded as superior to *baihua* in terms of its compactness and terseness. It was considered refined and elegant in terms of its written style and suitable for "high-culture functions," whereas *baihua* was seen as "sub-literary, coarse and vulgar" by the educated elite and suitable only for "low-culture functions" (Norman, 1988: 68). By the

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[36] The formative period of the *wenyan* language ran from the pre-Qin dynasty (221BC-206 BC) to the Han dynasty (206 BC-220 AD). At the beginning, *wenyan* was rather close to the spoken language, but gradually it started to deviate from the actual speech of the time (Bo & Baldauf, 1990: 272).

[37] The formative period of *baihua* language started from the end of Tang dynasty (618-907 AD). During these periods, *baihua* language served all informal functions, such as transcriptions of Buddhist admonitions, scripts for folk stories and plays (Bo & Baldauf, 1990: 273).The development of *baihua* language can be divided into two stages: traditional *baihua* stage and the modern *baihua* stage. In this thesis, the term *wenyan, baihua*, traditional *baihua* and modern *baihua* are used to represent different stages of development at different historical periods. Unless otherwise specified, the term 'traditional *baihua*' means *wenyan*.

time the traditional *baihua* literature emerged at the end of the seventeenth century, the gap between *wenyan* and the spoken language grew wider and wider. In the late nineteenth century, *wenyan* came to be regarded as an obstacle to national modernization and, finally, it gave way to *baihua* and European languages.

Although there was a clear grammatical and lexical difference between these two varieties of languages, the diglossia situation existed from the seventeenth century to the beginning of the twentieth century in Chinese language history (Norman, 1988: 70). Taking novels written in the Ming Dynasty (1368-1644) and the Qing Dynasty (1644-1911) as examples, novels written in *wenyan* and novels written in traditional *baihua* actually co-existed during these periods. Conventionally, fiction, including novels, folk tales and other forms of literature, which were written in traditional *baihua*, was regarded as "low-brow" and was expelled to the outer reaches of the literary canon at the time (Lee, 2003: 7). However, there were several exceptional novels during these periods, such as 金瓶梅 (*The Golden Lotus*), 水浒传 (*The Water Margin*), 儿女英雄传 (*The Gallant Maid*) and 红楼梦 (*The Dream of the Red Chamber*). It is said that these four novels were all finished between the Ming and the Qing dynasties. *The Golden Lotus* appeared around the Jiaqing period and Wanli period of the Ming dynasty, which was between c. 1578 and 1600. *The Water Margin* appeared in the Ming dynasty. *The Dream of the Red Chamber* appeared in the mid-Ming dynasty and *The Gallant Maid* appeared in the Qing dynasty. These novels were also written in the traditional *baihua*, and they were very popular among readers at the time. Generally, it is believed that these novels set a literary example in terms of their linguistic usage for modern *baihua* literature, while they were also regarded as representing the "crowning cultural achievement" in their eras (Norman, 1988: 66).

After the New Culture Movement, which lasted from the mid-1910s to the 1920s, many writers and translators produced readable, modern *baihua* works. The leading men of

letters, such as Hu Shi, Lu Xun, Zhou Zuoren, Xu Zhimo, Chen Duxiu, Cai Yuanpei and Li Dazhao, who all received a classical education, and had also been educated in the West, realized the extent of Chinese "cultural backwardness" and began to oppose traditional Confucianism. In their opinion, establishing new literary genres mainly based on Western literature would suit the contemporary Chinese modernity process much better. Hu Shi, who actively called for *baihua* literature, endorsed the idea that "new literature would be based on the vernacular literature, and [helped] the Western writers, for instance, Dickens" (Li, 2010). Many of these innovators were themselves involved in literary translation during this period. They tried new techniques, explored new vocabulary and syntax, and translated Western works into the modern *baihua* language. Under the advocacy of these literary innovators, many contemporary writers and translators gradually became familiar with these new forms of writing.

Since modern *baihua* was closer to actual, everyday speech than *wenyan*, writers and translators found that translating into *baihua* was "much easier" than into *wenyan* (Norman, 1988: 53). Within a very short time, the use of *baihua* spread throughout the nation. *Baihua* superseded *wenyan*, and modern *baihua* literature replaced traditional *baihua* literature. Eventually, modern *baihua* became the dominant and conventional medium for literary writing. In 1925, China officially discarded *wenyan* and adopted *baihua* as the official written language. Thus, *baihua* ultimately became a "legitimate language" in China in the sense of Bourdieu's term (1977). This legitimacy stimulated writers to create a new literary tradition in China which had a far-reaching effect on the emergence and prosperity of modern Chinese literature (Norman, 1988: 68).

However, whether this new literary style of writing would be accepted without resistance by general readers at that time was still an outcome which had not been reached. People at the time, especially the educated elite readers, still considered the traditional

wenyan as the "official" language (Wong, 1999: 37). Compared to *baihua*, *wenyan* was simple and straightforward in terms of its form, whereas *baihua* was too "wordy and circumlocutory" (Wong, 1999 : 38). Therefore, writing in *baihua* was not easy if the aim was to reach the wider readership for translations at the beginning of the twentieth century. For example, Yao (1905) admitted that the educated elite readers, who had a strong sense of traditional Chinese cultural knowledge, liked reading *wenyan* rather than *baihua,* because they found that *wenyan* was "a lot easier" than *baihua* in terms of its form. Lu Xun (1881-1936), who was a short story writer, editor, translator, critic, essayist and poet, and the then famous reformist literary figure. He was considered to be the leading figure of modern Chinese literature. His works and translations were written in *baihua* as well as *wenyan.* In his translation of Jules Verne's *From the Earth to the Moon*, he demonstrated that he "intended at first to use the *baihua*, but, eventually, he had to shift to *wenyan*," since he found the vernacular *baihua* to be "clumsy and redundant" (Lu, 1981). Another example was the conservative scholar Lin Shu who strongly opposed adopting *baihua* as the standard medium for translations (see section 3.5 below).

In order to enable translated fiction to reach a wider audience of readers in China, writers and translators were encouraged to "write as they speak" (Li, 2010). Since the influence of *wenyan* writing was still lingering in the early phase of the New Culture Movement,[38] reducing the gap between writing and speech became the top priority of the written language reform at the time. The slogan that 我手书我口说 "my hand writes down what I say with my mouth" prevailed in general at this moment (Li, 2010). This situation vividly demonstrated that there was an imperative need to promote new *baihua* works among lower class readers across the whole of China. In the end, good modern *baihua*

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[38] See Chapter 1 above, fn 10.

writing skills came to be essential for writers and translators, so modern *baihua*[39] was developed and refined through these translations.

As literacy was confined to upper-class males, the vast majority of readers – mainly women – were only literate in the indigenous scripts instead of the *wenyan* language; so, it was highly unlikely they would be exposed to translations of Western literature, because most Western literature was translated into *wenyan* (Taylor, 2005: 130). In general, women only held a secondary position among the readership of both original and translated works at the beginning of the twentieth century. According to Taylor (2005: 125), during the mid- and late nineteenth century, there were "approximately 30-45% of men and only 2-10% of women [who] achieved some degree of literacy."[40] However, social change in the late nineteenth century saw the rise of a new group of readers among women and children (Wakabayashi, 2005: 50). This new readership enlarged the literacy rate and strengthened the use of vernacular *baihua*. In addition, this new readership accelerated the reception of translated texts which, in turn, increased the numbers of readers of modern *baihua* literature.

Adopting *baihua* to replace *wenyan* set a solid foundation for the development of modern written Chinese in terms of its grammar and vocabulary. According to Chen and Gottlieb (2001: 52), there were three channels which had a huge influence upon the development of modern, written Chinese in terms of its linguistic repertoire: these channels were non-Northern Mandarin dialects, *wenyan* and foreign languages, respectively. Given the significance of this development, it is necessary to consider closely how each of these paths had an effect on the development of modern Chinese.

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[39] Modern *baihua* largely reflected contemporary Chinese speech.
[40] "Literacy" here means no more than 1,000 characters (Wakabayashi, 2005: 49).

Non-northern Mandarin dialects in Chinese were also called the Southern dialects. According to Idema and Haft's survey (1997: 13), there were seven major dialect groups[41] in China, each of which provided distinctive phonological features for modern written Chinese. From the unification of the Chinese writing system by Emperor Qing Shihuang in the Qin Dynasty (221 – 206 BC), which was the first imperial dynasty of China, which exerted an enormous influence upon Chinese culture for thousands of years, until the Qing Dynasty (1644-1912), which was the last dynasty of China, followed by the Republic of China, the language policy in different periods of Chinese history aimed to "minimize dialect differences" in its writing system (Chen & Gottlieb, 2001: 15). In the late nineteenth century, the development of book printing further contributed to the unification of the Chinese writing system. According to Chen and Gottlieb's survey, in order to reach a readership across dialect barriers, non-Northern Mandarin dialect writers had to adapt themselves and used the traditional *baihua* as much as possible in their writings (Chen & Gottlieb, 2001: 17). Basically, these writers were free in their choices of grammatical and lexical devices. In this case, dialects gradually exerted mutual influence upon each other, in terms of the cultural implications of each dialect. If we take the *Wu* dialect (in essence, the Shanghai dialect) in writing as an example, the following can be seen. In 1894, Han Bangqing's 64-chaptered 海上花列传 (*Biographies of Flowers at Sea*) was published in *Hubao*, the first literary magazine in China. According to Idema and Haft (1997: 195), the use of local *Wu* dialect in the dialogues was a distinctive linguistic feature in this book. In the 1920s, this book was regarded by Lu Xun and Hu Shi [42] as the model for modern Chinese literature. According to Chen (1999: 114), many writers in the 1920s and 1930s,

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[41] Seven major dialects or dialect groups in Chinese are Mandarin, Wu, Xiang, Hakka, Gan, Min and Cantonese. Mandarin groups can be divided into Northern, Northwestern, Southwestern and Jiang-Huai. Within the dialects, further distinctions can be made into subdialects and the *tuhua* (patois or "locality language") of specific places (Idema, 1997: 13).

[42] Hu Shi (1891-1962) was widely recognized as a key contributor to language reform in his advocacy of the use of written vernacular Chinese in the New Culture Movement.

such as Lu Xun, Zhou Zuoren, Xu Zhimo, were native speakers of *Wu* dialect. They demonstrated many of the features of *Wu* in their writings. It was shown that these works were easily understood and socially acceptable for the readers at this time (Li, 2010). Later, many of these Wu features became part of the established, modern, written Chinese norms (Chen, 1999: 60).

According to Chen (1999: 75), *wenyan* had accumulated more "syntactic, morphological and lexical" linguistic resources than what was considered available in the traditional *baihua* repertoire at the beginning of the twentieth century. With the drastic societal changes which were then underway, traditional *baihua* urgently needed to be accommodated to the spoken language of ordinary people at the time. The traditional *baihua* literary works already mentioned above exerted strong influence on all writers at this time. Later, the linguistic norms adopted by these works played an important role in the formation of standard written Chinese. According to Chen and Gottlieb (2001: 75), some morphemes, words and expressions from *wenyan* were extensively employed in modern written Chinese even after 1949 – and, these features constitute an essential part of the norm of modern written Chinese.

The consideration of the development of the Chinese language is an important entry into the question of how the norms of fiction translation in China emerged in the period 1895-1919. Many 'borrowed words' and 'loan words' came from European languages, in particular, from the English language, at the beginning of the twentieth century. These new words were first used in *wenyan* and then continued to be used in *baihua*. They established the most important source of influence on the evolution of the linguistic norms for modern written Chinese. According to Chen (1993: 4), three major factors affected modern written Chinese in terms of its Europeanized grammatical norms. First, translations of huge quantities of western scientific works at the beginning of the twentieth century required the

translated language to be plain, clear and accurate. Since the traditional *baihua* (means here *wenyan*) was a highly condensed language, it was not easy to convey these new scientific terms in a more precise way. Therefore, many newly coined words appeared. Second, some translators such as Lu Xun and Zhou Zuoren favoured "word-for-word" translation from European languages into Chinese. As the representative figure of the school of direct translation in the 1920s, Lu (2004: 184-187) supported the view that "the structure of the original text should be followed as closely as possible" in translation. Subsequently, this "translationese" style in Chinese played an important role in shaping modern written Chinese norms. Third, in general, writing in traditional *baihua* had the following characteristics: succinctness, refinement and formality. It was, hence, easier for the translator to follow the syntax of the original European languages (Chen, 1993: 4).

3. 4. Fiction Translation in China (c. 1895-1919): Genesis of Translation Norms

Bearing in mind the background to the emergence of modern Chinese, it is important to turn to the significance of translation as a cultural tool in modern China.[43] In this context it is necessary to consider China's traditional attitude towards foreign cultures and languages, as well as the way translation activities had been performed up to the late nineteenth century. For many centuries, China had always maintained a strong sense of its cultural superiority. The Chinese intellectual mainstream, represented mainly by the "scholar/civil-servant" class, had a sense of an unchallenged "self-glorification" towards its Chinese culture and its literature over other languages and cultures. This was to condition to a great extent the cultural environment in which translation activities were carried out.

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[43] 'Modern' here means *xiandai* in the sense of the Chinese term. In this study, modern China refers to the period from after the beginning of the First Sino-Japanese War (1894-95) to the outbreak of the Second Sino-Japanese War in 1937.

The genesis of translation norms needs to be considered against this cultural background of the intellectual elite in China. Traditionally, fiction and fiction writers did not enjoy a prestigious position in China's cultural field. The *baihua* literature was treated as trivial literature. For a long time, the literary men of letters generally believed that it was not a necessary endeavour for China to translate any foreign literature, including fiction. The lack of interest in other foreign languages before the early twentieth century had an effect on the actual translation work as well as the perception of translation (Hung, 2005: 72).

Hung (2005: 6) has identified what she has labelled "dual translation tradition" in the history of Chinese translation over two millenia: two streams of cultural and government translation activity. According to Hung, it was the government activity which was the "only continuous translation tradition in Chinese history". The differences between these two translation activities were as follows: cultural translation aimed at bringing change to Chinese culture, while government translation aimed at strengthening the ruler's prestige and effectiveness in terms of its administration and diplomacy (Hung, 2005: 67-74). The existence of non-Chinese dynasties[44] required a huge number of government translations and led to the training of local translators (Hung, 2005: 6). Because of this "dual" translation system, two types of translators have been identified in Chinese translation history: "cultural translators" and government "career translators".

According to Hung (2005: 73), the first cultural translation activities – Buddhist *sutra* translation – played an important role in introducing new abstract concepts and philosophical language to Chinese culture. These translation activities exerted an enormous

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[44] In China, of the 25 dynasties, several were non-Chinese dynasties. They were Jiang, Di, Xiongnu, the Western Region (including Turks, Sythians and Persians), the Tanguts, Jurchens, Mongols and the Manchus. Most of them originated from nomadic cultures and were radically different from the Chinese; they also had their own languages and scripts (Hung, 2005: 69).

impact on the "syntax, lexicon and phonology of Chinese language". It was generally believed that this work had an impact on the style and manner of Chinese fictional writing as well (Hung, 2005:9). The second phase of cultural translation activities involved the introduction of western learning, which was first initiated by Jesuit missionaries who collaborated with Chinese assistants on translations and, then, with foreign Protestant missionaries who played a key role in this process (Hung, 2005: 7). One of the obvious characteristics of these two cultural translation activities was that there were many "non-Chinese translators" participating in this work. This was a distinct phenomenon in Chinese translation history.

However, due to the drastic social and cultural changes and political threat of the early twentieth century, the Chinese government started to realise that cooperating with "non-Chinese translators" caused many "problems". They noticed that this kind of translational operation was unreliable, and they decided to train native translators to undertake the work which was necessary. For this reason, the number of native translators increased sharply at the beginning of the twentieth century (ibid.: 10). At the turn of the century, in fact, the translation of western fiction into Chinese became a focus of reformist discourse in China, since fiction had already been tested as an effective tool for social reform in the West. Following Liang's New Fiction movement in 1898, fiction was transferred from a peripheral position to the central position in the Chinese literary field.[45] Translated fiction, eventually, became a logical solution for China's national survival and regeneration.

After the Second Opium War in 1860, some progressive Chinese social and intellectual elites began to be aware of the importance of translating western works, but only few of them paid attention to western literature. According to Chen (1989: 24),

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[45] See Chap. 1 above, Sect. 1.1.

between 1840 and 1898, only seven titles of Western literature were translated into Chinese. It was not until the turn of the century that there was a sudden upsurge in the translation of foreign fiction. According to Ying (1957: 108), about 1,100 volumes of fiction were published during this period. Statistics from Zheng (1983) showed that in the year 1903 alone, there were 44 examples of translated fiction published, compared to only eight works of foreign fiction translated in 1902. In 1906 and 1907, these figures significantly increased to 110 and 126 titles translated, respectively.

When the first Sino-Japanese War ended in 1895, China experienced a crisis of confidence as a result of the defeat at the hands of the Japanese. Chinese men of letters started to shift their focus to the subtle aspects of western thought, such as its theories on political and social institutions. After defeat in the Sino-Japanese war of 1895, Chinese men of letters began to seriously consider western learning. Many social and intellectual elites were strongly aware that re-invigorating China was a pressing task. In order to change minds in the nation, these elite turned to seek the answers to their social and cultural questions through western literature. In an effort to acquire western ideas, China gradually began to launch translation activities for its "self-strengthening." It was this Self-Strengthening Movement[46] (自强运动) that caused China to undergo a process of modernization. Ultimately, the search for learning through western knowledge in China during this period led to the emergence of a new wave of translation activities (Wong, 2005: 118).

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[46] The Self-Strengthen Movement (自强运动), also *Yangwu* Movement (洋务运动), was the reform movement which started in the 1860s. *Yangwu* was also called *yiwu* ("barbarian affairs") in Chinese, referring to the management of all matters in relation to foreigners (Wong, 2005: 118).

During this process, Zhang Zhidong [47] advocated the slogan: "Chinese Learning as Fundamental, Western Learning for Use" ("中学为体，西学为用") (Wong, 2005: 122). This advocacy meant that it was intended that China should keep its own cultural identity as a basis through internal transformation, and should consider western knowledge to be a useful tool during the process of its modernization. The logic of this "Chinese learning" *versus* "western learning" made translation in China, in particular fiction translation, a vehicle for cultural change at the beginning of the twentieth century. Gradually, these translation activities moved naturally towards their "utilitarian political objectives" [48] (Wong, 2005: 124).

After the Hundred Days Reform, [49] the reformist Liang Qichao identified the important function of foreign literature, in particular, foreign fiction. He observed that traditional Chinese culture was inadequate to satisfy the new social environment, and foreign literary works would become a useful tool as a "necessary spiritual culture" for China at the time (Liang, 1989: 33). In order to save the nation and to "transform the people (*xinmin*)", Liang urged that, "to renovate the people of a nation, one must first renovate its fiction" (Liang, 1989: 35). He even claimed that fiction was the most important among all literary genres (Liang, 1902).

Before Liang, Kang Youwei, Yan Fu and Xia Zengyou[50] had also expressed similar ideas to Liang's as to the advocacy of the use of literature to improve political awareness in China. As these reformists observed problems in traditional Chinese fiction in terms of its

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[47] Zhang Zhidong (1837-1909) was one of the leaders who represented the views of the Chinese literary men of letters during Self-Strengthen Movement (Wong, 2005: 122).

[48] In this context, "utilitarian political objectives" refers to Liang Qichao's 1898 New Fiction Movement.

[49] From 11 June to 21 September 1898, the Hundred Days Reform failed. The reformist Liang Qichao, who attempted to eliminate the powerful Empress Dowager, fled to Japan. Liang was a member of the social elite who recognized the potential political and social impact foreign literature could have on an isolated feudal Chinese society after the Hundred Days Reform (Wong, 2005: 124).

[50] Xia Zengyou (1863-1924) was a famous historian and poet of the late Qing period. He became acquainted with Liang Qichao in 1894.

style and the choice of language, they began to direct attention to foreign fiction. They noted that translated foreign fiction "could make a direct impact on the Chinese people, and would also act as examples to Chinese fiction writers" (Hockx, 1999: 25). Apart from these reformists' points of view, traditional literary critics also admitted the influence of fiction on the masses (Hockx, 1999: 24).

It is also worth mentioning that the introduction of western printing techniques in the 1870s accelerated the speed of the dissemination of knowledge to the wider population. Fiction magazines which published fictional writings appeared one by one. For example, Liang initiated the news bulletin *Shi Wu Bao* (*Current Affairs*) in Shanghai in 1896, which was meant to promote interest in fiction writing among the public. In this bulletin, it published fictional writings including original Chinese fiction and it also published translations of foreign fiction. In order to enlarge their readerships, these fictional writings were usually published in a serial form before appearing as books (Fan, 1999). Some leading magazines and newspapers, like *Shenbao*, included translations of Western fiction and accepted *baihua* as the translation language (Chow, 2008: 62). The influence of Western writing and thought were spread among the common people through these publications.

In order to arouse more attention among the population, many translators started to translate different varieties of western novels, such as political, educational, detective, science fiction novels (Guo, 1993). Translating popular fiction was among the top priorities for the translators in this period. It was widely acknowledged that the translations of these novels boosted literacy, influenced original writing and broadened the readership. It was under such circumstances that fictional translation gained the attention of the intellectual vanguard and served the purpose of its "political utilitarianism" in China (Hung, 2002).

The period from 1898 to 1902 was the first period when fiction translation served a political purpose in Chinese history. After that, literary translation activities, in particular fiction translation, were still driven by political motivations and played an important role in the process of Chinese modernization. In general, China had to face two "cultural challenges" from 1898 to 1919. Translators during this period vacillated between the linguistic choice of *wenyan* and new *baihua*. This was because there was not sufficient vocabulary in *wenyan* which could reflect the daily situation during the period of this drastic societal change. Therefore, to find a way to moderate the "linguistic poverty" as reflected in these translations in *wenyan* language, the enriched *wenyan* linguistic repertoire was one challenge (Gunn, 1991: 271). In the second stage, since China prepared to accept new western ideas through translations of classical western works, China had to make a choice between writing in *wenyan* and writing in *baihua*. Some "new" Chinese social and intellectual elites, like Hu Shi, critiqued traditional Chinese literary legacies and supported the use of writing in modern *baihua*. To a large extent, traditional Chinese literary, social and political institutions were challenged by these new elites (Hockx, 1999: 31).

During the New Culture Movement, translation again played an important role in this cultural battle between the "old" and "new" elites. In order to reinforce new cultural and linguistic norms, many western literary works, in particular, Western canonical works, were introduced to China during this period. In terms of language, grammar and syntax, these translations were completely different from the translations carried out by translators of the older generation such as Yan Fu and Lin Shu (Li, 2010). It seems certain that the social situation imposed uncertainty on the Chinese literary field at this moment. Thus, one of the key roles of translation in this period was literary reconstruction. Generally, these translation activities were far from "being considered as secondary and marginal activities at the time" (Hockx, 1999: 32). Moreover, the translations in this period provided access to

"cultural capital" and "symbolic power" for modern Chinese intellectuals in the discourse of modernity during the early twentieth century (Li, 2010).

Translation of fiction during the period of 1898-1919 had a great impact on Chinese literature. New genres – such as the modern novel – as well as new themes, expressions and styles of writing were introduced to China via these translations (Lackner and Viltinghoff, 2004: 245). For example, novels of social satire (*fengyu*) had already existed in Chinese literature for a long time and were "deeply rooted in the world of Chinese literati" (Lackner and Viltinghoff, 2004: 268). However, stimulated by the works of the English writers and politicians Benjamin Disraeli (1804-1881), and Edward Bulwer-Lytton (1803-1873), a new genre, which was referred to as the political novel, was introduced into China (Hannan, 2001). This example showed that translations helped in transforming the existing genre and rekindled its popularity among the general readers.

Fiction translations required a literate readership in society. At the turn of the twentieth century, it was estimated that the illiteracy rate in China reached up to 85% in places in the population (Taylor, 1995: 166). Since the standard written *wenyan* was increasingly separated from daily spoken language, the highest literacy rate did not reach more than 20% to 30% among the whole male population (Taylor, 2005: 168). Nevertheless, fiction translation activities helped to increase the general literacy rate across the country, in particular, among the female population. The increasing numbers of female readers also contributed to the acceptance of a new translational style among a wider audience. Furthermore, the entertainment aspect of translated fiction boosted the publishing and film industries [51] and helped to popularize these works at the beginning of the twentieth century. Besides, the newly emerging media – newspapers and periodicals – expanded the

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[51] *La Dame aux Camelias* by Alexandre Dumas (1848) was the first foreign novel which was adapted on screen and produced in Shanghai in 1923.

readership of translated fiction. It was recorded that the number of works of fiction translated into Chinese surpassed the number of original Chinese fiction works in the first decade of the twentieth century. This rare phenomenon demonstrated that translated literature was of great cultural significance in Chinese society at that time (Pollard, 1998: 41).

Wakabayashi (2005: 43) has mentioned that the criteria for selecting European literature for translation into Chinese in the early twentieth century were based on many factors. The following factors, such as "China's modernization needs, ideology, or a desire to keep abreast of European trends, as well as translator / editor's personal taste, language abilities, and availability of the source text" would be taken into consideration when a publisher made a choice. In fact, the novel as a new genre was chosen to be translated into Chinese purely for its "utilitarian function," since the novel was regarded as "having an educational (i.e. social) function" in the West. In most cases, the "inherent literary value" of a particular novel would be totally ignored (Wakabayashi, 2005: 45). According to Chen and Xia (1989: 13), there were three main categories of translated fiction at the turn of the twentieth century in China: political novels, science fiction and detective stories. In the first two decades of the twentieth century, Arthur Conan Doyle (1895-1930) was the most translated foreign writer in China (Ying, 1957: 139).

Hung has pointed out that whether the translated works in the target culture were successfully accepted or not depended on two criteria: first, there had to be a "vacancy" in the target culture's literary field; second, the target culture had to be prepared to accept new norms from the source culture (Hung, 2001: 135). Myriam Salama-Carr has argued that "selection of the text is rarely innocent or random – there is always a reason for translating" (Schaffner & Kelly-Holmes, 1995: 53). Both these two arguments are relevant to the Chinese social situation at the beginning of the twentieth century. The social needs and

prevailing literary norms affected the selection of literary translation texts at that time in China. Since traditional cultural and linguistic norms were invalidated, new operational mode of translation then entered this "vacuum" in the literary field (Hockx, 1999: 72). In Hockx's opinion (1999: 74), the decisions about what to translate, how to translate and what strategies should be used in the translation practice were actually restrained and conditioned by socio-political agendas and the literary dynamics of the era.

Wakabayashi (2005: 41) has mentioned that governments and publishers both played a vital role in supporting or abandoning translations. In 1862, the *Tongwen Guan* government school[52] was established and published translations of works relevant to China's modernization needs. The establishment of this government translation unit put translations on a more institutional and state-sponsored basis than previously (Wong, 2005: 119). After 1911, and the establishment of the Chinese Republic, according to Baker and Saldanha (2008: 37) there was no fixed government policy that regulated the training of translator / interpreter, and most practitioners were self-trained. As a matter of fact, the profession of translator was "a relatively new phenomenon" in China and was only to emerge in the latter half of the twentieth century.

As Hung (2005: 74) has mentioned, in order to strengthen its government power, China had favoured "relay translations" for over two millennia. Around the beginning of the twentieth century, Japan was far more advanced than China in terms of its modernization process. Japanese translators had undertaken literary translations in its early Meiji period.[53] At the turn of the century, due to the lack of linguistic knowledge of other foreign languages, Chinese students in Japan engaged in translating Japanese or Japanese

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[52] The *Tongwen Guan* Government School was established in Peking in 1862. It was a government translation unit and trained interpreters and translators as well.

[53] The Meiji Restoration lasted from 1868 to 1912. Japanese society moved from being isolated and feudalistic to its modern form. The fundamental changes during this period affected Japanese social structure, internal politics, economy, military and foreign relations.

translations of European-American works into Chinese. China started to use Japanese translations of Western fiction as the main intermediary language for its relay translations.

According to Wakabayashi (2005: 30), Japanese methods of translating Western ideas were similar to those used by Chinese translators. She has also pointed out that from the late nineteenth century onwards, Japan played an intermediary role in regional areas, increasing the possibility that "its translation norms might have had a knock-on effect" on these areas, thus "contributing to regional similarities" in their translation norms (2005: 52). According to her (2005: 53), the translation norms adopted in Japanese translation experienced several different stages. Up until today, it was generally acknowledged that the common way of translating new terms into Japanese was the practice of *Kundoku* (the technique for translating from Chinese using Japanese pronunciation). This meant that "a norm of adequacy" was strongly rooted in the Japanese translation tradition (2005: 53). However, the period of the late nineteenth century in Japan was the time that Japanese translators started to pay more attention to the "acceptability of the translated text." This induced "a very free translation" method in Japanese translation history. Later, this "free" type of translation practice gradually diminished. In general, the overall translational norms throughout Japanese history have been far more "adequacy-oriented" than "acceptability-oriented" (Wakabayahsi, 2005: 54).

On the question of early norms in China's translation history, Fan (1999: 161) argued that translation norms in late nineteenth-century China were mainly "sense-oriented" and "very free translations,"[54] a situation similar to the early 1880s in Japan. In general, translators focused more on readers' needs rather than "fidelity to the source text" during that time. Since many readers at the time had grown up with traditional literature, they had already formed strong aesthetic and cultural preferences before they received any

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[54] See Chap. 1 above, Sect. 1.1 on "sense-for-sense" translation.

of the new literature. In order to cater to these conservative consumers' reading habits and aesthetic tastes, translators very often translated in "an extremely free way" (Fan, 1999: 165). For example, sometimes, the translator provided political guidance to the readers "in the preface or afterword of the translation". Sometimes, the translator totally changed the meaning of the original text and the translation was provided by their own interpretation: for example, Lin Shu translated the title of Harriet Stowe's *Uncle Tom's Cabin* into *Black Slaves' Appeal to Heaven* （黑奴吁天录) (Hockx, 1999: 30).

Hung (2005: 53) has argued that there were three major reasons for Chinese translators adopting "free translations" at the beginning of the twentieth century: first, the traditional Chinese attitude towards foreign culture; second, Chinese literary norms that were adopted in the Chinese literary field; third, the way certain translators functioned during this period. Miller (2001: 15) has pointed out that, after 1919, there was a shift towards "literal translation" adopted in twentieth century Chinese translation. In general, Chinese translators used adaptations or summaries to translate the text and focused on the acceptability of the translated text. This was the "initial norm" adopted in Chinese translation in this early period. The selection of the text during 1895 and 1919 in Chinese translation was based on its usefulness to Chinese society. This was the "preliminary norm" adopted in Chinese translation during the turn of the twentieth century. In order to achieve equivalents at the lexical level, many "loan words" were created during this time. The "operational norm" which was adopted during this period was the transliteration of the word according to its phonological sound, i.e. 音译 *YinYi*，in the sense of the Chinese term, it means 'phonological translation'. In other words, translation was perfected by mimicking the unfamiliar sound of the word.

3. 5. Social Trajectories of Early Fiction Translators in China

The huge demand for translations of fiction at the beginning of the twentieth century resulted in the emergence of large numbers of Chinese translators. Translations of popular literature such as detective stories, romance novels and adventure stories demanded that the community of translators be large and productive (Hung, 2005: 42). Unlike the previous "foreign translators" [55] these individuals needed to be familiar with Chinese culture and language (Hung, 2005: 42). Unlike the previous "teamwork" operation mode, these bilingual translators normally worked on their own. Gradually, this kind of operation became the standard mode for Chinese translation practice. However, as the previous "well-established" traditional mode of operation in "cultural translation", the oral collaborative practice still prevailed at that time (Hung, 2005: 40). Lin Shu (1852-1924), as a pioneer fiction translator in Chinese literary translation history, is worth highlighting as an example of the career trajectories of early fiction translators in China. Lin Shu was, moreover, important as he was Charles Dickens' earliest translator into Chinese.

Lin Shu [56] was born on 8 November 1852 into the family of a small businessman in Min County of Fujian Province, China. Like many of his contemporaries, he wanted to fulfil his dream of becoming a civil-servant through the Imperial Examination. He passed the second level of the examination, but was unsuccessful at the third. He had broad and extensive reading in Chinese classics during his early life. [57] According to Xue (1982: 309), Lin Shu was one of the last masters of grasping the *Tongcheng* style [58] of classical prose in Chinese literary history; he appreciated *wenyan* and was proud of using it. Thus, he

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[55] Assisted by numerous Chinese assistants, previous foreign translators including foreign monk translators and foreign missionary translators, who participated in 'the first and the second wave' of translation activities in Chinese translation history.

[56] His 'courtesy name' (which was part of the classical Chinese tradition) was Qinnan; among his other 'aliases' were Weilu and Leng Hongsheng.

[57] By the time he was in his forties, he had read many Chinese classics, including novels of the Tang and Song dynasties.

[58] The *Toncheng* style of classical prose was one of aspect of the Chinese literary school.

rendered all his five Charles Dickens' translations into elegant *wenyan*. As a traditional scholar, he received long-term classical training and so had no knowledge of any foreign language; in effect, then, he 'managed' a team of translators.

Lin Shu was a prolific monolingual translator who occupies an important place in Chinese translation history. In his translation career of nearly 30 years, Lin Shu relied on over a dozen bilingual collaborators to produce over 180 foreign literary works from eleven countries. According to Xue (1982: 161), it was only Lin Shu who had ever translated over forty masterpieces of Western literature in Chinese. Among them, there were popular and influential translations of English, French and Russian works from such great writers as Scott, Dickens, Balzac, Tolstoy, Shakespeare and Alexandre Dumas. There was also popular fiction, such as detective, romance and adventure stories. Zheng (1983: 396)[59] once noted that among Lin Shu's translations "more than forty were relatively perfect".

It has been said that Lin Shu started his translation career by chance. There were several stages in Lin Shu's development as a translator. He was very productive in his first phase of translation work between 1900 and 1910. By 1911, Lin Shu had translated over fifty works of western literature into Chinese. In collaboration with Wang Shouchang (王寿昌), Lin Shu published his first translation of a western novel into Chinese in 1899, *La Dame aux Camellias* by Alexandre Dumas (1848). To his surprise, this translation was an immediate success. Guo (1998: 264) has remarked that "for a period of time, the novel was popular both at home and abroad". Yan Fu (Guo, 1998: 265) enthusiastically offered the opinion that "many young Chinese men have broken their hearts over that Camellia girl". In terms of its literary style and techniques, it was generally believed that it had a significant influence on the so-called 鸳鸯蝴蝶派 (Mandarin Ducks and Butterflies), which

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[59] Zheng Zhenduo (1898-1958) was a journalist, a modern writer, a literature scholar. He made a significant contribution to the establishment of the modern Chinese literature and edited a variety of literary magazines. His book *Mr. Lin Qinnan* was published in 1935.

was a form of popular literature that dominated the Chinese literary scene during the 1910s and the 1920s in China. Swiftly, these new techniques were accepted by Chinese writers and became a popular style in their writings. This type of novel enjoyed a huge commercial success in China in the 1920s and 1930s. 玉梨魂 (*Soul of Jade Pear*)[60] was one of the bestsellers among these novels (Ying, 1957: 39) and Zhang Henshui[61] was one of the popular and outstanding writers representing this type of novel at that time.

It was also reckoned that this translation and Lin Shu's other translation of *The Memoirs of Sherlock Holm*es were one of the first three important translations of western works that had made an impact on Chinese writers (Chen, 1988: 76). In these two translations, Lin Shu changed the original first person narrative style into the third person in order to accommodate to Chinese reading habits and conform to the Chinese literary norm of the time.

Some of Lin Shu's translations introduced new western ideas to Chinese audiences. Lin Shu and Zeng Zonggong re-translated Daniel Defoe's *Robinson Crusoe* (1719) in 1905 and it was published by the Shanghai Commercial Press. This book was first translated in an abridged form by Shen Zufen in 1898 and was popular at the time because it echoed young Chinese people's desire for emancipation as individuals, and the need to have the freedom to choose their own lovers (Zheng, 1983: 39). In 1906, Lin Shu translated *Beatrice* by H. Rider Haggard (1890). In his preface, Lin talked about the advocacy of feminism in the late nineteenth century in Western countries, which was unfamiliar to Chinese audiences at that time (Zheng, 1983: 54). In 1901, Lin Shu and another collaborator Wei Yi translated *Uncle Tom's Cabin* by Harriet Beecher Stowe. In his translation, in order to

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[60] *Soul of Jade Pear* was written by Xu Zhenya. It represented the 'Mandarin Ducks and Butterflies' style of novel and scored a huge success when it was first published. It was made into the film *Forever Lily* in 1953 in Hong Kong.

[61] Zhang Henshui (1895-1967) was a Chinese novelist. He published more than 100 novels in his 50 years fiction writing career. His novels were very popular at that time and still exert influence today.

remind Chinese people to show more sympathy towards their own Chinese-American compatriots on the other side of world, he translated the book under a more "politically sensitive" title (Zheng, 1983, 55).

In Zheng's opinion (Xue, 1982: 158), since Lin Shu understood no foreign languages, he was in an entirely passive position in making his choice of the original work. Xue (1982: 158) also mentioned that the selection of the work to be translated was completely "in the hands of the oral collaborators" with whom he worked. To some extent, his translations were limited by these collaborators. Some critics hold the opinion that Lin Shu as "not trustworthy" because his translations were not truly "faithful" to the original (Hockx, 1999: 26). Qian (1984: 26) has also pointed out that in order to make the wording more concrete, the scene more vivid and the whole description more substantial, Lin Shu always liked to "add here and polish there" [my translation]. Although some scholars have pointed out that Lin Shu's translations wandered far from the original text, he was probably considered as the most famous, productive and successful translator of western literature of his time in Chinese translation history (Qian, 1984: 27).

Lin Shu collaborated with Wei Yi in translating Charles Dickens' novel *David Copperfield* into Chinese in 1908. In terms of their translation practice, both of them may be described as "conservationists" (Xue, 1982: 326). In this translation, Lin Shu still retained the first-person narrative of the original. Dickens' "circumlocutory style" was replaced with a more simple syntax and direct narration (Qian, 1984: 42). Some translation strategies such as omission, addition and abridgement were adopted. These adaptations he made have been criticized as "not trustworthy" (Hockx, 1999: 26). Qian Zhongshu has pointed out that the language Lin Shu used in this translation was much "freer" than what is known as *wenyan.* It obviously absorbed many new elements from the vernacular (Xue, 1982: 311). According to Xue, in terms of content, theme and style, Lin Shu's translation

was "mostly faithful". To a great degree, Lin rendered "adequate translations" to his readers (Qian, 1984: 49). However, this kind of "adequate" and "faithful" translation seemed not to comply with the textual trend at that time. According to Qian (1984: 53), there was also no evidence to show that Lin was inclined to turn to the ready-made literary norm.

In the preface of the translation of *David Copperfield*, Lin Shu wrote:

> When reading this novel, we Chinese should realize that society could be improved if a system of education is rigorously instituted. There is no need for us to be so admired [sic] with the West as to assume that all Europeans seem to be endowed with a sense of propriety and a potential for talent, and are superior to Asians. If readers of my translation reach a similar conclusion, I will not have translated this novel in vain (Denton, 1996: 86).

Lin Shu's political purpose of "enlightening people's mentality" shown in this preface could be viewed as "the directness of this translation", and acted as the preliminary norm for translations in the Lin Shu Period. According to Chen (1989: 34), what the critics focused on at the time was "that writing style"; in other words, the translator's command of language was more important than his translating capacity. Wang (2004: 208) has mentioned that "a good command of *wenyan* was the necessary condition for a qualified translator of that time." Regarding Lin Shu's translation of *David Copperfield*, Wang (2003: 206) has commented that "the original was definitely excellent, and the translated version was also wonderful." Hence, "good command of *wenyan*" could be viewed as the initial norm for the Lin Shu Period. On the whole, translators in what could be called the 'Lin Shu Period' considered "acceptability of the translation" and "adequacy of the translation" on an equal level.

In general, Lin tried to reconcile his translation practice between *wenyan* and the new *baihua*. The leading contemporary scholar Qian Zhongshu commented on Lin Shu's treatment of the language of Dickens' work in the following terms: despite his omissions and mistakes, he had more wit and feeling than more "faithful" renditions which were

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published later (Kong, 1962: 98). As a representative of the "old" elite group, in 1917 he presented a petition letter to Cai Yuanpei, the then President of Beijing University, which strongly opposed "the abolishment of *wenyan* and the general adoption of *baihua*".

The World Library (世界文库, or 万有文库) which was edited by Zheng Zhenduo and commenced publication in Shanghai in 1926, and was produced by the Commercial Press, included Lin Shu's translations as part of its publication programme. Lin Shu's contribution to Chinese literature could be seen in the following terms. He was the first person to break the traditional *zhanghui* style in Chinese writing.[62] He was the first person to introduce world famous writers such as Shakespeare and Charles Dickens to Chinese readers. His translations had a tremendous influence upon a host of modern Chinese writers such as Lu Xun, Guo Moruo (1885-1967), Zhou Zuoren (1885-1967), Zhu Ziqing (1898-1948), Shen Yanbin (1896-1981), and Qian Zhongshu (1910-) (Xue, 1982: 293). Zhou Qiming recalled that Lin Shu's translations attracted him, Lu Xun and other Chinese classmates very much when they were in Japan. Zhou (Xu, 1982: 374) had remarked that "once Lin Shu's new publication was shipped to Tokyo, we would walk far to buy it. After reading it, Lu Xun would wrap it with cloth carefully". Guo Moruo also admitted that Lin Shu's translations were very popular at that time. Guo (1998: 39) has written that "It was Scott's Ivanhoe, translated by Lin Shu, that stirred my great interest in writing". In fact, many of Lin Shu's translations had a huge echo in China at the time.

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[62] Some translators inserted a stereotyped description at the end, which in fact could be used in any piece of work, such as 'if you want to know what will happen next, please go to the next chapter'. Moreover, it was easy to find the translation clichés that were frequently used in traditional fiction and novels. For some time, the ending line in *zhanghui* novel was almost inevitable (Guo, 1996: 10).

3.6. Discourses on Literary Translation in China during the 1920s and 1930s

The 1920s and 1930s was the decisive period in Chinese translation production, especially literary translation, in terms of the huge influence which these works exerted on a wider Chinese readership. Compared to the translations which had been produced during the period up to the May Fourth Movement in 1919, translations during the 1920s and 1930s exerted an enormous impact "outside the elite circle of readers" (Chan, 2004: 16). The theoretical discussion of translation at this time helped to establish a "translation formula" for future translators; and, this new "formula" provided useful norms which would guide the later translators in their work.

During the 1920s, China adopted a new "legitimate language" – *baihua* – for the translation of foreign works from the West. Fu Sinian,[63] who was an energetic proponent of *baihua* language in 1919, opposed Yan Fu's three translation criteria. He deemed Yan Fu's "free translation" method to be too "liberal". Fu (1919: 367) pointed out that the development of the Chinese language towards its Europeanization was "inevitable" in the future. His argument then opened a century-long debate on the Europeanization of the Chinese language (Chan, 2004: 21). During the period 1919-1921, the debate on the Europeanization versus the Sinicization of translation took place, and many Chinese intellectuals were drawn into these debates. Some scholars like Fu Donghua[64] criticized Europeanization as "a kind of 'imitation'" and pointed out that the Europeanization of the translation was a "linguistic phenomenon", rather than a "literary phenomenon" (Chan, 2004: 22). The language relationship between *wenyan*, *baihua*, dialect and foreign

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[63] Fu Sinian (1896-1950) was an earlier enthusiast of the vernacular language; he was in favour of Europeanization of the Chinese language (Chan, 2004: 21).

[64] Fu Donghua (1893-1971) was a writer and literary translator who first translated *Gone with the Wind* into Chinese in 1940, which exerted a far-reaching effect on the first generation of readers. It was generally considered that his language used in this translation was flexible, natural and clear. He also translated *Don Quixote, Paradise Lost* and *The Scarlet Letter* into Chinese.

languages was very complex during the 1920s. These linguistic complexities compelled translators and translation theorists at that time to learn to cope with changing realities.

On the one hand, some translators and writers such as Lu Xun, Zhou Zuoren and Zhang Songnian supported the argument that "the native feature of the source text should be retained"; in other words, they advocated literal translation. Compared to the previous translator Lin Shu's method, these translators adopted Europeanized structures and expressions in their translations. They introduced a large number of new foreign terms and new expressions to Chinese readers through their translations.

On the other hand, other translators and translation theorists, such as Hu Shi and Qu Qiubai (1899-1935), who was a prose writer and literary critic, advocated the use of vernacular in translation and were firmly opposed to "Europeanized translation". They thought that the translators should consider using "the vernacular primarily to translate everything properly" in their translations (Chan, 2004: 25). Furthermore, Qu Qiubai maintained that the use of dialects should be blended into the vernacular which was used in translations. Hu Shi emphasized the significance of the "importation of dialectal features" into the vernacular language (Chan, 2004: 28). In Qu's opinion, the Chinese language lacked precision and it was insufficient to express "subtle differences and complex relationships" (Luo, 1984: 266). He also stressed regularly the need to create a new modern Chinese language, with translation being one of the channels for the dissemination of this language. Later, creative writers like Zhao Shuli and Ye Shengtao[65] also supported the argument that the new Chinese *baihua* language should be kept away from "Europeanized Chinese". Through these debates, translations as well as the Chinese language began to be seen in a different way (Luo, 1984: 27).

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[65] Zhao Shuli (1906-1970) advocated using a new language with Chinese characteristics (Luo, 1984: 31); Ye Shengtao (1894-1988) was a writer, editor and educator, and the initiator of the Literary Association.

During the late 1920s and the beginning of the 1930s, the debate over the usual translation binary of "fidelity" versus "fluency" echoed loudly in translation circles. Lu Xun became the central figure of these debates. Lu Xun was of the opinion that "fidelity" was more important than "fluency" in translations. He closely adhered to the original text when he undertook translations and preferred to use "unnatural expression" in his translation. He and Qu Qiubai even attacked Zhao Jingshen[66] who preferred "smooth translation" and whose opinion represented the "fluency" school of the time. Zhao Jingshen maintained that "slight mistranslation is acceptable in order to achieve overall fluency" (Luo, 1984: 188), while Lu Xun pointed out that "retaining the foreignness of the original text", even at the expense of its readability, was important to help reconstruct the Chinese language (Luo, 1984: 24). It was through Lu Xun's view of this kind of translation experiment that many new expressions, which sounded unnatural and unfamiliar to Chinese readers at the time, were introduced to readers and were eventually incorporated into the modern Chinese linguistic repertoire.

During the 1920s and the 1930s, many literary groups emerged in China: all these groups were involved in translation work. Among them, the Literary Association and the Creation Society were the leading organisations. These literary groups adopted very different translation strategies when they carried out their translations. Despite the differences in ideology and literary preferences among these groups, the translators' attitude towards translation was still very similar to that at the beginning of the nineteenth century up to the 1919 May Fourth Movement: in other words, achieving the utilitarian political purpose of the translation was the translators' main objective. Generally, translators regarded translation as a tool to elevate traditional Chinese culture and as a means of reforming Chinese society. Under such circumstance, numerous examples of

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[66] Zhao Jingshen (1902-1985) was a popular Chinese novelist and translator.

Western literature, such as Charles Dickens' novels, were translated or retranslated during the 1920s and 1930s, in order to serve this clearly declared political purpose. After the mid-twentieth century, fiction translation was then turned into an instrument of propaganda (Luo, 1984: 179).

Between 1929 and 1937, a fierce debate on 'literal translation' *versus* 'free translation' between the groups was set in motion. Literal translation, or direct translation, or word-for-word translation, is referred to as *zhiyi* in Chinese; the term free translation, or sense translation, or sense-for-sense translation, is referred to as *yiyi* in Chinese. In the debate, the Literary Association took the position that literal translation was the most *bona fide* representation of the original text. Lu Xun, a famous proletarian writer, was representative for the Association and adhered to the principle of "extreme literalism" in his translation work, while Liang Shiqiu[67] of the Crescent Moon Society supported "free translation". Lu Xun, in his 1930 article "'Stiff translation' (硬译) and the class nature of literature" gave a "political reason" to explain why it was necessary to support close adherence to every single word from the original text in his translations. In this piece, he stressed that it was a special class of readers, namely, "proletarian literary critics" that he always bore in mind when he carried out his translations. All the efforts he invested in his translations were designed to convey the "true" Marxist literary thought to this group of readers (Luo, 1984: 186). Lu Xun admitted that he divided Chinese readers into three groups – the well-educated, the semi-literate and illiterate (Luo, 1984: 23). In the works he translated, he only focused on the first group of the overall readership. The vast majority of average Chinese readers were beyond his concerns.

Lu Xun opposed Yan Fu and Lin Shu's "extreme liberalism" translation method; he, in fact, adhered to a method of "extreme literalism" in his translation practice (Luo, 1984:

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[67] Liang Shiqiu was a renowned educator, writer, translator and literary theorist.

27). He perceived that the Chinese language was imprecise and it should be instilled with new linguistic resources through translations. Introducing new linguistic elements through translation to improve the Chinese language became his main task. He pointed out that learning from foreign languages, particularly in terms of their logical thought processes, was of primary importance to Chinese culture and the Chinese language (Hung, 2002). However, Liang Shiqiu was strongly against Lu Xun's translation method and claimed that the latter's translation was "dead translation" (死译) not just "stiff translation" (硬译) (Hung, 2002: 179). The dispute between them was one which lasted almost throughout the interwar period (1922-1939).

Ye Gongchao, in his article "On Translation and Language Reform: A Response to Liang Shiqiu" of 1931, supported Liang Shiqiu's opinion that faithfulness in translation was important. The dispute between Mao Dun and Ai Siqi revolved around Lu Xun's and Lin Shu's translation methods. Mao Dun was of the opinion that Lin Shu's translation was not "sense-translation" but "distorted translation" (Hung, 2002: 179). Ai Siqi considered that Lu Xun's translation was "stiff translation" rather than "dead translation", and Lin Shu's translation method was not "free translation" but "rewriting". He further argued that "literal translation versus free translation" could be viewed as translational binary opposites which could possibly change their positions at any time (Hung, 2002:180). In general, many later translators and writers thought that literal translation strategy had severe limitations, particularly in the translation of literary texts. However, when the free translation strategy was adopted, it would be easier for the translator to add the ideological elements of linguistics into the discourse of the translated text (Hung, 2002: 176).

3.7. The 'Seventeen-Year Literature Period' (1949-1966)

While the development of Chinese translation was to an extent cruelly interrupted by the 'anti-Japanese War', and more generally by the Second World War which was a global conflict, some brief remarks are also required on the period between the foundation of the PRC and the start of the Cultural Revolution. This period can be considered to be the early foundation phase of the People's Republic, which is known in scholarly studies as the 'Seventeen-Year Literature Period' (十七年文学期), which ran from 1949-1966. Not enough is known about this period in relation to the evolution of translation practices and norms, partly because it has been seen in the West as a period of cultural regression.[68] The consensus among Western scholars is that, after 1949, translation became closely directed by the government. The question which is important for this study is, in brief, what the main features of this era in relation to translation were.

At first glance, it appears that the 'Seventeen-Year Literature Period' was one of stagnation due to political factors. During the 1950s, Zhou Enlai, the then Premier, in a speech on "Current Tasks in Reforming the Written Language", announced a language policy for China. Premier Zhou mentioned that "the diversity in dialects has an unfavourable effect on the political, economic and cultural life of our people. Without a common speech, we shall, to a greater or lesser extent, meet with difficulties in our national construction. It is, therefore, an important political task to popularise vigorously the common speech with the Beijing pronunciation as the standard. (Quoted in DeFrancis, 1951: 91). This policy saw the establishment of the northern dialect (oriented towards Bejing) and Mandarin Chinese as the standard forms of the country's language.

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[68] Some important general background is given in Goldman (1971), although she considers literary dissent and literary policy more broadly.

This approach simply continued the direction which had already been given by Mao Zedong in May of 1942 during his "Talks at the Yan'an Conference on Literature and Art" which set the tone for the new policies in the field of literary work. He had made it clear that the sole purpose of literature was to serve the revolution. The politically focussed approach to the translation of literature was strengthened after the founding of the PRC in 1949. During the 1950s and beyond the government strongly encouraged translations of, for instance, Russian socialist works. The government sought to control every step in the process of translation publishing, including the identification of suitable material, its printing and, finally, its distribution. As in other fields of cultural life, professional translators were organized into regional and national organizations and given to certain posts and tasks. (Zhou and Tong, 2002: 342)

However, increased state activity in the management and organization of translation activities, even with the strong ideological slant to much of the work, should not be immediately equated with a form of 'interruption' in the translation of Western fiction. In this period some 100 works by British authors were translated or re-translated by veteran translators. Although the selection of these works was influenced by political considerations, it has been suggested that the professionalization of the translator's activity led to improvements in translation quality over some translations produced before the foundation of the People's Republic; the leftist turn in the literary movement had affected translation on a national scale.[69] Translators became cautious in their selection of books for translation. Translators would skip "politically sensitive paragraphs", and "insert a few lines warning readers about possible evil influences" (Fan, 1999: 171). Moreover, although

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[69] It is interesting to note that one leading scholar emphasizes the importance of English in foreign languages departments at universities in China for the teaching of translation, with the exception of a "brief period when Russian was, for political reasons, the preferred foreign language". Yet no further details are provided, the period is referred to as 1949 until the late 1950s, and the comments on this period remain extremely vague. (Hung, 2002: 332)

the print-runs of literary works increased from previous levels of only a few thousand to tens or hundreds of thousands, the number of new titles of literary works fell in this period to a mere 8% of the pre-1949 levels of 150 titles a year (Link, 1984: 7).

The difficulty in summarizing the overall significance of this period is its contradictory nature: on the one hand, it seemed to lead to more systematic and professionalized translation activity; but, on the other, many controls were introduced. In 1951, the First Conference on Translation Work was convened, followed by the National Conference on Literary Translation in 1954. The introduction of the translations of Soviet and Eastern European literary works to Chinese readers took priority during this time (Chen, 1989: 350-352). The supervision of translation activity by the CPC Department of Publicity seems to add to an overall impression of increasing state control. It is a fact that the translation of Western literary works virtually ceased between 1966 and 1976, the period known as the Cultural Revolution,[70] which seems to suggest an overall period (1949-66) marked by stagnation. Certainly, compared to the pre-PRC period, there were fewer translations of British works of literature: according to one set of statistics (the General Catalogue of Publications from 1911 to 1949), there were 795 British works translated, including 68 individual British novelists.

There can be little doubt that the 'Seventeen-Year Literary Period' saw reduced translation and publication activity in relation to Western fiction, with the emphasis placed firmly on Russian literature. It preceded an even worse period (1966-76), one in which translation activity appeared to retreat into a form of 'literary hibernation'.

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[70] The Great Proletarian Cultural Revolution, commonly known as the Cultural Revolution, took place between 1966 to 1976.

3.8. Concluding Reflections

In summary, the aim of this chapter has been to provide contextual and historical understanding for the genesis of the translation norms for fiction adopted by Chinese translators in order to respond to one question: What are the translation norms which were adopted by the early Chinese translators of fiction in general and the early translators of Charles Dickens' work in particular? In providing a response to this question, it has been necessary to take into account how successive Chinese governments' ideology and bi-lingual language policies affected the work of early translators, a point which will take on considerable significance in the main body of analysis in the thesis. What has emerged from the foregoing analysis can be summarised as follows.

First, a number of important issues have emerged in relation to early Chinese translation activities, all of which must be borne in mind before approaching the translation of works by Charles Dickens. In the Buddhist tradition for the translation of sacred literature, several methods were employed, but Kumarajiva was the first to use free translation in Chinese translation history. An important characteristic, however, was teamwork which led to the oral collaboration practice. This was the origin of the "free interpretation" strategy which made translations less "faithful" to the original texts. This approach was dominant for centuries, so that it was not until the early twentieth century that increasing awareness of western approaches to translation began to take root. Thus, influenced by the new western approaches, Yan Fu emerged as a key figure since he proposed three criteria for translation: "faithfulness", "expressiveness" and "elegance". These criteria were used to support the proposition that "the form of translation" and "the content of translation" were equally important.

Second, in the development of the language of fiction writing in relation to modern Chinese, a process of evolution occurred in which the Chinese language evolved from

wenyan into traditional *baihua*, then into modern *baihua*. In the course of this process, *wenyan* and *baihua* co-existed for a period, but *baihua* gradually replaced *wenyan*. As a result, modern *baihua* fiction was established as a new literary genre in the Chinese literary field during the 1910s and 1920s. Subsequently, modern *baihua* fiction became the dominant and conventional medium for literary writing. Against the background of the New Cultural Movement, especially between 1917 and 1919, writers and translators were encouraged to write as they spoke, the number of female readers increased dramatically, which also strengthened the use of modern *baihua* language. Modern *baihua* finally supplanted traditional baihua and became the language of fiction writing.

Third, considering the genesis of the norms of fiction translation in China during the period 1895 to 1919, at the beginning of the twentieth century the translation of fiction was viewed as part of the solution for China's national survival. Translation could be employed as a cultural tool in the Chinese modernisation process, as translated fiction contributed towards the ruling elites' "utilitarian political objectives". One of the key roles of translation in this period was to reconstruct the Chinese literary field. Generally, this 'cultural project' was anything but marginal since translated fiction was to serve the needs of a new literate readership – women and children. Moreover, the translated literature was selected on the basis of its "utilitarian function", while the social needs and prevailing literary norms also affected the process of selection. Traditional cultural and linguistic norms had become invalid, so that the translation strategies were restrained and conditioned by the socio-political agendas and literary dynamics of the era.

Regarding the period 1895 to 1919, several other observations need to be made in relation to translation norms more specifically, not least of all due to their relevance to the overall historical and cultural contextualisation of Chinese translation norms. In this period, the Japanese language served as the intermediary language for Chinese relay translation in

many cases; hence, Japanese translation norms had a degree of relevance to Chinese translation norms. But translation norms in late nineteenth century China were governed mainly by "sense-oriented" and "very free translation" approaches. Moreover, Chinese translators used adaptations or summaries to assist in the translation of the text, and, in general, translations focused more on readers' needs rather than "fidelity to the source text". This was in part a response to the cultural and aesthetic expectations of the readers, although there was a certain level of "cultural intervention" since translators often provided "guidance" to readers in the prefaces of translated works. In fact, the operational norm adopted by the translators used phonological translation to coin and borrow new words.

Fourth, considering the social trajectory of early fiction translators, Lin Shu can be seen as representative of the "turn-of-the-century era". When he translated Charles Dickens' *David Copperfield*, he collaborated with an oral translator – Wei Yi. Lin Shu still used the well-established interpretative collaboration translation mode to translate. In order to cater for elite readers, he used neat, elegant *wenyan*. While he had strong political motivations to translate certain books, he could not control the selection process of the text due to his lack of command of any foreign language. His preface to his translation of *David Copperfield* demonstrates that he was motivated "to enlighten people's mentality". While his translation used omission, addition and adaptation translation strategies to increase its acceptability to the readers, he still translated in a "faithful" way. But the picture is not straight-forward, as some scholars have observed that he deliberately deleted some parts of the original text, making his translation not "trustworthy".

Fifth, in relation to the debates on translation strategies during 1920s and 1930s, several literary associations played an important part in the discourse. Each literary association had specific political inclinations, but the main argument was over literal versus free translation. Lu Xun was a key figure who represented the Literary Society which

supported "fidelity" towards the translation. In his own translation practice, he used an "extremely literal method" to translate. He argued the reason he translated in this way was because he took into account his potential readers – the proletarian critic. He thought the Chinese language was imprecise and needed to be reformed and improved. Chinese "cultural backwardness" could be conquered through a resort to Western modes of thought, especially logical thinking. By adding new vocabulary, new syntax and new expressions, the Chinese language would become more energetic. Debates on translation strategies were, thus, also fundamental cultural debates on Europeanization *versus* Sinicization of the entire translation process.

In conclusion, it has been shown that by the mid-twentieth century translators' attitudes were still similar in some respects to what existed at the beginning of the twentieth century. The achievement of the utilitarian political purpose of the translation was the translator's main objective. Hence, during the 1920s and 1930s, translations of Charles Dickens' novels, or re-translations, also served a clearly declared political purpose because Charles Dickens was considered a socialist-realist writer. This did not, however, have any major impact on the reduction in the number of translations of English-language fiction (including Dickens) which occurred in the period 1949-66. Yet, since the foundation of the PRC Dickens' works continued to be chosen as socialist-realist novels, it can be seen that it would be unwise to attempt any discussion of the translation of his work in post-Maoist China without reference to the pre-Communist era. In terms of the study of Chinese translation norms, the key debates and developments in language pre-date the foundation of the People's Republic of China.

CHAPTER FOUR

Norms of Translating Eye-dialect:
Translation Strategies in Five Chinese Editions of
Great Expectations

Making use of Gideon Toury's theory of translation, this chapter sets out to identify and describe the translation norms that are likely to have conditioned the production of five Chinese translations of *Great Expectations* by Wang Keyi (1979), Luo Zhiye (1994), Chen Junqun (1997), Zhu Wan and Ye Zun (2004) and Jin ChangWei (2009). The textual analyses of these five translations will be implemented by examining the translations of concrete linguistic items from the source text, such as the translation of the use of non-standard English words and the use of "eye dialect" words by specific characters in the ST. It will also analyse norms which can be identified in the use of cultural, idiomatic, ideological and political expressions. Likewise, in this chapter, the discussion of the para-textual elements will include analysis of the front covers of five different translations, translators' prefaces, translation titles and footnotes of five translations.

In order to show the regularities of actual translational behaviour in rendering "eye-dialect" in these five translations, the examples of "eye-dialects" will be grouped and categorized according to specific features. Comparisons and tests are made in one table, in order to specify the changes of the textual-linguistic norms that can be identified in the five

target translations. The selection of these examples will produce a representative sample of the data. Qualitative analysis is conducted in this chapter, which identifies the regular patterns of the translation, i.e. the corresponding translation strategies the translators employed in dealing with the translation of "eye-dialect". More specifically, a further aim of this chapter is to establish and analyse how an individual translator seeks to replace the particular "eye-dialect" segment in his / her translation. In other words, through analysing the translation strategies adopted during the process of translation, the textual-linguistic norms which are unconsciously applied by the translator will be identified.

Drawing on the "hybrid Toury model" identified in Chapter Two, and in order to make sure that the findings are "intersubjectively testable and comparable" (Toury, 1995: 3), the approach adopted in this chapter (within the framework of the linguistic and extra-linguistic analysis) is as follows: on the one hand, identification of "the coupled pairs" of "the replacing and the replaced segment" for particular "eye-dialect" from the target text and the source text; and, on the other, mapping of each "replacing segment" in the translation onto its "replaced segment" in the source text (Toury, 1995:65). The investigation of the norms of translating non-standard English and "eye-dialect" will be conducted by the aforementioned two basic procedures. The central objective of this chapter is to track the regularities of translation behaviour, identify the tendency of norms of translating "eye-dialect", and further investigate whether there are any changes in translation norms during the time span of thirty years in the contemporary Chinese context (1979-2009).

The analysis in this chapter will be directed towards answering three important and interrelated research questions. What are the norms of translating eye-dialects in *Great Expectations* into Chinese that can be deduced from the strategies employed by five translators during the period from 1979 to 2009? Can we identify any specific changes in

these norms? How can we account for these changes? In order to provide answers, the main task will be to reconstruct the translation norms adopted in the five selected translations and to observe whether, and where, changes have taken place. The chapter will consider five principal areas: first, linguistic aspects of norms in translating eye dialect words; second, extra-linguistic aspects of the translation of eye dialect (this includes cultural, idiomatic, ideological and political expressions); third, norms in the translation of cultural and idiomatic expressions; fourth, norms in the translation of ideological and political expressions; and, fifth, those norms which can be identifed in the paratextual elements of the five translations.

This chapter represents the foundation stone for the final results of this study. By delivering answers to the three questions laid out immediately above, sets of norms in terms of translating "eye-dialect" will be verified. While Gideon Toury's theoretical framework will be tested, at the same time the utility and significance of the "hybrid Toury model" will be highlighted through the consideration of para-textual (or, to use Toury's term, "extra-textual") elements. Moreover, the analysis will help in explaining the motivations and purposes for which these translations were produced in these specific ways.

4.1. Translating Eye-dialect: Linguistic Aspects

To add to the definition of "eye dialect" offered in Chapter One, the term can be specified further. In essence, in order to differentiate the minute differences between the sound and the standard orthographic representation in the real situation, the author makes a typographical alteration by substituting particular phonemes. Quite often, this alteration technique is used with some restraints by the author. To denote the speech alterations of the character, Walpole (1974: 195) mentioned that there are other patterns or non-orthographic 'eye-dialect' signals which are also frequently employed by the author, such as "altered

syntax, punctuation, and colloquial or regional word choices". Sometimes, in order to catch the readers' eye, the author uses printing means to indicate the change of the stress and the pitch of the speaker, such as the use of italicization, hyphenation, capitalization or bold type. Later, different scholars gradually widened the meaning from its linguistic aspect to its extra-linguistic aspect.

Nuessel (1982: 350) points out that "language is an organic system which manifests different forms according to the social context of a situation", and the use of "eye dialect" is closely associated with "stereotypes about various groups within a society". Rickford & Rickford (2000: 23) also mention that nonstandard spelling suggests the character's speech is dialect, foreign or uneducated, such as the use of *elth* to represent *health*. This means, as a commonly employed technique by the author, the deletion of a segment in the word is used to designate a specific social or regional dialect, or even the speaker's status. The use of this visible "eye-dialect" technique in the texts reinforces characters' speech and is further differentiated in the speech of different groups of people. Therefore, this technique is generally employed by an author to portray semi-literate characters and indicate their particular status in any given societal structure.

4.1.1. Translating eye-dialect at the sentence level

Letters, notes and graffiti are regarded as forms of delayed written communication which embrace significant geographical, temporal, social or idiolectal features. For example, in *Great Expectations*, Pip is a character who did not receive a good education and cannot write properly. In Chapter 7, he left a peculiar note to his blacksmith shop master Joe, which is full of misspelt words (see Example immediately below). In terms of the graphological, phonological and lexical choices, the author presents a series of non-standard grammatical and syntactical English expressions. It also embodies different

varieties of linguistic register, Pip's regional accent and his humour. The special language in his note shows a significant linguistic divergence from the recognised norm in Standard English.

<u>A Textual Example</u>:

ST: MI DEER JO I opE U R KrWITE WELL i OPE i SHAL SON B HABELL 4 2
        TEEDGE U JO AN THEN WE SHORL B SO GLODD AN WEN I M PRENGTD
        2 U JO WOT LARX AN BLEVE ME INF XN PIP. (Charles Dickens, *Great
        Expectations*: Chapter 7)

In this example, ST contains forty-four words in total, among which only eight words are spelt in Standard English. These eight words are I (我), WELL （身体好），THEN （那时），WE （我们），SO （多么），I （我), ME （我） and PIP （皮普). The rest of the other thirty-two words are all spelt in a non-standard way. These non-standard words stigmatise the character Pip's uneducated social status, indicating both the linguistic and paralinguistic significance of the ST. Obviously, the spelling in this example shows a striking departure from Standard English, which will be immediately noted by the readers. The culture-specific features in this paragraph will also cause difficulties for translators. The standard writing of the above paragraph in the ST should be presented in this way:

> My dear Joe I hope you are quite well I hope I shall soon be able for to teach you Joe and then we shall be so glad and when I am apprenticed to you Joe what larx and believe me in affection Pip.

The following presents the differences in the five TTs in more detail:

TT1: 我辛爱的乔，西望你生体好，西望马上就能教你人字，乔啊，那时我们该有
多么高心啊！等我做了你的土弟，乔啊，那该有多么开心啊。请想信我一片
针心。匹普上。
BT1: I <u>xin1 ai de</u> Joe, <u>xi1 wang</u> you <u>sheng1 ti</u> well, <u>xi1 wang</u> soon can be able to teach
you <u>ren2</u> character, Joe Ah, then we should be so glad Ah! Wait till I become your
<u>tu3 di</u>, Joe Ah, then should be how happy Ah. Please <u>xiang3 xin</u> me a piece of
<u>zhen1xin</u>. Pip up.

TT1 substitutes the thirty-two misspelt words in the ST by using eight 'incorrect' Chinese characters, e.g. 辛爱的 (pronounced *xin1aide*), which is a coined Chinese word. The expression 辛爱的 (pronounced *xin1aide*) in this example does not make any sense. However, it suggests similar pronunciation to its corresponding standard expression 亲爱的 (pronounced *qin1aide*, meaning *dear*). In other words, the translator makes use of the illogicality of these created words to represent the ST non-standard words and indicate Pip's lower educational background. In general, TT1 achieves the same effect that non-standard words function in the ST by using a substitution strategy.

TT2: 我的青爱的乔，我西王你生体见康，我西王很块教你，乔，那四我民可杜高心，等我当了你的土第，乔，杜心运，请辛任我。皮普。

BT2: My <u>qing1 ai de</u> Joe, I <u>xi1 wang2</u> you <u>sheng1 ti</u> <u>jian4 kang</u>, I <u>xi1 wang2</u> very <u>kuai4</u> teach you, Joe, <u>na si4</u> <u>wo min2</u> can <u>du4 gao xin1</u>, wait I become your <u>tu3 di</u>, Joe, <u>du4 xin yun4</u>, please <u>xin1 ren</u> me. Pip.

Similarly, TT2 uses the same strategy as that used in TT1. TT2 presents twelve 'incorrect' Chinese characters. For example, based on the phonetical similarities, TT2 uses the coined word 西王 (pronounced *xi1wang*) to represent the standard word 希望 (pronounced *xi1wang*, meaning *hope*). The other eleven 'incorrect' expressions can be found in Appendix 2.1. In general, TT2 adopts a substitution strategy and translates the 'eye-dialect' words in the ST into 'virtual eye-dialect' words in the TT.

TT3: 我亲爱的乔我 西(希)望你能写好字我 西(希)望 我不久就能沟(够)教你乔那时我们会多
高兴啦 等我做了你的土（徒）弟我们将会多么开心啊相心（信）我皮普上。

BT3: My dear Joe I <u>xi1 (xi1) wang</u> you can write good character I <u>xi1 (xi1) wang</u> I soon <u>neng gou1 (gou4)</u> teach you Joe then we shall be how glad La Wait I become your <u>tu3 (tu2) di</u> we shall be how happy Ah <u>xiang xin1 (xin4)</u> me Pip Up.

TT3 only uses five 'incorrect' Chinese characters, but all of them are presented as alternatives in the text. This phenomenon indicates that the translator of TT3 makes a rather meek attempt to follow Pip's non-standard written expression in the ST. However, in terms of the sentence structure, the translator of TT3 adheres closely to the ST and adopts *formal* translation strategies, remaining the same format as that shown in the ST. For example, in the ST, there is no punctuation mark; while TT3 retains the same syntactical structure, without using any punctuation mark. In other words, the translator of TT3 tries to secure the inter-textual coherence, adheres to the ST syntax and ST form and intends to achieve an adequate match between ST and TT. To a certain degree, the adequate approach adopted by the translator of TT3 enhances the 'eye-dialect' presence in the TT.

TT4: 亲爱的乔，希望你身体好，希望马上就能教你识字，乔啊，那时我们该多么高兴啊！等我成了你的学徒，乔啊，那该多么开心啊。请相信我一片真心。皮普上。∗
BT4: Dear Joe, hope you are well, hope soon be able to teach you recognize character, Joe, then we should be so glad Ah! Wait till I become your apprentice, Joe Ah, then should be how happy Ah. Please believe me in affection. Pip up. ∗

Among all five TTs, TT4 is the only one that uses the standardized form when translating this note. In terms of the grammaticality and the lexical choice, TT4 presents no cases in representing ST variant spellings, no grammatical or lexical anomalies. In other words, all 'eye-dialect' words are translated into zero 'eye-dialect' standard form in the TL. The standardization in TT4 suggests that the translator of TT4 adopts a *functional* translation strategy, which means the translator focuses on the function of the translation of the ST in TT through upgrading the original informal register sentence to a formal register sentence. The use of this standardized form conforms to the Chinese language written norm.

On the one hand, translating the non-standard 'eye-dialect' words into standard 'zero dialect' words conceals the textual significance of the ST. It is noted that the non-standard markers which deviate from the ST written norm is explained in a footnote in the TT as follows:

> The author deliberately misspelt many words in this letter. Letters which should be capitalized are not presented as their capitalized forms. Letters which should not be capitalized are then presented in their capitalized forms. The author used this strategy to denote that Pip's literacy level was very low at that time. (Zhu Wan & Ye Zun, 2004: 44, the footnote, *my translation*).

On the other hand, the standardization strategy adopted by the translator of TT4 signifies a hierarchical feature of using standard written Mandarin in the contemporary target society. The standardization in TT4 implies that TT4 significantly violates the pragmatic dimension of the ST, which shows that certain ideological value is promoted by the People's Literature and Arts Publishing House.

To some extent, the standardization of the TL in TT4 meets the expectations of the target readers because it seems TT4 fulfils the highest demand of literary translation principle 雅 (elegance) in the three-character 信 (faithfulness) - 达 (expressiveness) - 雅 (elegance). The translation strategy used in TT4 suggests that form is given priority over meaning in the transaltion. However, it is worth mentioning that the use of an upgraded form distorts Pip's lower social status, which has been described by Dickens in the ST.

TT5: 沃的青爱的桥，我系王你声体间康，我系王妈上能交你人字，桥，那时我们改多高行啊，登我做了你的土第，桥，改多开行啊。请相心我。皮普。

BT5: <u>wo4 de</u> <u>qing1 ai de</u> <u>bridge</u> , I <u>xi4 wang2</u> you <u>sheng1ti3</u> <u>jian4 kang</u>, I <u>xi4 wang2</u> <u>ma1shang</u> can <u>jiao1</u> you <u>ren2</u> character, <u>bridge</u>, then we <u>gai3</u> how <u>gaoxing1</u> ah, <u>deng1</u> I become your <u>tu3di</u>, <u>bridge</u>, <u>gai3</u> how <u>kaixing2</u> ah. Please <u>xiangxin1</u> me. Pip.

TT5 adopts a substitution strategy by using nineteen 'incorrect' Chinese characters. Like TT1, TT2 and TT3, these 'incorrect' Chinese characters are used on the basis of the phonological similarities in relation to their corresponding standard Chinese characters. For example, the author uses a homonymous character 桥 (pronounced *qiao2*, meaning *bridge*) to represent the proper noun 乔 (pronounced *qiao2*, which is a common surname in the TL). Both characters are pronounced in the same way and present similar orthographical structures in their written forms. Among all five TTs, TT5 presents the most number of homophones, which suggests that the translator of TT5 is attempting to retain as much of the 'exotic' flavour of the ST as possible in the translation.

The table below shows that the numbers of 'incorrect' Chinese characters in each TT are used to replace their corresponding misspelt words in the ST. In general, the global translation strategies used in four TTs (TT1, TT2, TT3 and TT5) are quite similar. According to the unique Chinese *pinyin* system which contains four different tones, translators of four TTs use 'incorrect' homonymous or near-homonymous Chinese characters to indicate the non-standard spelling words. This means that translators of four TTs in general adopt substitution strategies when translating the misspelt words in the ST.

Table 4.1: Total number of non-standard words/characters in both ST and TTs

ST	TT1	TT2	TT3	TT4	TT5
32	8	12	5	0	19

In terms of grammaticality, the translators of TT1, TT3 and TT4 adopt a domestication strategy in their translations. For example, the translator of TT1 smoothes the rendition and adds the modal particle 啊 (pronounced *ah*, which contains no concrete meaning in TL) after the proper noun 乔 (Joe) or at the end of the sentence 那时我们该有

多么高心<u>啊</u>！(then how glad we should be, *underscoring added*). In addition, the insertion of an interjection punctuation and the word 上 (up) at the end indicates the translator of TT1 has attempted to domesticize the rendition and conform to the TL written norm.

Likewise, the translator of TT3 also adopts a domestication strategy and uses modal particles 啦 (pronounced *la*) and 啊 (pronounced *ah*). Both words are empty words and contain no concrete meaning in the TL context. The use of these modal particles indicates that the translator of TT3 is attempting to comply with the TL written norms. As in TT1 and TT4, the word 上 (up) is added after the proper noun Pip (皮普), which indicates that the translator of TT3 is attempting to follow the polity norm in the TL context when one writes a letter or a note to another person.

However, on the other hand, the translators of TT2 and TT5 adopt a foreignizing strategy by using an Europeanised structure in the TTs. For example, in TT2, *MI DEER JO* is translated as 我<u>的</u>青爱的乔 (my qing1 ai <u>de</u> Joe, *underscoring added*) literally. The use of the genitive pronoun 我的 (my) instead of nominative pronoun 我 (I) in this example does not comply with the TL written norm; Likewise, the way the rendition of *I opE* as 我 西王 (<u>I</u> xi1wang2, *underscoring added*) which explicates the subject 我 (I), does not comply with the TL written norm because the omission of the subject is a common grammar phenomenon in the TL written expression.

To sum up, the five translators are aware of the social significance of non-standard usage in the original and attempt to achieve the semantic and stylistic adequacy of the ST. In addition, the five translators take the form as well as the content of the ST into consideration in their TTs. The five TTs also make necessary adjustments in paragraphs (ST) by inserting a comma into the sentence. In general, all five translators adopt a substitution strategy as the main device. The translator of TT3 provides two alternative

options in the translation. Both characters are near-homonymous characters which have similarities in their pronunciations but containing different meanings.

4.1.2. Translating eye-dialect at lexical level

The frequent use of 'eye dialect' words in Charles Dickens' *Great Expectations* can be found at graphological, phonological, lexical or grammatical level of the character's speech. It is generally regarded that these non-standard orthographic representations are the "most difficult to be reproduced in translation" (Brett, 2009). Normally, translators will seek to use various translation strategies to overcome these "linguistic untranslatabilities" (Brett, 2009: 38). Quite often, translators seek to employ the compensation strategy, which is a special kind of substitution method in translation. In this regard, translators normally will represent "the expressive forms of the original" in the TT, in order to retain the "fine shades of colouring" of the ST and eventually achieve "the stylistic subtleties of the original" in the TT (ibid.: 39). Besides, there are some other compensatory methods which are frequently employed by the translators while dealing with this kind of translation problem. Generally, these compensatory methods include conversion, amplification, omission, neutralization, negation and repetition (ibid.: 40).

The concept of the compensation strategy is of some significance for Translation Studies scholars, not least of all because, while the term is used frequently, there are variations in the definitions which have been provided. Hervey and Higgins, for instance, consider that there are four different types of compensation: first, compensation *in kind*, meaning making up for one type of textual effect in the ST by another type in the TT; second, compensation *in place*, which involves recreating one effect at a different place in the TT; third, compensation by *merging*, which refers to the device of condensing text; and, fourth, compensation by *splitting*, which overcomes the problem of translating one word by

using a phrase (Hervey & Higgins, 1992: 35-38). Interestingly, while scholars appear to share a common definition for compensation strategy, Harvey seems to hold a different perspective on the nature of compensation.

While Hervey and Higgins define compensations as a "technique" (Hervey & Higgins, 1992: 248), Harvey argues that compensation should be reserved for "essentially stylistic, text-specific features and effects" (Harvey, 1995: 71). The idea that this may be a nuance in phrasing can be dispelled when we consider Harvey's descriptive model, consisting of three axes: first, typological, which recognizes specific instances of compensation; second, correspondence, which describes the degree of correspondence between the devices employed; and, third, topographical, which analyses how such devices are located relative to one another in the ST and TT (Harvey, 1995: 77-85). The difference appears to be that Hervey and Higgins seek to identify simply what the translator does, whereas Harvey wishes to emphasize more the stylistic approaches of the translator which are more dependent upon the language of both the ST and TT. In other words, Harvey is more aware of the cultural background inherent in the use of compensation strategy.

For this study, this is quite significant, especially when we consider the point made by Newmark that slang can be "compensated" in translation. In fact, Newmark considers compensation to be a procedure, rather than as the "technique" seen by Hervey and Higgins in their definition (Newmark, 1991: 143-144). Newmark's perspective is important because he holds that idioms can be used in the TT as part of compensation, even when no idioms can be identified in the ST. A further variation on defining compensation is provided by Cui, who identifies five methods: free translation; borrowing; footnotes; calque; and, paraphrasing (Cui, 2012). So, it can be seen that the issue of compensation cannot simply be dismissed with a simple, single definition. This should be borne in mind when approaching Dickens' use of eye-dialect.

In *Great Expectations*, Dickens uses various forms of variant spellings to represent lower-class characters' speech, which provides signals of non-standard pronunciation. This means that the author uses rich 'eye-dialect' vocabularies to represent the speech of the lower social class. For example, the 'eye-dialect' words, such as *a'most*, *'xcepting*, *a-listening*, *abear*, and *tremenjous* are spoken by Joe and Magwitch. Generally, these words are considered to be used as an indicator of those people who are lacking in education. Besides, these words suggest a type of sub-standard regional dialect or social dialect.

Examples provided below (Table 4.2) show the common occurrence of 'eye dialect' words that appear in the ST, which cover several main aspects 1.) The speaker shows minor deviation from standard pronunciation, such as modification of particular consonants, vowels or finals in a standard word, and, more specifically, the omission or modification of initial or final consonants, the dropping of some initial, medial, or final unstressed vowels or syllables in some polysyllabic words, such as *elth* (ex.1), *o'* (ex. 13), *for'ard* (ex. 21) 2.) The speaker shows greater divergence from the standard pronunciation, such as the use of *air* representing *are* (ex. 25) 3.) The lower-class speaker does not pronounce a particular type of sound, such as *Hout* (ex. 26) 4.) The speaker modifies the regional dialect words, such as *agen* which represents *against* in certain regions (ex. 20) 5.) The speaker substitutes *w* for *v* (see examples 44-48) 6.) Sometimes substandard forms are presented as monosyllabic words, such as *pint* (ex. 29).

Sometimes phrases are given, such as *Lor-a-mussy me!* (see Example 67 in Table 4.6 below). These substandard phonetic forms are indicated via graphological means, which indicate the distinctive qualities of pronunciation. In brief, the author emphasizes certain features of pronunciation and indicates them orthographically to signal the presence of the dialect. More details are shown in Table 4.2, Table 4.3, Table 4.4 and Table 4.5 below, which are classified into several groups according to its orthographic variations.

Table 4.2: Classifications of instances of *eye dialect* in source text

Feature	Examples
The loss of the initial aspirate *h-*	elth (ex.1); elths (ex.2); ed (ex.4); 'air (ex.5); 'at (ex.3)
The insertion of [h] sound in stressed syllable	Hout (ex.26); hup (ex.27)
[w]=[v], representing the voicing of an unvoiced consonant	conwict (ex.44); wigour (ex. 45); welwet; wisits (ex.47); wery; conweyed; wicious (ex. 48); ill-conwenienced (ex.46)
The change of the prefix *un-* to *on-* in pretonic syllable	onmerciful;oncommon (ex.38)
The shortening of medial vowel sound [o:] into [^]	sut (ex.31)
Change of [a] sound to *er* sound before [r], when not followed by an vowel	fur (ex.16)
Change of the medial affricate from [tf] to [t] ; Shortening of the stem-vowel; *–ture* spelt as *tur* or *ter*	fellow-creatur (ex.15); naturally (ex.48)
Reduction of the lightly-stressed preposition *with* to *er*	alonger (ex.7)
Elision of labiodental fricative [v]; Loss of final consonant especially in lightly-stressed words; the use of an analogical pretertite form representing the present tense of the verb	o' (ex.13); han't; giv'(ex.14)
Elision of interdental fricative sound	'em; to't
Elision of alveolar stop [t]; Loss of final consonant [t] after a voiceless plosive	kep (ex.11)
Use of contracted spelling form	d'ye (ex.8);
Change of the final consonant; unvoiced of [g] to [k]	Anythink (ex.6)
Loss of [f] before a consonant; Insertion of *r* in spelling	arter (ex.13), hart (ex.12)
Change of diphthong [ju:] to monophthong [i]; use of '*ee* for the lightly-stressed pronoun *you*	Thankee (ex.17); lookee
Addition of weak endings to stems of strong verbs; use of weak forms of the preterite and past participle	grow'd up (ex.19); look'd (ex. 21); know'd
The loss of pre-vocalic [w] in a lightly-stressed syllable before vowels; Omission of certain unaccented syllables	for'ard (ex.21); backerder (ex.22); forwarder (ex.22)
The addition of a glide-vowel *e* between a consonant and [r] sound, or, before [v] sound	ekerval (ex.23)
Change of the verb form *to be,* from the lightly-stressed form to the strongly-stressed variant form	AIR (ex.25)

Capitalization	ARE
Elision of the vowel of the infinitive verbs; Change of the vowel sound from [oi] to [ai]	pint (ex.29); bile (ex.28)
Change of the lightly-stressed diphthong [ju:] sound to monophthong [i] sound in polysyllabic word (Gerson 48.18)	nevvy (ex. 30)
Shortening of the vowel from [ae] sound to [o] sound, with a lightly-stressed form	sot (ex.32)
Lengthening of the vowel from [ae] sound to [i:] sound; Change to the infinitive lightly-stressed form	afeerd (ex.9 &10)
Use of weak forms of strong verb; Disappearing of [i] sound after consonants	serous (ex.33)
Change of the medial sound from [di] to [dg] , combined with the suffixes –ous	tremendjous (ex.35)
Reduction of the definite article from *the* to *th'* or *t'* before vowels	t'other (ex. 39); th'
Disappearance of [w] in monosyllabic words	'ull
Development of [o:] sound to [u:] sound , from lightly-stressed forms with a short vowel, then diphthongized to [ou] sound, spelling as *oe*	untoe
Change of the sound from [nd] to[n]	unnerstand
Change of [^] sound to [u] sound in a lightly-stressed syllable	summun (ex.18)
Change to [i] sound	betwixt us (ex. 21)
Change of [ju] sound to a llighly-stressed [k] sound	partickler (ex.24)
Regional dialect word	Pompeyed (ex.37); meshes; agen (ex.20); nigher (ex.36)

H-dropping is a feature that is commonly found in many working class accents in nineteenth-century literary works. It is clearly indicated as a feature of lower-class dialect. This stylistic feature appears in examples 1, 2, 3, 4 and 5.

Example 1: Manners is manners, but still your **elth**'s your **elth**. (Ch. 2 Joe)

ST	TT1	TT2	TT3	TT4	TT5
Elth	身（梯）体	身体	身体	身体	身体
phonetic rep.	shen (ti1) ti3	shenti3	shenti3	shenti3	shenti3
back-translation	body (ladder)	body	body	body	body

Example 2: I hope as you get your **elths** in this close spot? (Ch.27, Joe)

ST	TT1	TT2	TT3	TT4	TT5
elths	身（梯）体	身体	身（梯）体	身体	身体
phonetic rep.	shen(ti1)ti3	shenti3	shen(ti1)ti3	shenti3	shenti3
back-translation	body(ladder)	body	body(ladder)	body	body

In order to convey the eye-dialect word *elth* in the ST, the translator of TT1 in the above two examples adopts a compensation strategy by providing two variant Chinese renditions 身梯 (pronounced *shenti1*) and 身体 (pronounced *shenti3*). This strategy is adopted based on the unique tone feature in Chinese *pinyin* for two homonymous characters 梯 (pronounced the first tone as *ti1*, meaning *ladder*) and 体 (pronounced the third tone as *ti3*, meaning *body*). In this case, both characters are pronounced in the same way in Mandarin Chinese, but have different tones. In these two options, the former word 身梯 (pronounced *shenti1*) is a creative coined word, which is not comprehensible by the target readers when it is translated in this way; the latter one 身体 (pronounced *shenti3*) suggests the standard rendition for the word *body* in the TL.

In Example 2, the translators of TT1 and TT3 provide an optional homonymous character as the strategy to achieve the same semantic and stylistic equivalence as that shown in the ST. In other words, both translators intend to achieve the maximum effect of the SL in the TL. It is worth noting that TT3 is not in consistent with regard to the use of this strategy in two examples.

<u>Example 3</u>: You youself see me put 'em in my **'at** (Ch. 13 Joe)

ST	TT1	TT2	TT3	TT4	TT5
'at	磨（帽）子	帽子	帽子	帽子	帽子
phonetic rep.	mo(mao)zi	maozi	maozi	maozi	maozi
back-translation	millstones(hat)	hat	hat	hat	hat

In Example 3, the translator of TT1 provides two near-homonymous words as the rendition of eye-dialect *'at* 磨子 (pronounced *mozi*, meaning *millstones*) and 帽子 (pronounced *maozi*, meaning *hat*). As they stand, these two words have completely different meanings in the TL but they are pronounced in a similar way. This example shows that the translator of TT1 adopts a compensation strategy by offering an alternative 'incorrect' Chinese word.

Example 4: couldn't credit my own **ed**; hardly believed it *were* my own **ed**. (Ch. 7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
ed	脑袋	脑袋瓜子	脑袋	脑袋	脑袋
back-trans.	head	head melon-seed	head	head	head
register	written	colloquial	written	written	written

In Example 4, the first eye-dialect *ed* is translated as the standard written word 脑袋 (head) in TT1, TT3, TT4 and TT5. Moreover, the translator of TT2 adopts a compensation strategy and uses a colloquial word 脑袋瓜子 (head melon-seed). This colloquial word refers to *the head* in its real terms in the TL context. Further, the translator of TT2 inserts a spoken word 冒出来的 (come out) as a compensation strategy to render the second eye-dialect *'ed,* which is translated as 从我脑袋中冒出来的 (come out from my head, *underscoring added*).

Example 5: do comb my **'air** the wrong way sometimes (Ch.27 Joe)

ST	TT1	TT2	TT3	TT4	TT5
'air	恼火透了	火冒冒的	恼火透了	火透了	火冒三丈
back-translation	get irritated very much	very irritated	get irritated very much	irritated	blood boil and burst into a fury
register	spoken	spoken	spoken	spoken	成语
dialect rep.	dialect	dialect	dialect	dialect	non-dialect

In Example 5, the translators of TT1, TT2, TT3 and TT4 adopt a compensation strategy and use a dialect word 恼火透了 (get irritated very much), 火冒冒的 (very irritated) and 火透了(irritated) to indicate the eye-dialect *'air*. On the other hand, the translator of TT5 elevates the register of the word when translating the eye-dialect *'air* and translates it as a 'four-character'成语 (idiomatic expression), 火冒三丈 (to make one's blood boil and burst into a fury), which shows that the translator of TT5 intends to conform to the TL written expression norm.

In some 'eye dialect' words, the author changes the spelling of the final letter from *g* into an unvoiced pronunciation letter *k*, such as when the word *thing* is written as *think*.

Example 6: **Anythink** (Ch. 20, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
Anythink	说啥都可以	说什么都行	什么都行	什么都可以	说什么都行
back-translation	say whatever you like	say whatever you like	say whatever you like	say whatever you like	say whatever you like
register	spoken	written	written	written	written
dialect rep.	dialect	non-dialect	non-dialect	non-dialect	non-dialect

In Example 6, the translator of TT1 adopts a compensation strategy and uses an 'equivalent' northeastern dialect word 啥 (pronounced *sha2,* meaning *what*) to indicate the eye-dialect in the ST. This suggests that the translator of TT1 makes an attempt to achieve both the acceptability of the TL and the adequacy of the SL at the same time when dealing with the eye-dialect translation. But the translators of TT2, TT3, TT4 and TT5 elevate the register of the word and use a standard written word 什么 (pronounced *shen2me*, meaning *what*) in their translations. Besides, it is worth noting that the translators of TT2, TT3 and

TT5 use a spoken word 行 (can) instead of a written word 可以 (can) to further compensate the eye-dialect *anythink* in an indirect way.

Example 7: there's others went out **alonger** me (Ch.39, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
alonger me	跟我一起	我们一起	跟我一快	跟我一快儿	我们一起
back-translation	with me	we together	with me	with me	we together
register	written	written	spoken	spoken	written
dialect rep.	non-dialect	non-dialect	non-dialect	dialect	non-dialect

In Example 7, Magwitch shortens the phrase *along with me* into dialect form *alonger me*. The translators of TT3 and TT4 strive to achieve similar effect by using a spoken phrase 跟我一快 (together with me, *underline added*) and 跟我一快儿 (together with me, *underscoring added*). Further, the translator of TT4 compensates the speaker's dialect pronunciation by adding a nominalizing suffix –*er* (儿) after 一快 (together). Using the Beijing 儿话词 (–*er* sound word) shows that the translator of TT4 intends to achieve both the maximum acceptability of the TL as well as the adequacy of the ST at the same time. Using the spoken word to indicate the eye-dialect shows that the translators of TT3 and TT4 intend to conform to both SL and TL expression norms. But, the translators of TT1, TT2 and TT5 do not use a compensation strategy and elevate the word register by translating as a written phrase 跟我一起 (with me) or 我们一起 (we together).

Example 8: Who **d'ye** live with (Ch.1, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
d'ye live with	过活	住	生活	生活	过
back-translation	make a living	stay	live	live	live
register	spoken	spoken	written	written	spoken

In Example 8, Magwitch pronounces the phrase *do you* as a particular regional dialect *d'ye*. The translators of all five TTs use a formal word 你 (you) to indicate the eye-dialect *d'ye* in their translations (see detailed back-translations in Appendix 2.2.). However, the translators of TT1, TT2 and TT5 adopt a compensation strategy by using an informal spoken register word 活 (to make a living), or an informal mono-character 过 (to spend time) to represent *live with*. This suggests that the translators of TT2 and TT5 intend to follow the SL expression norm and indicate the eye-dialect linguistic feature in an indirect way in the TL. In a different fashion, the translators of TT3 and TT4 elevate the register of the word and translate as a written word 生活 (live).

Example 9: I'm dead **afeerd** of going wrong (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
afeerd	怕	怕	生怕	怕	害怕
back-translation	be afraid of	be afraid of	be afraid of	be afraid of	afraid
register	spoken	spoken	spoken	spoken	written

In Example 9, the translators of TT1, TT2 and TT4 adopt a compensation strategy and use a spoken word 怕 (be afraid of) to indicate the eye-dialect *afeerd*. The use of this monosyllabic character conforms to the TL spoken expression norm. In addition, the translator of TT2 employs an addition strategy to further compensate the eye-dialect feature by inserting a 'new' spoken phrase, 把好心当坏意 (regard someone's kindness as a kind of bad gesture), which is the phrase that does not appear in the ST. The insertion of this new phrase emphasizes the informal tone of the speaker and indicates that the translator of TT2 attempts to comply with the TL spoken expression norm. Likewise, the translator of TT3 also adopts a compensation strategy and presents a spoken word 生怕 (be afraid of), but the

rendition of TT3 is less colloquial than TT1, TT2 and TT4. However, rather differently, the translator of TT5 elevates the register of word and translates as a formal written word 害怕 (afraid).

<u>Example 10</u>: Don't you be **afeerd** on it. (Ch.40, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
afeerd	甭担心	不必担心	别担心	用不着担心	不必担心
back-translation	shouldn't worry	mustn't worry	don't worry	do not need to worry	mustn't worry
register	spoken	written	spoken	spoken	written
dialect rep.	dialect	non-dialect	dialect	non-dialect	non-dialect

In Example 10, although the translators of the five TTs use the standard written word 担心 (worry) to represent the eye-dialect *afeerd*, the translators of TT1, TT2, TT3 and TT4 make compensation for the 'eye-dialect' feature from other perspectives, i.e. inserting a dialect word 甭 (do not have to) in TT1, inserting an adverb 大可(not necessary) in TT2, inserting a dialectal adverb 别 (don't) in TT3, or adding a spoken phrase 用不着 (do not need to) in TT4. All these words are used to emphasize the sound change of the speaker in the ST.

<u>Example 11</u>: This way I **kep** myself **a going**. (Ch.39, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
kep…a going	撑持着过了过来	坚持着我的生活	硬撑了过来	支撑了过来	坚持了下来
back-translation	held on firmly and sustain	persist my life	held on firmly and sustain	held on firmly and sustain	persist and keep on doing
register	spoken	written	spoken	spoken	written

In Example 11, the translators of TT1, TT3 and TT4 adopt a compensation strategy and use a spoken phrase 撑持着过了过来 (hold on firmly and sustain), 硬撑了过来 (hold

on firmly and sustain) and 支撑了过来 (hold on firmly and sustain) to indicate the eye-dialect linguistic feature in the ST. In these phrases, the spoken character 撑 (sustain, support) is used, indicating that three translators have attempted to conform to the TL spoken expression norm. In addition, the translator of TT1 further adopts a repetition strategy by using the character 过 (get over it) twice and renders it as a spoken phrase 过了过来 (manage to get <u>over</u> and <u>over</u> it, *underscoring added*). The use of this repetition strategy indicates that the translator of TT1 is attempting to comply with the TL spoken expression norm. On the other hand, the translators of TT2 and TT5 elevate the register of the word and translate *kep* as a formal written word 坚持 (persist) in their translations.

<u>Example 12</u>: breaking her honest **hart** (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
hart	心	肠断心碎	心	心	心灵
back-translation	heart	the intestines and the heart are broken to pieces	heart	heart	mind
register	spoken	成语	spoken	spoken	written

In Example 12, the translators of the five TTs use a standard character 心 (heart) to indicate the eye-dialect *hart*. In addition, the translators of TT2 and TT5 adopt a sense-for-sense translation strategy, i.e. *yiyi* in Chinese terms, in their translations. For example, the translator of TT2 elevates the register of the word and translates it as a formal 'four-character'成语 (idiomatic expression) 肠断心碎 (*lit.* the intestines are broken and the heart is broken to pieces), which suggests that the translator of TT2 intends to conform to the TL written expression norm. Similarly, the translator of TT5 elevates the register of the word and translates as a functional word 心灵 (the mind), which also suggests that the translator of TT5 intends to conform to the TL written expression norm.

Example 13: arter a deal **o'** trouble (Ch.20, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
a deal o' trouble	费了好多麻烦	真够麻烦的	费了很大的劲	费了很大的事	真不容易
back-translation	had a lot of trouble	indeed enough troubles	exerted a lot of energy	made a lot of efforts	really not easy
register	written	spoken	written	written	spoken

In Example 13, the translators of TT1, TT3 and TT4 elevate the register of the informal phrase *a deal o' trouble* in their translations and translate it as a formal written phrase 费了好多麻烦 (had a lot of trouble) in TT1, 费了很大的劲 (exerted a lot of energy) in TT3 and 费了很大的事 (made a lot of efforts) in TT4. The use of these formal phrases indicates that three translators attempt to conform to the TL written expression norm. However, the translators of TT2 and TT5 adopt a different strategy from that employed in TT1, TT3 and TT4. Both translators of TT2 and TT5 adopt a compensation strategy and use a spoken phrase 真够麻烦的 (indeed enough troubles) and 真不容易 (it is really not easy) to indicate the eye-dialect expression *a deal o' trouble*. It is worth noting that in these two phrases, both translators compensate the eye-dialect feature by using a spoken adverb 真够 (really) or 真 (really). The use of these adverbs suggests that both translators intend to conform to the TL spoken expression norm.

Example 14: I **giv'** you to understand just now (Ch.39, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
giv' you to understand	告诉过	告诉过	跟你说了	告诉过	告诉过
back-translation	have told	have told	have let you know	have told	have told
register	written	written	spoken	written	written

Variant spellings have been widely employed in *Great Expectations* in order to provide signals of non-standard pronunciation of the speaker. In Example 14, the verb *gave* is spelt with an apostrophe as *giv'* in the ST, which indicates the low educational status of the speaker. The phrase *give you to understand* means inform or explain originally. However, when it is written as *giv' you to understand*, its meaning is slightly changed. The translators of TT1, TT2, TT4 and TT5 elevate the register and translate the eye-dialect phrase as a formal written expression 告诉过 (have told). But, the translator of TT3 adopts a compensation strategy and uses a spoken phrase 跟你说了 (have let you know), which indicates that the translator of TT3 attempts to conform to the TL spoken expression norm.

Example 15: poor miserable **fellow-creatur** (Ch.5, Joe)

ST	TT1	TT2	TT3	TT4	TT5
fellow-creatur	兄弟	同胞	同胞	兄弟	伙计
back-translation	brother	compatriot	compatriot	brother	fellow
register	written	written	written	written	spoken
connotations	political	political	political	political	neutral

In Example 15, the word *fellow-creatur* stems from American substandard pronunciation and contains a distinct regional feature in English (Blake, 1981: 135). The use of this substandard pronunciation in the ST portrays the social class of the speaker. Translators of TT1, TT2, TT3 and TT4 translate this as a word that can clearly reflect the prevalent political ideology when the translation was produced at the time in the target society. Both TT1 (1979) and TT4 (2004) translate it as 兄弟 (brother) which has a strong ideological connotation in the TL context. The use of this word coincides with the

ideological statement in the Preface written by the editor Xin Weiai (辛未艾).[71] (*cf.* Section 4.5.2) In the statement, the editor points out the significance of reading Dickens' novel from its "class" point of view to the reader, and mentions that "we are brothers from the proletarian class". The use of this rendition in TT1 (1979) indicates that pre-reform Marxism political ideology has still prevalent in China in the year 1979. In addition, the use of this rendition in TT4 (2004) suggests that the translation policy, adopted by the People's Literature & Arts Publishing House, emphasizes on the 'political significance' of the literary canon after entering the new millenium. Both TTs reflect the prevalent TL socio-political norm at the time.

In addition, the translators of TT2 (1994) and TT3 (1997) translate *fellow-creatur* as a vogue political word 同胞 (compatriot). The use of this word in two TTs also coincides with the popular political ideology that was prevalent in the target society in the 1990s. For example, this word can be frequently found in the Party newspaper's commentary, such as the use of the phrase like "Taiwan and Hong Kong compatriots" during the 1980s and the 1990s in the TL context. It suggests that the use of this word complies with the then TL socio-political norm. By contrast, the translator of TT5 (2009) adopts a compensation strategy and uses a spoken word 伙计 (fellow). The use of this informal word suggests that the previous dominant Marxist ideology that was prevalent in China began to be replaced by a more relaxed commercial ideology. The use of this word conforms to the TL socio-political norm at the beginning of the twenty-first century.

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[71] The editor, Xin Weiai, was a Russian specialist in Chinese Studies, who worked as an editor in the People's Publishing House, Beijing (source: translator's daughter, Mrs Wang Lei, in June 2010).

<u>Example 16</u>: come so **fur** (Ch.39, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
fur	路远跳 跳（迢迢）	远道	千里跳跳（迢迢）	老远	那么远的 路
back-translation	far distance	far away	thousand miles distance	very far	very far
phonetic rep.	tiao4tiao4 (tiao2tiao2)		tiao4tiao4 (tiao2tiao2)		
dialect rep.	non-dialect	non-dialect	non-dialect	dialect	non-dialect
Register	written	written	成语	colloquial	spoken

The convict Magwitch is an uncouth figure and shows his 'lowness' by a series of unpronounced words. In Example 16, the word *fur* which represents *far*, is one of these words. To cope with this non-standard pronunciation, the translators of the five TTs use different translation strategies. Translators of TT1 and TT3 adopt a compensation strategy and provide two homonymous words 跳跳 (pronounced *tiao4tiao4*, meaning *jump*) and 迢 迢 (pronounced *tiao2tiao2*, meaning *far away*), representing the pronunciation change of the speaker. The former word does not suggest any meaning when it is collocated with 路 远 (far) as 路远跳跳 (*lit.* road far jump jump) in the TL context. The latter is pronounced slightly differently from the former one. This word is normally collocated with and used as a formal 'four-character' idiomatic expression 千里迢迢 (*lit.* thousand miles distance) in the TL context.

The use of a compensation strategy by providing two options indicates that the two translators of TT1 and TT3, on the one hand, attempt to conform to the SL expression; and, on the other hand, elevate the register of the word from an informal to a formal one, indicating that both translators attempt to conform to the TL written expression norm. Likewise, the translator of TT2 also changes the register of the word by elevating the informal word to a formal phrase 远道 (far away), but the translator does not provide any optional choice in TT2.

In addition, the translators of TT4 and TT5 adopt a compensation strategy and use a northern dialect expression 老远 (far away) in TT4. This dialect is a widely spoken language in Beijing area in the TL context, and, a spoken expression 那么远的 路 (*lit.* so far the way) in TT5. The use of these two informal register words indicates that the translators of TT4 and TT5 attempt to conform to the TL spoken expression norm.

Example 17: **Thankee**, my boy. (Ch.3, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
thankee	谢谢你	谢谢你	谢谢你	谢谢你	谢谢
back-translation	thank you	thank you	thank you	thank you	thank you
register	written	written	written	written	spoken

In Example 17, Magwitch pronounced *thank ye* as its contraction form *thankee* in the ST. This sound change indicates Magwitch's specific stress on his feeling at the moment when he saw Pip bringing food for him. The translators of TT1, TT2, TT3 and TT4 change the register of the word and translate the contracted sound *ee* as 你 (you) in a formal phrase 谢谢你 (thank you, *underscoring added*) literally in the TTs. The change of the register in four TTs emphasizes the stress-change of the speaker in the ST. But, the translator of TT5 adopts a compensation strategy and translates as a spoken phrase 谢谢 (thank you), which is a commonly used expression, showing that the translator intends to conform to the TL spoken expression norm.

Example 18: **Summun** had run away from me. (Ch.42, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
Summon	有个人, 他	他	有一个人, 他	有个人----他	他
back-translation	have someone, he	he	have one person, he	have one person--he	he
calligraphic rep.	comma		comma	dash mark	
register	spoken	written	spoken	spoken	written

In Example 18, Magwitch told Pip about his past experience that there was one person who left him alone when he was in a desperate situation. Magwitch pronounced *someone* as *summun*, indicating his strong feeling. The translators of TT2 and TT5 use a standard personal pronoun *he* (他) in the translations. However, the translators of TT1, TT3 and TT4 adopt a compensation strategy and insert a demonstrative pronoun 有个人 (someone) to indicate the stress change of the pronoun *he* (他) by the speaker. The use of two pronouns 有个人 (someone) and he (他) suggests that translators of three TTs attempt to conform to the SL expression norm.

Example 19: I'm glad you've **grow'd up,** a game one! (Ch.39, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
grow'd up	长得这么大了	长大成人	长大了	长这么大了	长成了
back-trans.	have grown so old	have grown up	have grown up	have grown so old	have grown up
register	spoken	成语	spoken	spoken	written

In Example 19, Magwitch was so proud of seeing a matured Pip, the gentleman whom he had spent money on, when he came back from overseas. Magwitch pronounced a strong verb *grow up* as *grow'd up*. The translators of TT1, TT3 and TT4 adopt a compensation strategy and use a spoken phrase 长得这么大 (grow so old), 长大了(grow up) or 长这么大了 (grow so old) to indicate the pronunciation change of the speaker. However, the translators of TT2 and TT5 elevate the register of the word and use a 'four-character' idiomatic expression 长大成人 (to grow into a mature person) and a formal written phrase 长成了 (to grow into).

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<u>Example 20</u>: They always went on **agen** me about the Devil. (Ch.42, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
went on <u>agen</u>	唠唠叨叨<u>劝</u>	再三地<u>说</u>	喋喋不休地<u>告诫</u>	继续<u>说</u>	反复地念叨
back-translation	persuade on and on	speak repeatedly	give advice without stopping	speak continuously	talk again and again
dialect rep.	non-dialect	non-dialect	non-dialect	non-dialect	dialect
register (*agen*)	written	spoken	written	spoken	spoken

In Example 20, *agen* in the SL is a regional dialect word, which represents the preposition *against*. Although the translators of TT1, TT2, TT3 and TT4 elevate the register of the eye-dialect word in their translations and translate as a formal word 劝 (persuade), 说 (speak), 告诫 (give advice) respectively, the translators of four TTs adopt a compensation strategy and insert a spoken idiomatic phrase 唠唠叨叨 (babble on and on) in TT1 as 他们总还要<u>唠唠叨叨</u>劝我不要上魔鬼的当 什么的 (they always <u>babble on and on</u> persuading me not to let myself be fooled by the Devi or such like, *underscoring added*), insert an adverbial phrase 再三地 (repeatedly) in TT2 as 他们总是<u>再三地</u>说我遇上了魔鬼(they always <u>repeatedly</u> say that I bump into the Devil, *underscoring added*), insert an idiomatic phrase 喋喋不休 (chatter without stopping) in TT3 as 他们总是<u>喋喋不休</u>地告诫我不要上魔鬼的当 (they always <u>chatter without stopping</u> to warn me not be fooled by the Devil, *underscoring added*), or insert an adverb 继续 (keep on) in TT4 as 他们总还要<u>继续</u>说我 遇上了魔鬼 (they always <u>keep on</u> saying that I bump into the Devil, *underscoring added*), indicating the informal linguistic feature of the eye-dialect in the ST. Besides, the translator of TT1 attempts to make further compensation by adding an informal spoken phrase 什么的 (*lit.* the like as such) at the end of the sentence 他们总还要唠唠叨叨劝我不要上魔鬼的当 <u>什么的</u> (they always babble on and on persuading me not to let myself be

fooled by the Devi <u>or such like</u>, *underscoring added*), which indicates that the translator of TT1 attempts to conform to the TL spoken expression norm. In contrast to the other four translators, the translator of TT5 adopts a compensation strategy and uses a northern dialect word 念叨 (talk again and again) to indicate the eye-dialect in the ST.

<u>Examples 21a, b</u>: It were **look'd for'ard** to **betwixt us** (Ch.13, Joe)

ST (a)	TT1	TT2	TT3	TT4	TT5
look'd for'ard	盼	盼望	盼望	巴望	盼望
back-translation	look forward to	look forward to	look forward to	hope for	look forward to
dialect rep.	non-dialect	non-dialect	non-dialect	dialect	non-dialect
register	spoken	written	written	spoken	written

The ST contains two eye-dialects *look'd for'ard* and *betwixt*, which suggest the speaker's non-standard pronunciation and his inferior social and intellectual status. In Example 21a, the translators of TT1 and TT4 attempt to conform to the ST expression and adopt a compensation strategy by using a spoken word 盼 (look forward to) and a northern dialect word 巴望 (hope for). But the translators of TT2, TT3 and TT5 elevate the register of the word and use a formal word 盼望 (look forward to).

ST (b)	TT1	TT2	TT3	TT4	TT5
betwixt us	咱们俩	我们两人	我俩	咱们俩	我们俩
back-translation	both of us	both of us	both of us	both of us	both of us
dialect rep.	dialect	non-dialect	dialect	dialect	dialect
register	spoken	written	spoken	spoken	spoken

However, in Example 21b, the translators of TT3 and TT5 are not consistent in their register when they deal with the eye-dialect. Two translators adopt a compensation strategy and use a spoken word 我俩 (both of us) and 我们俩 (both of us) to indicate the eye-dialect

betwixt us in this case; while, the translators of TT1 and TT4 consistently adopt a compensation strategy in this case and translate as a northern dialect word 咱们俩 (both of us). In addition, the translator of TT2 also adopts the same strategy as that which is employed in the example above, elevating the register and translates as a standard written phrase 我们两人 (both of us).

Examples 22a, b: And all friends is no **backerder**, if not no **forwarder**. (Ch.27, Joe)

ST (a)	TT1	TT2	TT3	TT4	TT5
backerder	坏到哪里去	不坏	退步	坏到哪儿 去	不坏
back-translation	have not been so bad	not bad	fall behind	have not been so bad	not bad
register	colloquial	spoken	written	colloquial	spoken
connotations	neutral	neutral	political	neutral	neutral

ST (b)	TT1	TT2	TT3	TT4	TT5
forwarder	好到哪里去	不好	进步	好到哪儿去	不好
back-translation	have not been so good	not bad	go forward	have not been so good	not good
register	colloquial	spoken	written	colloquial	spoken
connotations	neutral	neutral	political	neutral	neutral

In Example 22, the translators of TT1, TT2, TT4 and TT5 adopt a compensation strategy and translate as a colloquial expression 没有好到哪里去/ 哪儿去 (*lit.* have not been so good / to where) or 也没有坏到哪里去/哪儿去 (*lit.* also have not been so bad / to where), and, a commonly spoken phrase 不好 (not good) and 不坏 (not bad) in their translations. The use of an informal register expression adds a special spoken flavour, indicating translators attempt to conform to the TL spoken expression norm. But, the translator of TT3 elevates the register of the word and translates it as a formal word 进步 (go forward) or 退步 (fall behind). Both words contain strong socio-political connotations in the TL context. It is noted that the use of this politically charged word coincides with the

statement in the Preface of TT3 (1997), in which the editor states that Charles Dicken's *Great Expectations* strongly reflects "the advanced ideology of the Proletarian Class" (*cf.* Section 4.5.2). It also suggests that there is a tendency that scholar-translators from Higher Education institutions attempt to promote the pre-reform Marxism political ideology, even when the market economy ideology was prevalent in the target society during the 1990s.

Example 23: I'm **ekerval** to most. (Ch.27, Joe)

ST	TT1	TT2	TT3	TT4	TT5
ekerval	不坏	还不错	老样子	还可以	还不错
back-translation	not bad	yet not bad	old look	still ok	yet not bad
dialect rep.	non-dialect	non-dialect	dialect	non-dialect	non-dialect
register	spoken	spoken	colloquial	spoken	spoken

In Example 23, Joe pronounced *equal* as *ekerval*, which indicates the pronunciation change of the speaker. The translators of TT1, TT2, TT4 and TT5 adopt a compensation strategy and translate as a spoken word 不坏 (not bad), 还不错 (yet not bad) and 还可以 (still ok). Likewise, the translator of TT3 also adopts a compensation strategy but translates it as a northern dialect word 老样子 (old look) in the translation. In addition, all translators provide a further compensation by inserting an adverb 还 (also) or 倒是 (actually) in their translations, emphasizing the pronunciation change of the speaker.

Example 24: in **partickler** would not be over partial to my being a scholar (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
partickler	特别	特别	尤其	特别	特别
back-translation	especially	especially	especially	especially	especially
phonetic rep.	te4bie2	te4bie2	you2qi0	te4bie2	te4bie2
register	written	written	written	written	written

In Example 24, translators of five TTs elevate the register of the word in their translations and translate it as a formal standard word 特别 (pronounced *te4bie2*, meaning *especially*) or 尤其 (pronounced *you2qi0*, meaning *especially*). It is worth noting that in this case the translator of TT3 uses a different word from that used in the other four TTs. This phenomenon could suggest that the translator of TT3 makes an attempt to introduce a certain aesthetic appeal to the target readers in her translation from perspective of a female translator.

Example 25: How **AIR** you. (Ch.27, Joe)

ST	TT1	TT2	TT3	TT4	TT5
AIR	你好吗	你好吗	你<u>好</u>吗	你好吗	你好吗
back-translation	How are you	How are you	How <u>are</u> you	How are you	How are you
graphic rep.	standard	standard	underscored	standard	standard

In Example 25, the verb *are* is pronounced as *air* when Joe went to London visiting his previous friend Pip from the forge. The pronunciation change of the speaker indicates Joe's lower social status. The translators of the five TTs translate as a standard phrase 你好吗 (how are you) in their translations. However, the translator of TT3 employs compensation by using a graphical device, which by underlining the particular Chinese character 好 (fine) indicates the pronunciation change of the speaker.

Example 26: Joe inscribed in chalk upon the door (…) the monosyllable **HOUT**.
(Ch.13, Joe)

ST	TT1	TT2	TT3	TT4	TT5
HOUT	外去（出）	出	外去（出）	外出	处（出）
back-translation	outside go (out)	out	outside go (out)	go out	place (out)
phonetic rep.	qu4 (chu1)		qu4(chu1)		chu4 (chu1)

In Example 26, the insertion of [h] sound is generally regarded as the pronunciation that is commonly spoken by lower-class people. Joe makes an effort to avoid dropping the [h] sound. Therefore, he wrote a monosyllable word *HOUT* for *out*. The translators of TT2 and TT4 translate as a standard character 出 (out) and a standard word 外出 (go out).

However, the translators of TT1 and TT3 adopt a compensation strategy and provide two alternative Chinese characters 去 (pronounced *qu4*, meaning *go*) and 出 (pronounced *chu1*, meaning *out*). The word 外去 (pronounced *wai4qu4*) mimics the pronunciation of southwest dialect in the TL, while the word 外出 (go out) is a standard 'equivalent' rendition of the eye-dialect *HOUT*. Likewise, the translator of TT5 also adopts a compensation strategy and provides two homonymous characters 处 (pronounced *chu4*, meaning *the place*) and 出 (pronounced *chu1*, meaning *out*). Both characters are pronounced in the same way but with different tones, and incorporate completely different meanings in the TL context.

Example 27: I **hup** and married your sister. (Ch.13, Joe)

ST	TT1	TT2	TT3	TT4	TT5
hup	心感（甘）情愿	心仪（意）	心感（甘）情愿	恰好	起（期）待
back-trans.	willingness	admire	willingness	just happen	look forward to
phonetic rep.	gan3 (gan1)	yi2 (yi4)	gan3 (gan1)		qi3 (qi1)

In Example 27, Joe pronounced *up* 'incorrectly' as *hup*, indicating his regional non-standard pronunciation. The translators of TT1, TT2, TT3 and TT5 adopt a compensation strategy by providing two alternatives, in which the translators of TT1 and TT3 provide two homonymous characters 感 (pronounced *gan3*, meaning *feeling*) and 甘 (pronounced *gan1, meaning sweet*) in the TT as 心感情愿 and 心甘情愿 (willingness). In these two words,

the former one is not an established 成语 in the TL context, while the latter one is. The translator of TT5 also provides two homonymous characters 起 (pronounced *qi3*, meaning *up*) and 期 (pronounced *qi1*, meaning *looking forward to something*）in the TT as 起 (pronounced *qi3*, meaning *up*) 待 and 期 (pronounced *qi1*, meaning *looking forward to something*）待. In these two words, the former one is a coined word which does not suggest any meaning in the TL.

Similarly, the translator of TT2 adopts a compensation strategy and provides two near-homonymous words 心仪 (pronounced *xin1yi2*, meaning *admiring something in one's heart*) and 心意 (pronounced *xin1yi4*, meaning *giving somebody something with a kind feeling*) in the translation. These two words are pronounced in the same way but with different tones and incorporate completely different meanings in the TL context. However, the translator of TT4 adopts a different strategy from that is used in the other four TTs (TT1/TT2/TT3/TT5). The translator uses a standard word 恰好 (just happen) in the translation, which indicates that the translator of TT4 attempts to conform to the TL spoken expression norm. It also suggests that the People's Literature and Arts Publishing House promotes using standard written language as the translation norm in the contemporary TL context.

The following examples show the words with vowel change from [o] to [ai], such as *pint* (ex. 29) and *biled* (ex.28). These non-standard variations were developed from the late sixteenth or early seventeenth century in the English language. This characteristic is regarded as a kind of colloquial speech in some regions.

Example 28: the pot won't **bile** (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
bile	没有饭吃	热气也没有	没米下锅	没有饭吃	没饭吃
back-translation	no rice	no hot steam as well	no rice in the pan	no rice	no rice
register	spoken	colloquial	spoken	spoken	spoken

In Example 28, translators of five TTs adopt a compensation strategy and translate as a standard spoken expression or a colloquial expression. More specifically, the translators of TT1, TT4 and TT5 use a conversion method and translate as a highly cultural loaded expression with its extended meaning 没有饭吃 (there is no rice). Likewise, the translator of TT3 also converts into a highly idiomatic expression 没米下锅 (there is no rice in the pan). The use of these cultural expressions complies with the TL spoken expression norm. On the other hand, the translator of TT2 adopts a compensation strategy and translates as a colloquial expression 热气也没有 (*lit.* there is no hot steam as well). The use of this colloquial phrase indicates that the translator of TT2 intends to conform to the TL spoken expression norm.

Example 29: this is another **pint** (Ch.5, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
another pint	另一码子事	另外的事	另外一回事	另一档子事	另外一件事
back-translation	another sort of thing	another matter	another thing	another sort of thing	another matter
dialect rep.	dialect	non-dialect	non-dialect	dialect	non-dialect
register	spoken	written	spoken	spoken	written

In Example 29, the translators of TT2 and TT5 elevate the register of the word, adopt a conversion strategy and translate as a formal expression 另外的事 (another matter) or 另外一件事 (another matter) in the translations. But the translators of TT1, TT2 and TT4 adopt a compensation strategy and translate as a northern dialect expression 另一码子

事 (another <u>sort of</u> thing, *underscoring added*), 另<u>一</u>档子事 (another <u>sort of</u> thing, *underscoring added*) or a spoken expression 另外<u>一回</u>事 (another thing, *underscoring added*). For example, in these expressions, the underlined words all belong to the regional spoken language. The use of these expressions indicates that the translators intend to conform to the TL spoken expression norm.

<u>Example 30</u>: He is not --- my **nevvy**. (Ch.10, Joe)

ST	TT1	TT2	TT3	TT4	TT5
nevvy	贼儿	侄儿	侄儿	侄儿	贼（侄）子
back-translation	thief	nephew	nephew	nephew	thief (nephew)
phonetic rep.					zei2(zhi2)
dialect rep.	dialect	non-dialect	non-dialect	non-dialect	dialect
syntactic rep.	TL-oriented	SL-oriented	SL-oriented	TL-oriented	SL-oriented
register	spoken	written	written	written	written

In Example 30, Joe changed his pronunciation when he pronounced *nephew* as *nevvy*. The translators of TT2, TT3 and TT4 elevate the register of the word and translate as a standard word 侄儿 (nephew). In addition, the translator of TT4 attempts to compensate the eye-dialect in an indirect way in the translation, and inserts an adverb 也 (also) in TT4 as 他<u>也</u>不是我的侄儿 (he is <u>also</u> not my nephew, *underscoring added*), which emphasizes the tone-change of the speaker. However, the translator of TT1 adopts a compensation strategy and converts the eye-dialect into a 'virtual Beijing dialect' 贼儿 (pronounced *zei2r*, meaning *thief*). This word has the similarity in its pronunciation with the word 侄儿 (pronounced *zhi2r*, meaning *nephew*). In addition, the translator of TT1 also further compensates the eye-dialect feature and adds an adverb 也 (also) in TT1 as 他<u>也</u>不是我的 贼儿 (he is <u>also</u> not my thief, *underscoring added*), which reinforces the tone-change of the

speaker. Likewise, the translator of TT5 adopts a compensation strategy but provides two alternative words 贼 (pronounced *zei2*, meaning *thief*) 子 and 侄 (pronounced *zhi2*, meaning *nephew*) 子.

Example 31: its being open to black and **sut**, or such like (Ch.13, Joe)

ST	TT1	TT2	TT3	TT4	TT5
sut	馅馍（烟煤）	煤烟	烟馍（煤）	煤烟	X
back-translation	bun (soft coal)	coal, soot	coal-bun (coal)	coal, soot	X
phonetic rep.	xian4mo2 (yan1mei2)		mo2(mei2)		
register	written	written	written	written	X

In Example 31, Joe described the work to Pip that he is going to form an apprentenship relationship with Joe in the future. Joe pronounced the *soot* as *sut*. The deviant pronunciation indicates Joe's low educational status. The translators of TT2 and TT4 elevate the register of the word and translate it as a standard word 煤烟 (soot). But the translators of TT1 and TT3 adopt a compensation strategy and provide two alternative words, 馅馍 (pronounced *xian4mo2*, meaning *bun*) and 烟煤 (pronounced *mei2*, meaning *soft coal*). The translator of TT1 translates the *soft coal* that Pip would suffer in his future work in a humorous way by using a highly cultural connotation word 馅馍 (bun), which is a popular breakfast staple, largely enjoyed by the people who live in the TL northern area, the main ingredient of which is flour. However, it is worth noting that the translator of TT5 adopts an omission strategy and does not render the eye-dialect word *sut* in the translation.

Example 32: She **sot** down, and she got up (Ch.2, Joe)

ST	TT1	TT2	TT3	TT4	TT5
sot down, got up	坐也不是，站也不是	坐下来，站起来	一坐下，又站起身来	坐立不安	坐下去，站起来
back-translation	don't know whether to sit or stand	sit down, stand up	once sit down, then again stand up	cannot sit or stand in peace	sit down, stand up
syntactic rep.	ST-oriented	ST-orient.	ST-oriented	TT-oriented	ST-orient.
register	spoken	spoken	spoken	成语	spoken

In Example 32, Mrs. Joe eagerly looked for Pip and wanted to find out where Pip was. Joe described her temperament to Pip before she dashed out of the home. Although the five translators use a standard character 坐 (sit) to indicate the eye-dialect *sot*, the translators of TT1, TT2, TT3 and TT5 adopt a compensation strategy and translate it as a sentence by using different syntactical structures. For example, four TTs (TT1/TT2/TT3/TT5) follow closely with the ST, and the translators use spoken expression 坐也不是，站也不是 (don't know whether to sit or stand), or, 坐下去，站起来 (sit down, stand up); or, a sentence pattern with conjunctive words 一会坐下来，一会站起来 (<u>sometimes </u>sitting down, <u>sometimes</u> standing up, *underscoring added*), or, 刚<u>一</u>坐下，<u>就又</u>站起身来 (<u>once</u> sitting down, <u>then</u> standing up again, *underscoring added*) in their transaltions**.** The use of these informal register expressions or a syntactical structure with conjunctive words, indicates that the translators attempted to conform to the TL spoken expression norm. On the other hand, the translator of TT4 elevates the register of the sentence by using a formal 'four-character' 成语 (idiomatic expression) 坐立不安 (cannot sit or stand in peace), which indicates that the translator of TT4 attempts to comply with the TL written expression norm.

<u>Example 33</u>: I want to say very **serous** to you (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
very serous	必须认真	很严肃认真	认真	很认真	非常认真
back-translation	must serious	very earnest and serious	serious	very serious	very much serious
connotation	neutral	political	neutral	neutral	neutral
register	written	written	written	written	written

In Example 33, the translators of all five TTs elevate the register of the word and translate it as a standard word 认真 (serious) in their translations. In addition, the translators of TT1, TT2, TT4 and TT5 adopt a compensation strategy and insert an adverb in TT1 as 我<u>必须</u>认真说给你听 (I <u>must</u> seriously tell you, *underscoring added*), insert an adverb in TT2 as 我得<u>很</u>严肃认真地对你说 (I have to <u>very</u> earnestly and seriously speak to you, *underscoring added*), and insert an adverb in TT4 as 我想<u>很</u>认真地讲给你听听 (I want to <u>very</u> seriously say something to you, *underscoring added*), or, insert an adverb in TT5 as 我要<u>非常</u>认真地告诉你 (I need to tell you <u>very</u> seriously, *underscoring added*). The use of these adverbs in their translations adds further emphasis on the change in pronunciation of the speaker.

However, it is worth noting that the translator of TT2 also adopts an amplification strategy and inserts an 'extra' adjective 严肃 (earnest) before the word 认真 (serious). These two adjectives contain a strong political connotation when they are used in parallel in the TL context. For example, the political expression 要<u>严肃认真地</u>执行党的各项方针政策 (must <u>earnestly and seriously</u> perform the Party's all guidelines and policies, *underscoring added*) can normally be found in the commentary column in the Party newspaper or Party journals, such as the journal *Seek the Truth.* This phenomenon suggests

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that the translator of TT2 (1994) attempts to conform to the then prevalent political norm in his translation.

Example 34: He calls the **knaves**, Jacks, this boy! (Ch.8, Estella)

ST	TT1	TT2	TT3	TT4	TT5
Knaves-Jacks	奈夫-贾克	奈夫-贾克	'J'-'勾'	内夫-杰克	奈夫-杰克
back-translation	naifu-jiake	naifu-jiake	J-Gou	neifu-jieke	naifu-jiake
phonetic rep.	transliterated	transliterated	non-transliterated	transliterated	transliterated
explication	footnote	no footnote	no footnote	footnote	footnote

In Example 34, Estella showed her upper-class attitude towards Pip. She laughed at Pip for his ignorance in not knowing the difference between the two words *Knaves* and *Jacks* when they played cards together. This example vividly exhibits the huge social status differences between them. The translators of TT1, TT2, TT4 and TT5 transliterate these two words using *pinyin*. In addition, it should be noted that translators of TT1, TT4 and TT5 adopt a compensation strategy and add a footnote, which can be seen in the following presentations:

TT1: 纸牌中的"贾克"，最初原叫"奈夫"。在所谓"上流社会"中，都 以叫"奈夫"为风雅，而认为"贾克"是俚俗的叫法，不足为训。

BT1: 'Jacks' in the card is originally called as 'knaves'. In the so-called 'upper-class society', 'Knaves' is used to show the player's elegant and refined manner; while 'Jacks' is regarded as a colloquial name among the card players, and is not served as an example to be followed.

TT4: 英国上流社会中当时都管纸牌中的"杰克"叫"内夫"所以这么说。

BT4: Calling 'Jacks' as 'Knaves' is a customs among the card players in British upper class

society at that time. So, Estella says in this way.

TT5: 当时上流社会以叫纸牌中的"J"为"奈夫"为风雅。

BT5: Calling 'Jacks' as 'Knaves' is an elegant manner among the upper-class society at that time.

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In these footnotes, the term 上层社会 (upper-class society) is used to explicate the social differences between Estella and Pip. The information that Britain is a society where different classes co-exist is clearly provided to the target readers in these explanations. Similarly, the translator of TT2 adopts a literal strategy and transliterates as 奈夫 (pronounced *naifu*) and 杰克 (pronounced *jieke*) by using *pinyin*. However, the translator of TT2 does not provide any extra information to the target readers. Likewise, the translator of TT3 does not provide any extra information to the target readers to indicate the social connotation of the words *Jacks* and *Knaves*. But, the translator of TT3 adopts a domestication strategy and translates as a spoken word 勾 (pronounced *gou*), which is a commonly used colloquial word called by card players in the TL context. It represents card 'J' in the TL context. The use of this word indicates that the translator of TT3 attempts to conform to the TL spoken expression norm.

Example 35: he'd come with a most **tremenjous** crowd (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
tremenjous	一大伙	一大 帮子	一大群	一大伙	一大帮子
back-translation	a group of	a bunch of	a crowd of	a group of	a bunch of
dialect rep.	non-dialect	dialect	non-dialect	non-dialect	dialect
register	spoken	spoken	written	spoken	spoken

In Example 35, the translators of TT1, TT2, TT4 and TT5 adopt a compensation strategy and translate as a spoken expression 一大伙 (a group of) or a northern dialect expression 一大帮子 (a bunch of). Both of these expressions contain a pejorative connotation in the TL context. On the other hand, the translator of TT3 elevates the register of the word and translates it as a standard neutral expression 一大群人 (a crowd of),

indicating that the translator of TT3 has attempted to comply with the TL written expression norm.

Example 36: That's **nigher** where it is (Ch.57, Joe)

ST	TT1	TT2	TT3	TT4	TT5
nigher	这样说才像个话儿	这样说还差不多	这样说还差不多	这样说才差不多	这样说就好多了
back-translation	Saying in this way is more like it	Saying in this way is more or less right	Saying in this way is more or less right	Saying in this way is just right	Saying in this way is much better
dialect rep.	dialect	non-dialect	non-dialect	non-dialect	non-dialect
register	spoken	spoken	spoken	spoken	written

In Example 36, when Joe expressed his sadness to Pip about the death of Mrs. Joe, he used taboo language which contains a regional dialect word *nigher*. The translators of TT2, TT3, TT4 and TT5 adopt a compensation strategy and translate as a spoken expression 这样说还差不多 (saying in this way is more or less right) or 这样说就好多了 (saying in this way is much better). Likewise, the translator of TT1 also adopts a compensation strategy, but translates it as a Beijing dialect expression 才像个话儿 (it is more like it) to indicate the eye-dialect feature.

Example 37: It's only to be hoped that he won't be **Pompeyed**. (Ch.7, Mrs. Joe)

ST	TT1	TT2	TT3	TT4	TT5
Pompeyed	葱烂了	宠坏了	搅生坏养	宠坏了	崇（宠）坏了
back-translation	the onion is rotten	somebody has been spoilt	'pampered'	somebody has been spoilt	esteem somebody to the extreme (somebody has been spoilt)
phonetic rep.	cong1lan4le	chong3huai4le	jiao3sheng1 huai4yang3	chong3huai4le	chong2(chong3)huai4le
register	colloquial	spoken		spoken	spoken

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In Example 37, Mrs. Joe spoke a regional dialect and pronounced *pampered* as *pompeyed*, indicating her inferior status and her lower educational background (Baker, 1981: 135). The translator of TT1 attempts to adopt a compensation strategy and translates as a colloquial expression 葱烂了 (the onion is rotten) in the translation. This colloquial expression is variant form of the common expression 瞧你，这根葱 (look at you, this spring onion), which is widely spoken in the northern area in the TL context. The translator of TT3 attempts to adopt a compensation strategy, imitates the standard 成语 expression 娇生惯养 (pronounced *jiao1sheng 1guan4yang3*, meaning *to be pampered*), and translates as an 'incorrect' 成语 (idiomatic expression), 搅生坏养 (pronounced *jiao3 sheng huai yang*), which does not suggest any meaning in the TL context in the translation. Likewise, the translator of TT5 adopts a compensation strategy and provides two homonymous words 崇坏了 (pronounced *chong2 huai le*, meaning *esteem somebody to the extreme*) and 宠坏了 (pronounced *chong3 huai le*, meaning *somebody has been spoilt*) in the translation. On the other hand, the translators of TT2 and TT4 elevate the register of the word and translate it as a standard word, 宠坏了 (somebody has been spoilt).

Example 38: You are **oncommon** in some things. You're **oncommon** small. Likewise you're a **oncommon** scholar (Ch.9, Joe).

ST	TT1	TT2	TT3	TT4	TT5
oncommon	不平凡	不平常	不平庸普通	不平凡	不平庸
back-translation	not common	not ordinary	not mediocre and ordinary	not common	not mediocre
register	written	written	written	written	written

In Example 38, Joe pronounced a regional dialect word *oncommon*, meaning *uncommon* (不普通， 不平凡). The translators of all five TTs elevate the register of the word and translate it as a standard written word 不平凡 (not common), 不平常 (not

ordinary), or, 不平庸 (not mediocre). In addition, the translator of TT3 adopts an amplification strategy, presenting two synonymous words 平庸 (ordinary) and 普通 (common) in parallel, and translates them as 不平庸普通 (not mediocre and ordinary). The use of this repetition method emphasizes the pronunciation change of the speaker.

<u>Example 39</u>: I'd fur rather of the two go wrong **t'other** way (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
t'other way	倒个过儿	不亏待她	倒个过儿	反过来	另一条路
back-translation	switch the order of the two	not to be unkind to her	switch the order of the two	turn the other way around	choose another way
dialect rep.	dialect	non-dialect	dialect	non-dialect	non-dialect
register	spoken	spoken	spoken	written	written

In Example 39, the translators of TT1, TT2 and TT3 adopt a compensation strategy and translate *t'other way* as a northern dialect expression in TT1 as 要错的话我也宁可<u>倒个过儿</u> (if it goes wrong, I would rather <u>switch the order of the two</u>, *underscoring added*), and, in TT3 as 我宁愿两者<u>倒个过儿</u> (I would rather <u>turn the order of the two</u>, *underscoring added*); or, translate as a standard spoken expression in TT2 as 要亏待就亏待我，而<u>不亏待她</u> (should treat me shabbily, but <u>not to be unkind to her</u>, *underscoring added*). But the translators of TT4 and TT5 elevate the register of the word and translate *t'other way* as a formal expression in TT4 as 我倒宁愿<u>反过来</u> (I would rather <u>turn the other way around</u>, *underscoring added*), and, in TT5 as 宁愿选择对待女人的<u>另一条路</u> (would rather <u>choose another way</u> to treat woman, *underscoring added*).

Example 40: Somebody must keep the pot **a biling**. (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
a biling	去挣饭吃	让锅子里冒热气	养家糊口	去挣饭吃	忙活生计
back-translation	go to earn food	let the pan steam the hot air	feed the family	go to earn food	busy in making a living
register	spoken	colloquial	成语	spoken	colloquial
syntactic rep.	ST-orient.	ST-oriented	TT-oriented	ST-oriented	ST-oriented

In Example 40, when Joe recounted his past life experiences to his friend Pip from the forge, he changed his pronunciation from *boiling* into a weak pronunciation form *a biling,* which indicates his regional accent and lower educational background. In terms of the syntactical structure, TT1 and TT4 present a similar sentence pattern as 总得有人去挣饭吃嘛 (there <u>must have</u> somebody earning food, *underscoring added*). The use of adverb 总得 (there must have) adds more emphasis to the spoken intonation of the speaker. In addition, it is noted that both translators of TT1 and TT4 adopt a compensation strategy and translate the eye-dialect as a standard spoken expression 去挣饭吃 (earn food). Likewise, TT2 and TT5 present a similar syntactical sentence as 总要有人让锅子里冒热气 (have to let the pot steam the hot air), or 总有人要忙活生计 (must busy in making a living). Both translators of TT2 and TT5 also adopt a compensation strategy and use a colloquial expression 让锅子里冒热气 (let the pot steam the hot air), or 忙活生计 (busy in making a living) to indicate the eye-dialect feature. Rather different is TT3, which elevates the register of the word and translates as a formal written 'four-character' 成语 (idiomatic expression), 养家糊口 (feed the family).

<u>Example 41</u>: Is the house **a-fire**? (Ch.7, Pip)

ST	TT1	TT2	TT3	TT4	TT5
a-fire	起了火	失火了	起火了	着火了	着火了
back-translation	has been set on fire	on fire	has been set on fire	on fire	on fire
dialect rep.	dialect	non-dialect	non-dialect	non-dialect	non-dialect
register	spoken	written	written	spoken	spoken

In Example 41, the translator of TT1 adopts a compensation strategy and translates *a-fire* as a northern dialect expression 起了火 (has been set on fire). It is noted that the character 了 (pronounced *le*) is added between two characters of the verb 起火 (get fired). The character 了 (pronounced *le*) has a grammatical function as an aspect marker, indicating the new, imminent or completed action in the TL context. The use of this word suggests that the translator has attempted to conform to the TL spoken expression norm. In addition, the translators of TT4 and TT5 adopt a compensation strategy and translate as a standard spoken expression 着火了 (on fire). However, TT2 and TT3 elevate the register of the word and translate it as a formal expression 失火了 (on fire) or 起火了 (has been set on fire).

<u>Example 42</u>: when he were **a unpromoted Prince** (Ch.9, Joe)

ST	TT1	TT2	TT3	TT4	TT5
a unpromoted Prince	小王子	一个没有发迹的王子	王子	小王子	从小
back-translation	little Prince	a Prince who has not risen to the power	Prince	little Prince	from the early age
register	spoken	written	spoken	spoken	spoken

In Example 42, Joe exhibits his non-standard pronunciation by speaking an indefinite article *an* as *a* before the initial vowel. The translators of all five TTs employ various strategies to deal with the eye-dialect expression. The translators of TT1 and TT4

adopt a simplification strategy, gloss over the modifier *unpromoted* in their translations and translate *a unpromoted Prince* as 小王子 (little Prince). In addition, the translator of TT3 adopts an omission strategy without translating the modifier *a unpromoted* and translates it as 王子 (Prince). However, the translator of TT2 adopts a literal strategy, closely follows the ST and translates as an 'equivalent' attributive noun phrase 一个没有发迹的王子 (a Prince who has not risen to power). However, the translator of TT5 uses a 'free' strategy and glosses the TT as 从小 (from the early age).

<u>Example 43</u>: you see it **wos** me (Ch.39, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
wos	是	是	<u>是</u>	是	是
back-translation	yes	yes	<u>yes</u>	yes	yes
graphic rep.	standard	standard	underscored	standard	standard

In Example 43, the translators of all five TTs elevate the register of the eye-dialect word *wos* and translate it as a standard word 是 (to be). However, it is worth noting that the translator of TT3 adopts a compensation strategy by using a special calligraphic presentation, which is underlining the verb 是 (<u>to be</u>) in the TT.

4.1.3 Translating 'London Cockney'

'London Cockney' is generally regarded as both a regional dialect and a social dialect, and contains "valuable antiques" of the language (Blake, 1981: 135). Tom McArthur (1998: 129) has noted that "since the time of Dickens, a fairly consistent sub-orthography has developed for Cockney dialogue." One example can be given is the interchange between *v* and *w*. This orthographic feature retains the Cockney English "original purity and flavour". Very often, London Cockney is used to imitate the ordinary London working class people's

accent, indicating an "offensive and disgusting" characteristic of the speaker. In general, Blake (1981: 137) regards London Cockney as "lack of intelligence and refinement" in English language. The following examples from 44 to 48 show how five translators cope with this linguistic difficulty in their translations.

Example 44: There was a **conwict** off last night, after sunset-gun. (Ch.2, Joe)

ST	TT1	TT2	TT3	TT4	TT5
conwict	患人	万人	犯人	犯人	犯人
back-translation	patient	ten-thousand people	convict	convict	convict
phonetic rep.	huan4ren	wan4ren	fan4ren	fan4ren	fan4ren
dialect rep.	dialect	dialect	non-dialect	non-dialect	non-dialect

In Example 44, Joe pronounced *convict* as *conwict*, in which, *v* is replaced by *w*. The change of pronunciation indicates the lower educated status and the regional accent that Joe had. Its standard form *convict* means 犯人 (pronounced *fan4ren*) in the TL context. The translators of TT1 and TT2 adopt a conversion strategy and translate as a 'virtual Southern dialect' word 患人 (pronounced *huan4ren*, meaning *patient*) or 万人 (pronounced *wan4ren*, meaning *ten-thousand persons*). These two dialect words are coined words which are used to imitate the pronounciation of *Min* and *Gan* dialect in the TL context. Both 'dialect' words have their similarities in pronunciation as that for 犯人 (convict, pronounced *fan4ren*). In addition, the translator of TT2 adopts an explicit strategy and adds a new sentence in his translation, i.e. 乔总是把"犯"人说成"万"人 (*lit.* Joe always turned "the convict" into "ten-thousand persons" when he said this word), which is a sentence that cannot be found in the ST. But the translators of TT3, TT4 and TT5 adopt a different strategy as that used in TT1 and TT2 and standardize the eye-dialect word as 犯人 (convict).

<u>Example 45</u>: he hammered at me with a **wigour** (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
wigour	蛮劲	力气	力量	劲儿	筋（劲）儿
back-transltion	a brute force	strength	Strength	strength	strength
phonetic rep.					jin1(jin4)
dialect rep.	dialect	non-dialect	non-dialect	dialect	dialect
register	spoken	written	written	spoken	spoken

In Example 45, the translator of TT2 and TT3 elevate the register of the word and translate as a formal word 力气 (the strength) or 力量 (the strength). In addition, the translator of TT2 adopts an explicit strategy and inserts a simile phrase 用打铁时的力气 (the strength that he uses for hammering the iron), which is a phrase that cannot be found in the ST. The insertion of this phrase further emphasizes the stress-change of the speaker. On the other hand, the translator of TT1 adopts a compensation strategy and translates as a spoken word 蛮劲 (brute force) in TT1. In this word, the character 蛮 (very) is a dialect adverb which is commonly spoken in the northern area in the TL context. This dialect adverb is used before the noun 劲 (the strength), which further emphasizes the speaker's tone-change. In addition, the translator of TT4 uses a northern –*er* dialect word 劲儿 (blatant strength) to indicate the eye-dialect *wigour*. However, it is noted that the translator of TT5 adopts a 'doubled' compensation strategy to indicate the eye-dialect feature. On the one hand, the translator of TT5 uses a dialect word 劲 (pronounced *jin4*, meaning *strength*). On the other hand, the translator of TT5 provides two alternative homonymous words 筋 (pronounced *jin1*, meaning *muscle*) and 劲 (pronounced *jin4*, meaning *strength*) as the option in the translation. Both of these two words are pronounced in a similar way but with different tones and different meanings.

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<u>Example 46</u>: be little **ill-conwenienced** myself (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
ill-conwenienced	添些麻烦	吃亏麻烦	添些不便	添点儿 麻烦	多些麻烦
back-translation	add more troubles	get the worst of the troubles	add more inconveniences	add more troubles	more troubles
dialect rep.	non-dialect	dialect	non-dialect	non-dialect	non-dialect
register	spoken	spoken	spoken	spoken	spoken

In Example 46, the translators of all five TTs adopt a compensation strategy and translate the eye-dialect as a standard spoken expression or a dialect expression. In addition, all five translators adopt an amplification strategy and insert an 'extra' phrase in their translations, which does not appear in the ST. For example, an adverb 大不了(if the worst comes to the worst) is added in TT1 as <u>大不了</u>自己多添些麻烦 (the worst will be giving more troubles myself, *underscoring added*); a northern dialect word 吃亏 (get the worst of it) is used in TT2 as 宁愿自己<u>吃亏</u>麻烦(would rather get the worst of the troubles myself, *underscoring added*); an adverbial phrase 也没关系(there is no problem at all) is used in TT3 as 自己添些不便<u>也没关系</u>(there wouldn't be a problem for giving more inconveniences to myself, *underscoring added*); an adverb 顶多(at the most) is added in TT4 as <u>顶多</u>给自己多添点儿麻烦(at the most there will be adding more troubles for myself, *underscoring added*); or an adverbial phrase 多些 (a lot of) is used in TT5 as 自己<u>多些</u>麻烦(a lot of trouble for myself, *underscoring added*). The use of these 'extra' adverbs suggests that the translators attempted to conform to the TL spoken expression norms.

: There is some **wisits** p'r'aps, as for ever remains open to the question.
(Ch.15, Joe)

ST	TT1	TT2	TT3	TT4	TT5
wisits	看	看	拜往（访）	看	拜访
back-translation	look	look	visit	look	visit
phonetic rep.			wang3(fang3)		
dialect rep.	non-dialect	non-dialect	dialect	non-dialect	non-dialect
register	spoken	spoken	written	spoken	written

In Example 47, the translators of TT1, TT2 and TT4 adopt a compensation strategy and translate *wisits* as a spoken word 看 (see) in their translations. But the translators of TT3 and TT5 elevate the register of the word and translate as a formal written word 拜访 (pay a visit to somebody). In addition, the translator of TT3 adopts a compensation strategy and provides two alternative homonymous characters 往 (pronounced *wang3*, meaning *back and forth*) and 访 (pronounced *fang3*, meaning *to visit*) as 拜往 (pronounced *bai4wang3*) and 拜访 (pronounced *bai4fang3*, meaning to pay a visit). These two homonymous characters are pronounced in a similar way with the same final –*ang*, but with different initial *w* or *f*, and two characters contain completely different meanings.

It is worth mentioning that the substitution of 往 (pronounced *wang3*) for 访 (pronounced *fang3*) can be found in the Cantonese speaking area in the TL context, i.e. some of the Guangdong and Guangxi area in China. The use of this compensation strategy suggests that the translator of TT3 attempts to use a 'virtual Southern dialect' to indicate the eye-dialect *wisits*. It seems that the use of the 'virtual dialect' is in line with the fact that TT3 is published by Lijiang Publishing House, which is located in an area where the Cantonese dialect is covered in certain parts of *Guangxi* autonomous region. It can be

suggested from this example that the Publishing House plays a role in promoting certain norms in relation to the translation of eye-dialect.

<u>Examples 48</u>: **Naterally wicious** (Ch.4, Mr. Hubble)

ST	TT1	TT2	TT3	TT4	TT5
naterally wicious	天生的坏坯子	天生的坏蛋	生性邪恶	生来邪恶的家伙	天生的坏料
reference translation	bad person in nature	bad egg in nature	evil in nature	fellows who are evil in nature	spoiled materials in nature
register	colloquial	spoken	written	written	spoken

In Example 48, Mr. Hubble changed his pronunciation and pronounced *naturally* as *naterally*, and pronounced *vicious* as *wicious*. The translators of TT1, TT2 and TT5 adopt a compensation strategy and translate them as a colloquial spoken phrase 天生的<u>坏坯子</u> (<u>bad person</u> in nature, *underscoring added*) in TT1, translate them as a standard spoken phrase 天生的<u>坏蛋</u> (*lit.* <u>bad egg</u> in nature, *underscoring added*) in TT2 and a standard spoken phrase 天生的<u>坏料</u> (<u>spoiled materials</u> in nature, *underscoring added*) in TT5. On the other hand, the translators of TT3 and TT4 elevate the register of the word and translate as a formal 'four-character' 成语 (idiomatic expression), 生性邪恶 (evil in nature), and a formal written phrase 生来邪恶的家伙 (fellows who are evil in nature).

4.1.4. Translating malapropism

One common eye-dialect feature that can be found in Charles Dickens' *Great Expectations* is the use of malapropism. According to Simpson (2008), a malapropism is a figure of speech using "an incorrect word" in place of a word with a similar sound, which results in a "nonsensical or humorous effect". In general, a malapropism is based on a monosyllabic or a polysyllabic word, and has something in common with the etymology of its original word.

The misuse of the word is a kind of "verbal corruption", which can easily cause confusion by phonetic resemblance. Normally, Dickens constructs malapropisms through various adaptation techniques, such as omission, modification or exaggeration. These techniques can transpose the word into a visible "inappropriate" form with a similar sound. In other words, unusual spelling techniques are used to exhibit speakers' pronunciation problems. The following table shows several different types of malapropisms from the ST.

Table 4.3: *Malapropisms* to be found in the ST

Feature	Examples
The addition of suffixes or prefixes to common existing words; without any significant change of the meaning	respections (ex.50); companionation
Distortion of part of a polysyllabic word;	purple leptic (ex. 53); prodigygality (ex. 54); outdacious (ex. 49)
Weakening of lightly-stressed final [ou] to [er]; spelt change from *ow* to *er*	playfeller
Unfamiliar and unintelligible malformation word	coddleshell (ex. 51)
New malformation word based on the word which has similar phonetic resemblance	unacceptabobble (ex. 52); architectooralooral

Example 49: them were which I meantersay of a stunning and **outdacious** sort (Ch.9, Joe)

ST	TT1	TT2	TT3	TT4	TT5
outdacious	大胆	大胆	胆大包天	大胆	大胆
back-translation	audacious	audacious	gut big cover sky	audacious	audacious
register	spoken	spoken	成语	spoken	spoken

In Example 49, the translators of all five TTs elevate the register of the word *outdacious* from an informal 'incorrect' word to a standard 'correct' word, and translate it as 大胆 (audacious). This shows that the translators of TT1, TT2, TT4 and TT5 adopt a

compensation strategy and attempt to follow the TL spoken expression norms. In addition, the translator of TT3 uses a formal 'four-character' 成语 (idiomatic expression), 胆大包天 (gut big cover sky), in the translation, which indicates that the translator of TT3 has attempted to conform to the TL written expression norms.

Example 50: Mum, with **respections** to this boy! (Ch.12, Pumblechook)

ST	TT1	TT2	TT3	TT4	TT5
respections	谈谈	讨论	谈谈	谈谈	谈谈
back-translation	talk about	discuss	talk about	talk about	talk about
register	spoken	written	spoken	spoken	spoken

In Example 50, the malapropism *respections* has the same etymology with the word *respection* but has no significant difference in its meaning. The translators of all five TTs all use a standard 'correct' word to replace the malapropism feature. In addition, the translators of TT1, TT3, TT4 and TT5 adopt a compensation strategy and translate it as an 'equivalent' spoken word 谈谈 (talk about). However, the translator of TT2 translates it as a formal written word 讨论 (discussion). The use of this formal register word conforms to the TL written expression norm.

Example 51: She had wrote out a little **coddleshell** in her own hand (Ch.57, Joe)

ST	TT1	TT2	TT3	TT4	TT5
coddleshell	陶罐（条款）	一条	葫芦（附录）	一条	一张纸条
back-translation	a ceramic pot (term)	a term	bottle gourd (appendices)	a term	a slip of paper
phonetic rep.	tao2guan4(tiao2kuan3)		hu2lu0 (fu4lu2)		
register	written	spoken	written	spoken	spoken

In Example 51, the malapropism *coddleshell* is used to represent the word *codicil*, which means an instruction is added to a will in a legal document (Simpson, 2008). In this

new blend-word, the structure of the original word has been considerably modified, and its meaning has been changed significantly as well. The translators of TT1 and TT3 adopt a compensation strategy and provide two near-homonymous word 陶罐 (pronounced *tao2guan4*, meaning a ceramic pot) and 条款 (pronounced *tiao2kuan3*, meaning *term*) in TT1, or 葫芦 (pronounced *hu2lu0*, meaning *bottle gourd*) and 附录 (pronounced *fu4lu2*, meaning *appendices*) in TT3, respectively. These two pairs of words are pronounced in a similar way but have different meanings in the TL context. But the translators of TT2 and TT4 adopt a conversion strategy and translate as a standard word 一条 (term). However, the translator of TT5 adopts a 'free' strategy and translates as 一张纸条 (a slip of paper), which is rendered based on the extended meaning of the eye-dialect *coddleshell*.

Example 52: A wisit at such a moment might not prove **unacceptabobble**. (Ch.57, Joe)

ST	TT1	TT2	TT3	TT4	TT5
unacceptabobble	不会反对	不会不欢迎	不会介意	会欢迎	不会不欢迎
back-translation	will not oppose	will not unwelcome	don't mind	will welcome	will not unwelcome
register	written	spoken	written	written	spoken

In Example 52, the translators of TT2 and TT5 adopt a substitution strategy and use double negative words 不……不…… (not … not…) in the translation. The use of double-negative conjuctive words indicates that the translators have attempted to imitate the 'intonation pattern' of the speaker as well as conform to the TL spoken expression norms. In addition, the translators of TT1 and TT3 adopt a negation strategy and translate as a standard negative expression 不会反对 (will not oppose) or 不会介意 (do not mind). The use of thes formal expressions indicates that translations intend to conform to the TL written expression norms. But, the translator of TT4 adopts a conversion strategy and translates *unacceptabobble* as an affirmative expression 会欢迎 (will welcome).

The following two examples show that part of the polysyllabic component has been distorted. For example, the malapropism *purple leptic* (ex.53) represents the mono-syllabic word *apoplectic*, and *prodigygality* (ex.54) represents *prodigal*. The same as the previous examples, these malapropisms also represent the non-standard pronunciation of the speaker. Generally, these English words are regarded as non-translatable in an European language context (Blake, 1981: 232), but the following five renditions exhibit a different view in the Chinese language context.

Example 53: I kep him till he went off in **a purple leptic** fit. (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
a purple leptic	满脸红肿, 发麻风病	麻风病	全身红紫麻风病发作	满脸红肿，患麻风病	浑身紫斑, 患麻风病
back-translation	red and swollen in face, develop apoplectic	apoplectic	reddish purple all over the body and develop apoplectic	red and swollen in face, have apoplectic	purple spots all over the body, have apoplectic
punctuation rep.	punctuation	no punctuation	no punctuation	punctuation	punctuation

In Example 53, all five translators adopt different strategies and use a standard word or a phrase to represent the malapropism *a purple leptic* in their translations. More specifically, the translators of TT1, TT4 and TT5 imitate the rhythm of the ST and translate *a purple leptic* in parallel as two noun phrases 满脸红肿 (all face red and swollen) and 发麻风病 (have apoplectic), or, 浑身紫斑 (purple spots all over the body) and 患麻风病 (have apoplectic). These two pairs of phrases are segregated by a comma in their translations. But, the translator of TT3 adopts an amplification strategy, inserts a phrase 全身红紫 (reddish purple all over the body) in the translation, which does not appear in the

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ST, and translates as 全身红紫麻风病发作 (reddish purple all over the body and develop apoplectic, *underscoring added*). In addition, the translator of TT2 elevates the register of the original informal word and translates it as an 'equivalent' standard word 麻风病 (apoplectic).

Example 54: exhausted by the debilitating effects of **prodigygality** (Ch.58, Pumblechook)

ST	TT1	TT2	TT3	TT4	TT5
prodigygality	花天酒地	花天酒地	花天酒地	挥霍浪费	大鱼大肉吃腻了
back-translation	lead a gay life and do nothing but drinking and hanging around	lead a gay life and do nothing but drinking and hanging around	lead a gay life and do nothing but drinking and hanging around	waste and extravagance	satiated with abundant fish and meat
register	成语	成语	成语	成语	colloquial

In Example 54, the malapropism *prodigygality* has the same etymology with the word *prodigal*, which is used to describe a person who leads the life of a spendthrift. The translators of all five TTs elevate the register of the word and translate it as a standard form in their translations. For example, the translators of TT1, TT2, TT3 and TT4 translate it as a formal 'four-character' 成语 (idiomatic expression), 花天酒地 (lead a gay life and do nothing but drinking and hanging around), or, 挥霍浪费 (waste and extravagance). However, the translator of TT5 adopts a 'free' strategy and translate it as a colloquial expression 大鱼大肉吃腻了 (satiated with abundant fish and meat), which indicates that the translator of TT5 attempts to conform to the TL spoken expression norms.

4.1.5. Translating *proper names*

Another group of malapropisms can be found in the use of proper names in the ST. This is one of the prominent features of *Great Expectations.* Dickens frequently uses the names to

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reveal the speaker's personality. Sometimes, the proper name is created which is completely or partially assimilated into another proper name. The following examples (55-57) show this characteristic.

Example 55: "**Camels?**" said I, wondering why he could possibly want to know.
　　　　　Joe nodded. "**Mrs Camels**" (Ch.57, dialogue between Pip and Joe)

ST	TT1	TT2	TT3	TT4	TT5
Camels	凯末尔（骆驼）	卡美尔*	卡米尔（骆驼）	骆驼*	'开末尔 93'
back-trans.	KaiMeEr (camel)	KaMeiEr*	KaMiEr (camel)	camel*	'KaiMeEr93'
phonetic rep.	transliterated	transliterated	transliterated	non-trans.	transliterated

In Example 55, the author uses phonotactics in the name *Mrs Camels*, which makes Joe finds it difficult to pronounce. The translators of all five TTs use different strategies to expose this 'exotic' characteristic. The translator of TT2 transliterates the proper name as 卡美尔 (pronounced *Kameier*) by using *pinyin*. In addition, the translator of TT2 also adopts an explicit translation strategy and adds a footnote in the TT, which writes 骆驼, 读音与卡美拉相近 (camel, its pronunciation is similar to KAMEILA), to indicate the similarities of two words' pronunciations *camel* and the proper name *Camella*. However, the translator of TT4 translates the proper name according to its corresponding meaning in English as 骆驼 (camel), and also adopts an explicit compensation strategy by adding a footnote, which writes 英文骆驼 camel 发音与卡米拉 Camilla 相近，所以乔以为两者是同一个词 (The English pronunciation of the word *camel* is similar to that of the name *Camilla*, Joe thus thought both pronunciations refer to the same word). On the other hand, the translators of TT1 and TT3 adopt a compensation strategy by providing two options. One option is a transliteration 凯末尔 (pronounced *Kaimer*) or 卡米尔 (pronounced

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Kamier), which is produced by using *pinyin*. The other option is the Chinese rendition of the word *camel* 骆驼.

However, compared to the other four translations, the translator of TT5 adopts a 'free' strategy. The translation in TT5 contains two parts. One part is transliterated *as* 开末尔 (pronounced *Kaimeer*) by using *pinyin*. The other part is provided with a number 93. It seems that this number has randomly been added which, perhaps, is a fashionable number used in the TL context when the TT5 was produced before 2009.

<u>Example 56</u>: This lady's name was **Mrs Coiler**. (Ch.23, Joe)

ST	TT1	TT2	TT3	TT4	TT5
Mrs Coiler	可意乐夫人	考埃勒夫人	科伊勒夫人	科伊勒夫人	考伊勒夫人
back-translation	Mrs. Gratifying and Happiness	Mrs. Kaoaile	Mrs. Keyile	Mrs. Keyile	Mrs. Kaoyile
phonetic rep.	non-transliterated	transliterated	transliterated	transliterated	transliterated

In Example 56, Dickens names the particular character as *Coiler*, through which Dickens suggests this character's nature and disposition to the ST readers. In English, the word *coiler* refers to a type of tube, which can be turned into a curved shape under certain circumstances. The translators of TT2, TT3, TT4 and TT5 transliterate this name by using *pinyin* as 考埃勒 (pronounced *Kaoaile*), 科伊勒 (pronounced *Keyile*) or 考伊勒 (pronounced *Kaoyile*), respectively. But, the translator of TT1 adopts a conversion strategy and transliterates as 可意乐 (pronounced *Keyile*, meaning *gratifying and happiness*) 夫人. As it stands, the translator adopts a *sense-for-sense* translation strategy, a *yiyi* strategy in Chinese term. The transliteration in TT1 is produced based on the 'sound pattern' of the proper name *Coiler* in the ST, indicating that Mrs. Coiler is an important figure in Dickens's novel. This example also indicates that the translator of TT1 seeks to reach the highest transaltion

standard *ya* (雅) among Yan Fu's three-character principle *xin* (信) - *da* (达) - *ya* (雅), which is the basic guideline as the Chinese literary translation in the past century.

<u>Example 57:</u> I see **Miss A** (Ch.27, Joe)

ST	TT1	TT2	TT3	TT4	TT5
Miss A	霭小姐	爱小姐	A 小姐	艾小姐	A 小姐
back-trans.	Miss Ai	Miss Ai	Miss A	Miss Ai	Miss A
phonetic rep.	transliterated	transliterated	non-transliterated	transliterated	non-transliterated

In Example 57, when Joe went to visit Pip in London, Joe combined non-standard grammar with formal expression in his speech, and spoke sentence like *I go and I see Miss A*. The translators of TT1, TT2 and TT4 adopt a conversion strategy and transliterate the English proper name by using *pinyin* as *ai* 霭 (pronounced *ai*) 小姐 (Miss Ai), 爱 (pronounced *ai*) 小姐 (Miss Ai), or 艾 (pronounced *ai*) 小姐 (Miss Ai). These transliterations conform to the TL written and spoken expression norms. However, the translators of TT3 and TT5 adopt a 'free' strategy and retain the English letter *A* in their translations. The use of this strategy retains the original 'exotic' and 'foreign' flavour to the target readers, but, it does not conform to the TL written and spoken expression norms. However, the use of this strategy shows there is a tendency of adopting a *zero* translation by the translator under certain circumstances in the TL context.

4.1.6. Translating hyphenation and capitalization

In *Great Expectations*, the author uses a range of punctuation / calligraphic techniques, such as hyphenation, capitalization, or combination of these methods, to indicate the paralinguistic qualities of the word, i.e. the change of the pitch, the stress, the intonation, volume and vocal quality of the speaker (Brook, 1970: 142). Some hyphenized form of

eye-dialect words are printed with an initial capital, suggesting that "the characters who use these pronunciations are in general those who are impressed with their own importance" (ibid.: 144), while some capitalized letters indicate the changes of the emphasis, and some signify the speaker's use of dialect. The following examples show a series of hyphenized and capitalized eye-dialect words.

Table 4.4: Eye-dialect words containing hyphen and capital letters in the ST

Feature	Examples
the insertion of the hyphen in polysyllabic words	Mo-gul (ex. 58); as-Ton-ishing; Ram-paged (ex.59)

Example 58: Your sister comes the **Mo-gul** over us. (Ch.7, Joe)

ST	TT1	TT2	TT3	TT4	TT5
Mo-gul	暴君	蒙古暴君	暴君	暴君	蒙古暴君
back-translation	tyrant	Mongolian tyrant	tyrant	tyrant	Mongolian tyrant
phonetic rep.	non-trans.	transliterated	non-trans.	non-trans.	transliterated

In Example 58, the author uses a hyphenated form with an upper case initial in the proper noun *Mo-gul* to imply the stress-change of the speaker. The translators of all five TTs adopt a deletion strategy and do not retain the hyphen in their translations. In terms of the lexical choice, the translators of TT1, TT3 and TT4 adopt a conversion strategy and translate as 暴君 (tyrant), which corresponds with the symbolic meaning of the proper noun *Mo-gul* in the ST. The use of this conversion method can be seen as using a *sense-for-sense* translation strategy, in Chinese term *yiyi*. However, the translators of TT2 and TT5 adopt a combination strategy to deal with theis eye-dialect feature. On the one hand, *Mogul* was a Muslim ruler ruled in India between the 16th and 18th centuries. The translator domesticizes the proper name *Mogul* and transliterates it as 蒙古 (pronounced *menggu*, meaning *Mongol*)

by using *pinyin*. On the other hand, the translator uses its converted symbolic meaning 暴君 (tyrant) in their TTs.

Example 59: She **Ram-paged** out. (Ch.2, Joe)

ST	TT1	TT2	TT3	TT4	TT5
Ram-paged out	暴跳如雷，奔了出去	疯狂地跑了出去	暴跳如雷地冲了出去	气势汹汹地出去了	横冲直撞地跑了出去
back-translation	stamp with rage, thunder out	frantically dashed out	stamp with rage and thundered out	go out in a very threatening manner	run out by pushing the way
punctuation rep.	punctuation	no punctuation	no punctuation	no punctuation	no punctuation

In Example 59, the author uses a hyphen to indicate Joe's change in the stress of his pronunciation from *Rampaged* to *Ram-paged*. The translators of all five TTs adopt a deletion strategy and omit the hyphens in their translations. In addition, the translator of TT1 attempts to follow with the structure of the ST, adopts a compensation strategy by using a comma to segregate two verb phrases and translates the hyphenized word *Ram-paged* as 暴跳如雷，奔了出去 (stamp with rage, thunder out). The insertion of the punctuation in TT1 suggests that the translator of TT1 attempts to imitate the intonation of the speaker, indicating that he attempts to follow the TL written norms.

4.1.7. Translating 'false concord'

There are many cases in *Great Expectations* in which the author presents an 'eye-dialect' characteristic, which is meant to exhibit the uneducated character's thought-process. Normally, these 'eye-dialect' words in the sentences deviate from the standard form through various means, i.e. omission, modification or exaggeration techniques. It is suggested that these visible forms indicate the speaker's lower social class. In other words,

to a certain extent, the social status of the speakers can be reflected by the strength of the dialect they use. For example, in the ST, the lower-class figures Magwitch, Joe and Orlick frequently speak with colloquial vocabulary, intermixed with non-standard grammatical and syntactical feature in their speech.

The following examples (60-65) show that the 'eye-dialect' words appear as non-standard grammatical form in the ST. One of the common phenomena in these examples is the 'lack of concord' between the subject and its verb, i.e. the presence of the 'false concord' between the subject and its verb *to be* in the sentence. This means, very often, the subject of the sentence does not grammatically match with its verb. This phenomenon shows that the ST deviates from the Standard English norm.

Table 4.5: Instances of *eye dialect* words which are used to indicate the non-standard grammatical and syntactical sentences in the ST

Feature	Examples
Lack of concord between subject and verb	you was (ex.60); you pays (ex.61); it were ; it are; ha'you (ex.65)
Use of past particle for preterite	You done it (ex.61);
Lack of concord	be it so or be it son't;
Use of special negative forms of the verb *am not*, and other persons of the singular and the plural	I an't; he ain't (ex.62); she an't; ain't; I warn't; it wos; I han't; tain't (ex.64); wot (ex.64);

Example 60**: You was** favoured. (Ch.53, Orlick)

ST	TT1	TT2	TT3	TT4	TT5
You was favoured	你得宠	你看你走运	你受人宠爱	你受到宠爱	你走运了
back-translation	You were favoured by somebody	You see you were in luck	You were favoured by somebody	You were favoured	You had been in luck
syntactic rep.	TT-oriented	TT-oriented	ST-oriented	ST-oriented	TT-oriented

In Example 60, Orlick shows his jealousy attitude towards Pip through his non-standard language, which is reflected as 'lack of concord' between the subject and its verb in terms of grammar in this example. In terms of syntax, the translators of TT3 and TT4 adopt a foreignization strategy in their translations and closely follow with the ST. Both translators present an anglicized sentence structure and use a passive word, 受人 (to be asked by somebody), or, 受到 (to be asked by), to reflect the passive voice of the ST in their translations. However, the translators of TT1, TT2 and TT5 adopt a domestication strategy and translate the ST as an active voice sentence 你得宠 (You <u>were</u> favoured by somebody, *underscoring added*), 你看你走运 (<u>You see you</u> were in luck, *underscoring added*), or, 你走运了(You had been <u>in luck</u>, *underscoring added*), indicating that three translators attempt to conform to the TL written expression norm.

<u>Example 61</u>: Now **you pays** for it. **You done it**. Now **you pays** for it. (Ch.53, Orlick)

In Example 61, TT1 and TT4 are translated into a similar syntactical structure. The translators of TT1 and TT4 adopt a contraction strategy and combine the original three simple sentences into two sentences in their translations, such as

TT1: 这笔债现在要你来还。你自己做事自己当。
BT1: This debt needs to be paid back by you now. You must meet your own debts yourself.
TT4: 这笔债现在得由你来还。你干了就得受到惩罚。
BT4: This debt must be paid by you now. You must be punished by what you did.

The use of this contracted sentence structure in TT1 and TT4 conforms to TL written norm, which is, Chinese written language more use paratactic syntactical structure.

In addition, TT2 and TT5 are translated into a similar syntactical structure. The translators of both TT2 and TT5 use transitional conjunctive phrases (*underlined* below)

and change the original simple sentence structure to a complex sentence in their

translations, such as follows:

TT2: 现在冤有头，债有主，你来偿命。你<u>既然</u>敢做，你<u>就</u>该来偿命。
BT2: Now every injustice has its perpetrator, you pay your life for a life. <u>Since</u> you dare do it, <u>then</u> you should pay your life for a life.
TT5: 现在你的报应来了。你<u>既然</u>敢整我，我今天<u>就</u>要让你偿命。
BT5: Now your retribution comes. <u>Since</u> you dare make me suffer, <u>then</u> I will let you pay your life today.

The alteration of the sentence structure suggests that the translators of TT2 and TT5 attempt

to conform to the TL written expression norms, whereas, the translator of TT3 adopts a

literal strategy and follows closely the ST syntactical structure in her translation, for

example as follows:

TT3: 现在这笔债你该还了。你干的好事，现在就得付出代价。
BT3: Now you should pay back this debt. You had done the devil things, now you must pay the price for it.

Example 62: he **ain't** (Ch.10, Joe)

ST	TT1	TT2	TT3	TT4	TT5
he ain't	他哪里是我的儿子	他不是我儿子	他不是我的儿子	他不是我的儿子	他不是我儿子
back-translation	He is not my son at all.	He is not my son.	He is not my son.	He is not my son.	He is not my son.
register	colloquial	written	written	written	written
syntactic rep.	TT-oriented	ST-oriented	ST-oriented	ST-oriented	ST-oriented

In Example 62, in terms of the syntactical structure, the translators of TT2, TT3,

TT4 and TT5 adopt a conversion strategy and translate as a formal negative sentence 他不

是我的儿子 (He is not my son) in their translations. More specifically, in terms of the

linguistic feature, four translators elevate the register of informal eye-dialect *ain't* and

translate as a standard negative word 不是 (not). This phenomenon suggests that four

translators attempt to conform to the TL written expression norm. Likewise, the translator of TT1 also adopts a conversion strategy but translates *he ain't* as a positive syntactical structure by using a colloquial phrase 哪里是 (*lit.* where is, meaning *not at all*), which suggests that the translator of TT1 attempts to conform to the TL spoken expression norm.

<u>Example 63</u>:

"Are you here for good?"
"I **ain'**t here for harm, young master, I suppose?" (Ch.29, dialogue between Pip and Orlick)

ST	TT1	TT2	TT3	TT4	TT5
I ain't here for harm	总不见得我来干邪门儿吧	我可不是在这里捣乱的	难道还歹下去不成	我上这儿来可不是来碍事的	我想我不会在这里瞎捣乱的
back-translation	It is surely that I am not here for doing something evils	I am not here to behave mischievously	could it be possible that I am here for being bad for good	I am not here for being in the way	I don't think I am here for messing about with things
register	spoken	spoken	spoken	spoken	written
syntactic rep.	TT-oriented	TT-oriented	TT-oriented	TT-oriented	TT-oriented
type of sentence	exclamation	statement	question	statement	statement

In Example 63, the translators of all five TTs all adopt a compensation strategy in some way to indicate the deviant grammatical form *I ain't*. More specifically, the translator of TT1 adopts an addition strategy and translates Pip's question sentence *Are you here for good?* as a rhetorical question 不是<u>直</u>的, 难道还是<u>斜(邪)</u> 的? (If it is not <u>straight</u>, isn't it be surely that it is <u>slant (evil)</u>? *underscoring added*). In this sentence, the translator uses two homonymous words 斜 (pronounced *xie2*, meaning *slant*) and 邪 (pronounced *xie2*, meaning *evil*) to indicate the non-standard grammatical feature in the dialogue. When Orlick answers the question, the translator inserts an adverbial phrase 总不见得 (it is surely

that) and a modal particle 吧 (pronounced *ba*, emphasizing the tone of the speaker) at the end of the sentence and translates as an exclamatory sentence 总不见得我来干邪门儿吧 (It is surely that I am not here for doing something evils, *underscoring added*), which suggests that the translator attempts to conform to the TL spoken expression norm. The translators of TT2 and TT5 follow closely with the ST and translate as a negative assertive statement 我可不是在这里捣乱的 (I am absolutely not here to behave mischievously, *underscoring added*) or 我想我不会在这里瞎捣乱的 (I don't think I am here with no purpose for messing about with things, *underscoring added*), respectively. In addition, the translator of TT2 adopts a compensation strategy and uses a modal adverbial phrase 可不是 (absolutely not) to indicate the eye-dialect grammar *I ain't here*; while, the translator of TT5 uses a spoken word 瞎 (do something without purpose) to indicate the eye-dialect feature.

On the other hand, the translator of TT3 adopts a 'free' strategy and translates the dialogue as a rhetorical sentence 不呆下去, 难道还歹下去不成 (If I do not stay here, wouldn't it be possible that I am here for being bad for good?, *underscoring added*). In this sentence, the translators uses two homonymous characters 呆 (pronounced *dai1*, meaning *to stay*) and 歹 (pronounced *dai3*, meaning *to be bad*) to suggest the eye-dialect feature. The use of a rhetorical question syntactical structure in TT3 conforms to the TL spoken expression norm.

In addition, the translator of TT4 alters the register of the sentence and translates as a statement 我上这儿来可不是来碍事的 (I am here absolutely not for being in the way, *underscoring added*). In this sentence, the translator uses a northern spoken phrase 上这儿来 (to come here) and an adverbial phrase 可不是 (absolutely not) to indicate the eye-

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dialect feature. The change of the sentence register in TT4 indicates that the translator of TT4 attempts to conform to the TL written expression norm.

Example 64: **Tain't** only one **wot** can go up-town. (Ch.15, Orlick)

ST	TT1	TT2	TT3	TT4	TT5
Tain't only one wot can go up-town.	总不见得只去得一个吧。	不能只许一人去镇上。	难道只有一个人去得不成。	总不该只有一个可以去吧。	不能只许一人去。
back-translation	It mustn't necessarily only one person can go.	Do not allow only one person can go to the town.	Could it be possible that only one person can go?	It mustn't let only one person can go.	Shouldn't allow only one person go.
syntactic rep.	TT-oriented	ST-oriented	TT-oriented	TT-oriented	ST-oriented
type of sentence	exclamatory	imperative	rhetorical question	exclamatory	imperative

In Example 64, Orlick expressed his unsatisfactory mood towards his forge master Joe, who allowed another apprentice, Pip, to go to town but was 'unfavourable' to him. The author used an abbreviated word *tain't* and a misspelt word *wot* to indicate Orlick's uneducated status. These two words are typical eye-dialect words representing non-standard grammatical form that can be found in Dickens' novels. The translators of TT1 and TT4 change the style of register and translate as an exclamatory sentence in TT1 as 总不见得只去得一个吧 (It mustn't necessarily only one person can go, *underscoring added*), and, in TT4 as 总不该只有一个可以去吧 (It mustn't let only one person can go, *underscoring added*). In these sentences, the translator of TT1 adopt a compensation and uses spoken phrases such as a modal adverb 总不见得 (it is not likely that), an affixed resultative verb 去得 (to go to) or a modal particle 吧 (pronounced *ba*, normally used at the end of the

sentence) to indicate the eye-dialect feature, which suggests that the translator of TT1 attempt to conform to the TL spoken expression norms.

Likewise, the translator of TT4 uses a modal adverbial phrase 总不该 (it shouldn't be like that) at the beginning of the sentence and a modal adverb 吧 (pronounced *ba*) at the end of the sentence, indicating that the translator of TT4 attempts to achieve the similar informal intonation of the speaker as that is shown in the ST. Similarly, the translator of TT3 also changes the style of register and translates as a rhetorical sentence 难道……不成 ? (could it be possible… won't do?), which indicates that the translator of TT3 attempt to conform to the TL spoken expression norm. However, the translators of TT2 and TT5 follow closely the ST and translate *Tain't only one wot can go up-town* as an imperative sentence 不能只许一人去 (should not allow only one person go).

Example 65: And where the deuce **ha' *you*** been? (Ch.4, Mrs. Joe)

ST	TT1	TT2	TT3	TT4	TT5
ha' *you*	你	你	<u>你</u>	你	你
where the deuce ha' *you* been?	你死到哪儿去啦？	你这个鬼东西刚才又死到哪里去了？	<u>你</u>究竟上哪儿去啦？	你死到哪儿去啦？	你这小鬼死到哪里去啦？
back-translation	Where did you die?	Where did this damned thing die just now again?	Where on earth have <u>you</u> been to?	Where did you die?	Where did this young devil die?
register of sentence	spoken	spoken	written	spoken	spoken

In Example 65, although the translators of all five TTs use a standard word 你 (you) in their translations, the translators of TT1, TT2, TT4 and TT5 adopt a compensation strategy to indicate the eye-dialect phrase *ha'you* in terms of the syntactical structure. TT1 and TT4 are translated as the same syntactical structure 你<u>死到哪儿去啦</u>? (where do you

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die?, *underscoring added*). In this sentence, a northern colloquial phrase 死到哪儿去啦 (die to where?) is used, which indicates that translators of TT1 and TT4 attempt to conform to the TL spoken expression norm.

Likewise, TT2 and TT5 are translated as a similar type of syntactical structure 你这个鬼东西刚才又死到哪里去了? (where did you this damned thing die again just now?, *underscoring added*) or 你这小鬼死到哪里去啦？(where did you this young devil die?, *underscoring added*). In these two sentences, translators use a swear phrase 这个鬼东西 (you this devil thing) or 这小鬼 (this little devil) to emphasize the eye-dialect linguistic feature. These two colloquial expressions are widely spoken in the northern area of China, indicating that translators of TT2 and TT5 attempt to conform to the TL spoken expression norm. However, the translator of TT3 alters the register of the sentence and translates as a formal written syntactical sentence 你究竟上哪儿去啦? (where on earth have you been to?, *underscoring added*). In this sentence, the translator underlies the subject 你 (you) and uses an adverb 究竟 (what on earth) to emphasize the eye-dialect feature. In addition, the translator also attempts to adopt a compensation strategy and uses a northern spoken phrase 上哪儿去啦? (where do you go?) to indicate the non-standard grammatical feature in her translation.

4.1.8. Translating 'double-negative'

Double-negative is a very common syntactical feature in Dickens' novel. This feature does not comply with the modern English grammatical norm, that is, "two negatives make an affirmative" in the sentence. It is generally regarded that the purpose of using double

negatives is to emphasize the negative. An example of this characteristic can be found like *Don't let's have no words* (Blake, 1981: 137)*.*

Example 66: **He don't** want **no** wittles. (Ch.3, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
He don't want no wittles.	他不吃东西的。	不过他是不吃东西的。	他不想吃东西。	他不吃东西。	不过他不吃东西。
back-translation	He doesn't eat anything.	But he doesn't eat anything.	He doesn't want to eat anything.	He doesn't eat anything.	But he doesn't eat anything.
syntactic rep.	TT-oriented	TT-oriented	ST-oriented	TT-oriented	TT-oriented
double-negative	normal	double	normal	normal	double

In Example 66, the ST uses double negatives to indicate the regional dialect of the speaker. In terms of the syntax, the translators of TT2 and TT5 adopt a compensation strategy and add an adverb 不过 (but) in TTs as 不过他不吃东西的 (but he doesn't eat anything, *underscoring added*) to emphasize the double negative. Likewise, the translator of TT3 uses the phrase 不想 (doesn't want) in TT3 as 他不想吃东西 (He doesn't want to eat anything, *underscoring added*) to emphasize the negative. But the translators of TT1 and TT4 translate the ST as a normal negative statement in TTs as 他不吃东西的 (He doesn't eat anything). In general, the translators of the five TTs adopt a conversion strategy and delete one negative word in their translations. The use of this strategy indicates that all the five translators attempt to comply with the TL written expression norm.

4.2. Translating Eye-Dialect: Extra-linguistic Aspects

'Eye-dialect' is a literary device in which the author uses unconventional ways of spelling to signify the level of speaker's educational background and, quite often, those whose level is much lower than that of the average person. It is generally thought that this technique is

used to signify the character's substandard status and shows that the speakers are from the lower socio-economic stratum of the society. In this respect, Beal (2000) describes 'eye dialect' as a phenomenon in the English language which uses "semi-phonetic spelling" to imitate the language used by a specific group of people in the real world. Very often, the 'eye dialect' indicates regional or social dialects. In this case, the author employs uncommon spelling to imitate the colloquial usage at the time or indicate variations of pronunciations or diversity of accents for certain regions or classes of people. In the ST, the author sometimes uses slang phrases, such as *Not a ha'porth* (ex. 70), to represent the 'professional dialect' of the criminal classes. This presents a considerable, but also interesting challenge, for any translator of the ST. This aspect of the translation in the TT provides, as a result, a very useful window on the consideration and employment of translation norms by the translator.

4.2.1. Translating euphemistic oaths

Some eye-dialect words come from a speaker's spontaneous oral delivery. The euphemistic oath is one kind of these informal languages. Usually, speakers pay little attention to the etymology of the language. The following examples exhibit the low-life character Mrs Joe's pet phrase (ex.67).

Table 4.6: Eye-dialect words in *euphemistic language* to be found in the ST

Feature	Examples
the variant spelling for *Lord have mercy on me!*	Lor-a-mussy me! (ex.67)
the euphemism for *damned*	Jiggered (ex.68)

Example 67: And **Lor-a-mussy** me! (Ch.7, Mrs. Joe)

ST	TT1	TT2	TT3	TT4	TT5
Lor-a-mussy	哎呦，我的老天爷呀！	但愿我主保佑！	噢，我的天哪！	噢，我的天哪！	噢，我的天哪！
back-translation	Ouch, my Heaven!	May God bless me!	Oh, my heaven!	Oh, my heaven!	Oh, my heaven!
strategy	domesticated	foreignization	domesticated	domesticated	domesticated

In Example 67, Joe showed his surprise when he listened to Pip's accounts about how Pip told lies to others. Joe spontaneously expressed *Lord have mercy on me* with a strong accent as *Lor-a-mussy-me*. The translators of TT1, TT3, TT4 and TT5 adopt a domestication strategy and translate it as a commonly spoken phrase 我的老天爷呀! (my heaven!), or, 我的天哪！(my heaven!). The use of these phrases conforms to the TL spoken expression norms. On the other hand, the translator of TT2 adopts a foreignizing strategy and translates it as 但愿我主保佑! (May God bless me!). The use of this strategy in TT2 shows that the translator closely follows the SL expression, attempts to be in line with the SL spoken norm, and retains the 'exotic' religious taste to the target readers in his translation.

Example 68: I'm **jiggered** if I don't see you home! (Ch.17, Orlick)

ST	TT1	TT2	TT3	TT4	TT5
jiggered	那话儿!	该杀了!	不得好死	倒霉!	该杀了!
back-translation	that word	ought to be killed	will die in my boots	will be very unfortunate	ought to be killed
register	colloquial	spoken	spoken	colloquial	spoken

In Example 68, Orlick speaks a euphemism for his favourite swear word *damned* as *jiggered*. Orlick uses this expletive word to curse others and to convey a damaging idea to other people at the same time. The renditions of this word in all five TTs display a formal

divergence. In general, the translators of the five TTs capture the quality of such 'bad' language by employing various compensation strategies. For example, the translator of TT1 adopts a substitution strategy and translates as a colloquial taboo word 那话儿 (that word) in his translation. This taboo word belongs to the southern dialect form of expression, especially commonly spoken in Fujian area. It is a language that is strongly forbidden to be used among the educated group of people in the TL context. The translator of TT1 uses this word to indicate Orlick's lower social class identity.

In addition, the translators of TT2, TT3, TT4 and TT5 adopt a compensation strategy and translate it as a foul oath expression, such as 该杀了！(will be killed!) in TT2 and TT5, or, a cursed expression 不得好死 (will die in my boots) in TT3, or, an 'equivalent' expletive word 倒霉! (will be very unfortunate!) in TT4. In TT4, the expletive word 倒霉 (very unfortunate) means somebody who is in an unfavourable situation, especially referring to somebody's health, fate or future. This word is commonly used in the situation when someone wants to condemn another person, or when someone exclaims something because of the agony he/she has suffered. In general, three expressions 该杀了 (will be killed), 不得好死 (will die in my boots), or expletive word 倒霉 (will be very unfortunate) are drawn from special groups of speakers in the target society and are normally used in certain situation in the TL context. Furthermore, TT1, TT2, TT4 and TT5 present an interjection mark at the end of the sentence, which is used to indicate Orlick's strong feeling of anger. The use of this punctuation suggests that four translators attempted to comply with the TL written expression norms.

4.2.2. Translating slang

Slang is a special type of colloquial style of *sociolect*, which contains certain social implications and is spoken by people who are in certain social settings. It is generally regarded that *slang* is a type of "transient" language which, therefore, produces a high turnover of vogue words. Some slangy phrases are spoken by people with a certain degree of vulgarity. Underworld *slang* is a prominent feature of the "Newgate novel", such as *Great Expectations*. This type of underworld slang is strongly marked as the speech spoken by the people from the criminal classes. This underworld slang represents the "professional dialect" of these groups of people. It is regarded as being a full register of "bad language" in English, for example, one of the charateristics is that they are rich in offensive words, phrases or swear words, i.e. *spooney*. In most cases, *slang* can be translated into the standard TL (Blake, 1981: 120).

Example 69: Here I stand talking to mere **Mooncalfs** (Ch.7, Mrs. Joe)

ST	TT1	TT2	TT3	TT4	TT5
Mooncalfs	大白痴	傻瓜	对牛弹琴	大白痴	十足的傻瓜
back-translation	silly idiot	Fool	cast pearls before swine	silly idiot	one hundred per cent fool
register	colloquial	spoken	成语	colloquial	spoken

In Example 69, Mrs. Joe was a figure who had little education and always showed her impatience to his husband, Joe, and her younger brother, Pip. When she expressed her anger towards both of them, she uttered a slang word *Mooncalf*. The author uses an upper initial case to impart a 'colloquial flavour' to his reader, indicating the speaker's lower social status. Translators of TT1, TT2, TT4 and TT5 adopt a compensation strategy and translate as an 'equivalent' colloquial expression 大白痴 (silly idiot), or translate as a spoken phrase 傻瓜 (fool) in their translations. However, the translator of TT3 adopts a

conversion strategy and translates as a formal 'four-character' 成语 (idiomatic expression),

对牛弹琴 (cast pearls before swine), which contains a strong satirical connotation in the TL

context, in her translation.

Example 70: Not a **ha'porth.** (Ch. 53, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
Not a ha'porth	认识个鸟！	他不认识我	压根儿不认识！	认识个屁！	他不认识我
back-translation	Know this bird!	He doesn't know me	He doesn't know me	Know the nonsense!	He doesn't know me
dialect rep.	slang (taboo)	non-dialect	dialect	slang (taboo)	non-dialect
register	spoken	written	spoken	spoken	written

In Example 70, the slang expression *halfpennyworth* or *halfpenny worth* means *not worth a halfpenny*, which has been glossed over in the SL as a shortened form, *not a ha'porth*. This abbreviated form indicates the speaker's uneducated status and also shows that its pragmatic force has been neutralised in the SL. The translators of TT1 and TT4 adopt a conversion strategy and translate as a taboo expression 认识个鸟！(Know this bird!) or 认识个屁！(Know the nonsense!). It is worth mentioning that these expressions are 'bad' and 'dirty' swear language which are usually spoken by people who are uneducated. To a larger extent, these expressions are forbidden to be used in the TL spoken context.

Likewise, the translator of TT3 also adopts a compensation strategy and translates as a northern dialect expression 压根儿不认识！(don't know at all!). However, the translators of TT2 and TT5 elevate the informal register of the word and translate as a formal expression 他不认识我 (He doesn't know me) in their translations. The use of a standardization strategy indicates that the translators of TT2 and TT5 have attempt to conform to the TL norm of written expression. Besides, this example suggests that two Publishing Houses (YiLin Publishing House & Changjiang Literature and Arts Publishing

House) have sought to maintain their prestigious position in the literary translation market by employing the standardization strategy in terms of the translation of the slang in the TL context.

Example 71: It was a run indeed now, "a **Winder**" (Ch.5, Joe)

ST	TT1	TT2	TT3	TT4	TT5
a winder	奔命	逃命	络纱机	卖命	逃命
back-translation	running in a desperate hurry for life	running for life	winding machine	running to death	running for life
lexical rep.	indirect	indirect	direct	indirect	indirect

In Example 71, according to the *Oxford English Dictionary*, the word *Winder* usually functions as a subject in the sentence. It is associated with the meaning that somebody makes an effort to do something which can leave one out of breath. This slang word was spoken by Joe when he described the speed they ran when chasing the convict Magwitch. The translators of TT1, TT2, TT4 and TT5 adopt a conversion strategy and translate as a spoken word 卖命 (running to death), 逃命 (running for life), or 奔命 (running in a desperate hurry for life). But, the translator of TT3 adopts a literal strategy and translates by its original meaning as 络纱机 (winding machine). It is worth noting that the translator of TT2 (1994) adopts an addition strategy and inserts a vogue spoken phrase 货真价实 (genuine goods at a fair price) in his translation as 这次才算是货真价实的跑 (a running like genuine goods at a fair price, *underscoring added*) to indicate the word *indeed* in the ST. As it stands, the inserted phrase 货真价实 (genuine goods at a fair price) functions as a modifier in the TT. This example suggests that the translator of TT2 attempts to conform to the commercial ideology that is prevalent in the target society during the 1990s when translating the text.

4.2.3. Translating sociolects

Class dialects have been established in a society like England where social distinctions existed for a very long period of time. In *Great Expectations*, a wide variety of upper-class dialects (*cf.* Section 4.2.4) and lower-class dialects (*cf.* Section 4.1.2) are used as class indicators. A distinction can be made between *dialect* and *sociolect*. Trudgill (2003: 122) defines 'sociolect' as a variety of language that is "related to the speaker's social background", such as "one's ethnicity, age, gender or socioeconomic class". This means that a speaker's speech is usually constrained by their relative power or social status in certain social situation (Trudgill, 2003: 125). In other words, 'sociolect' is related to the speaker's social identity, such as one's class identity. In contrast, 'dialect' mainly refers to the language spoken in a certain region, where certain "phonological, morphosyntactic, or lexical rules" are applied (ibid.: 35). However, the *dialect* and the *sociolect* are not exclusively independent of each other.

Normally, people of the same age and social class tend to talk alike. However, in *Great Expectations*, when young Estella talks with young Pip, she speaks with her own stylized arrogant manner, indicating her *sociolect* characteristic. For example, in the text, Estella frequently speaks with an affected upper-class *sociolect*, since she was educated by Miss Havisham, who is an aristocratic lady. Estella's upper-class mannerisms can be shown from a series of changing expressions she spoke when she addressed Pip as *boy, common labouring-boy, little coarse monster* and *you little wretch* in the ST. These series of special types of expressions present her "sharp imperative manner" and "child speech-like idiom" (Golding, 1985: 176). These expressions accordingly indicate the differences of social status between Pip and Estella. The following example will examine five renditions of Estella's addressing Pip as *a common labouring-boy*.

<u>Example 72</u>: With this **boy**! Why, he is **a common labouring-boy**! (Ch.8, Estella)

ST	TT1	TT2	TT3	TT4	TT5
a common labouring-boy	干粗活的小子，低三下四的	乡下干苦力的孩子	干体力活的平庸之辈	低下的干粗活的小子	粗俗的小苦工
back-translation	a boy who does heavy manual labouring work, very humble	a child who works as a coolie in the countryside	a mediocrity who does physical work	a low bloke who does heavy manual work	a coarse labourer
connotations	class-conscious	class-conscious	class-conscious	class-conscious	neutral

In Example 72, Estella addresses Pip as a *common labouring boy*. The translators of all five TTs employ different translation strategies in dealing with this particular type of *sociolect*. All translators translate it as a phrase which contains strong social pejorative implication, indicating Estella's superior attitude over Pip as a lower class labouring person.

More specifically, the translators of TT1 and TT4 adopt an addition strategy and insert an 'extra' adjective 低三下四的 (very humble) in TT1 as 干粗活的小子, <u>低三下四的</u> (a boy who does heavy manual labouring work, <u>very humble</u>, *underscoring added*) and insert an 'extra' adjective 低下的 (very low) in TT4 as <u>低下的</u>干粗活的小子 (a <u>low</u> bloke who does heavy manual work, *underscoring added*). Both adjectives contain strong social pejorative meaning in the TL context but do not appear in the ST. In addition, renditions such like 干粗活 (do coarse manual labouring work) in TT1 and TT4 contain strong class ideology in the TL context.

The translator of TT2 also adopts an addition strategy and inserts the word such like 乡下 (countryside) and translates as <u>乡下干苦力</u>的孩子 (a child who works as <u>a coolie</u> in the countryside, *underscoring added*), in which, 乡下 (countryside) and 干苦力 (a coolie)

contains strong class ideology in the TL context. The insertion of the word 乡下 (countryside) explicitly indicates the underlying social differences between the 'urban area' and the 'rural area' in the contemporary target society. The translators of TT3 and TT5 translate the ST as 干体力活的平庸之辈 (a mediocrity who does physical work, *underscoring added*). The word such like 干体力活 (do physical work) in TT3 contains strong class ideology in the TL context. The use of this word implicitly indicates the social identity differences between two groups of people, i.e. the cadre （干部）and the worker (工人), in the target society. Compared to other four TTs (TT1, TT2, TT3 and TT4), the translator of TT5 translates the ST by using a more 'neutral' word 粗俗的小苦工 (a coarse labourer). The use of this word shows that the translator does not use a word containing strong class-conscious ideology.

Magwitch was a 'low' social outcast figure in the ST. He transformed Pip from a working-class boy into a gentleman through his own suffering. He described himself as *warmint, heavy grubber, a old bird and dunghill dog* in front of Pip (Golding, 1985: 180). These series of *sociolects* stigmatise Magwitch as an underclass "citizen", who was always in a disadvantaged marginalized social position and has only limited social mobility (Golding, 1985: 185). Among these self-depreciating expressions, Magwitch sometimes uses swear words to express his personal anger towards society. The word *dunghill dog* indicates his uncouth attitude towards society. Sometimes, he pronounces words with a dialect-based accent, such as *warmint* and *a old bird*, which indicates his "social humbleness" (ibid.: 185). All of these words he speaks represent the social realities of a lower group of people.

However, when Magwitch found middle-class Pip in London, he becomes a major figure in the novel. He started to speak 'correct' Standard English. His manner towards

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Pip, who is the gentleman he made and owned, undergoes a series of linguistic changes. For example, the words he used to address Pip follow an linear-upward development line, such as *little devil, young dog, Master, Noble Pip, dear boy, my gentleman, the real genuine One* (Golding, 1985: 240). Obviously, all these terms carry strong class-consciousness overtone, which reveal Magwitch's social aspirations in the class society. In other words, the class differences between Pip and Magwitch, who are the people from two contrasted worlds, are exhibited through these *sociolects*. The following example shows the differences between five renditions of Magwitch's sociolect *my gentleman.* From the following example, it can be seen that the social identity of the speaker affects the translation strategy employed by five translators.

Example 73: Let me have a look at **my gentleman** agen. (Ch.40, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
my gentleman	上等人	绅士	绅士	上流绅士	绅士
back-translation	upper-class person	gentleman	gentleman	fine gentleman	gentleman
social connotations	class	neutral	neutral	class	neutral

Magwitch strives all the time in search of his identity in the society. His social status is in conflict with the expectations of the established society. In Example 74, the translators of the five TTs serve to identify linguistically his social spectrum at a particular point. Translators of TT2 (1994), TT3 (1997) and TT5 (2009) translate *gentleman* as 绅士 (gentleman), which is a neutral interpretation in the TL context. Compared to these three TTs, the translators of TT1 (1979) and TT4 (2004) change the register of the word in their translations. Both translators adopt an amplification strategy and insert two lexemes 上等 (the upper class) and 上流 (the upper strand). These two words contain strong class ideological connotations in the TL context.

It is noted that the rendition of TT1 (1979) – 上等人 (an upper class person) – is in line with the remarks in the Preface written by then editor Xin Weiai (*cf.* see Section 4.5.2), which reflects the pre-reform class-consciousness ideology in the target society. This view can also be substantiated by the viewpoint from an article 'Upper-Class People and Lower-Class People – Opinions After Watching the Film 孤星血泪 (*Blood and Tears of A Lonely Star*)', written by Xu Deqian and published in *Liberation Daily* on 26 February 1957. In other words, the political norm after the reform (1979) continued to carry on the 1950s' pre-reform 'proletarian class' ideology for some time in the target society.

In addition, the rendition of TT4 (2004) –- 上流绅士 (fine gentleman) – contains certain social connotations in the TL context, which coincides with the remarks in the Preface written by Zhu Wan (*cf.* see Section 4.5.2). On the one hand, this rendition exhibits an appropriate social image for Pip, who is regarded as an upper-class gentleman in the ST, and Magwitch's high social aspirations in the society. On the other hand, this rendition indicates that the pre-reform 'proletarian class' ideology and the 'consumerism ideology', which started to be prevalent after economic reform, co-exist in the contemporary target society.

4.2.4. Translating idiolects

One of the main stylistic features in *Great Expectations* is that Dickens uses "special language", namely, *idiolect,* to individualize the speech of his characters (Brook, 1970: 138). The *idiolect* is a kind of stylistic device which indicates the presence of the eye-dialect feature. Generally, the differences between *eye-dialect* and *idiolect* can be seen as 'eye-dialect' is used to describe the speech-habits of a group of people, and 'idiolect' is used to specify the speech-habits of an individual person.

In the novel, Dickens presents a kind of "aristocratic speech" in such figures as Miss Havisham, who has her own "habitual phrases" and her particular style of speaking pattern, which "contain a strong class mark" (Brook, 1970: 143). In addition, the "speech rhythm" she utters offers information about her emotional state. For example, Miss Havisham uses an "extremely direct" tone to express her hatred towards men and her "monopolized" attitude towards Pip. Her strong "imperative manner" and individual "linguistic eccentricities" can be signalled by her "telegraphic succinctness" style of speech (ibid.: 141).

It is generally regarded that Miss Havisham's speech is a kind of social dialect. More specifically, one of her recognized modes is her repetition speech. Her favourite "three-word" set phrase was developed later into a "four-word" repetitive pattern. This unique repetitive pattern shows her particular modes of thinking, which sometimes perhaps exhibits an "extreme form of idiotic boredom" (Brook, 1970: 140). In the following example, Miss Havisham creates a "three-fold" syntactical rhythm by using *love her* eight times when she asks young Pip to love a loveless Estella (Golding, 1985: 174), presenting a stylized upper-class *dialect* to the reader.

Example 74: **Love her, love her, love her!** If she favours you, **love her**. If she wounds you, **love her**. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – **love her, love her, love her!** (Ch.29, Miss Havisham)

Table 4.7: Number of occurrences of *love her* in ST and TTs

ST	TT1	TT2	TT3	TT4	TT5
8	8	9	8	7	8

In Example 74, the table above shows that the numbers of translations of the set phrase *love her* in TT1, TT3 and TT5 are the same as those shown in the ST. This

phenomenon suggests that translators of TT1, TT3 and TT5 adopt a literal strategy. Also, the three TTs follow closely the ST structure (see detailed back-translations in Appendix2.2.). The numbers which three TTs have used in translations suggests that three of the TTs are in line with the ST. However, both TT2 and TT4 present different numbers. The translator of TT2 once more than that in the ST; while the translator of TT4 once less times than in the ST.

As the number in the table show, the translator of TT2 adopts an addition strategy and inserts one more *love her.* The use of this addition strategy indicates that the translator of TT2 attempts to conform to the TL written norm, which is a parallel sentence structure frequently used in the TL context. In addition, a modal adverb 还是要 (still need to) in the second group *love her* as 如果她喜欢你，爱她；如果她伤害你，也爱她；即使她把你的心撕成碎片，<u>还是要</u>爱她 (if she likes you, love her; if she hurts you, also love her; even if she tore your heart apart, <u>also</u> love her, *underscoring added*) is inserted in TT2, which emphasizes the emotion of the speaker.

While the translator of TT4 adopts an omission strategy and deletes one *love her*. The use of this omission strategy coincides with Miss Havisham's "imperative attitude" (Golding, 1985: 174). The omission of one *love her* suggests that the translator of TT4 attempts to indicate Miss Havisham's upper class 'imperative' attitude towards Pip. In addition, the translator of TT4 adds a modal adverb 仍要 (still need to) in the third group *love her* as 等你年纪大点儿,老练点儿，受的伤也就会更深－－<u>仍要</u>爱她, 爱她！(until you grow older, have more experience, your suffer will then go deeper ---- <u>still must</u> love her, love her!, *underscoring added*) in his translation. The insertion of this modal adverb adds an emphasis on the intonation of the speaker.

From this example, it should be noted that the YiLin Publishing House (TT2) and the People's Literature and Arts Publishing House (TT4) attempt to challenge the established norm that is employed by the YiWen Publishing House (TT1), by showing the differences in terms of the translation frequency of the set phrase *love her* in their translations.

4.3. Translations of Cultural and Idiomatic Expressions

In a consideration of cultural and idiomatic expressions, we can begin with an example which shows the way the translators used idiomatic expressions render a normal English sentence into Chinese.

Example 75: Joe was readier with his definition than I had expected. (Ch.7, Pip)

ST	TT1	TT2	TT3	TT4	TT5
Joe was readier with his definition than I had expected	胸中早有成竹	我根本没有想到他早已胸有成竹	出乎意料的是他早已胸有成竹	乔完全出乎我的预料	乔比我想象得胸有成竹
back-translation	have a well-thought-out plan in his mind	I never thought that he had already had a very well-thought-out plan in his mind	What beyond the expectation is he had already had a well-thought-out plan in his mind	Joe completely is beyond my expectations	Joe has more well-thought-out plan than I imagine
type of sentence	TT-oriented	TT-oriented	ST-oriented	ST-oriented	TT-oriented
lexical rep.	成语	成语	成语		成语

In Example 75, the translator of TT1 domesticizes the ST and uses a 'four-character' 成语 (idiomatic expression), 胸有成竹 (to have a ready plan in one's mind

before beginning to do something), in his translation.[72] The use of this formal register expression suggests that the translator of TT1 attempts to conform to the TL written and spoken expression norms. However, the translator of TT4 follows the ST closely and translates the ST as a 'stylistically equivalent' sentence 可是乔完全出乎我的预料 (but Joe is completely beyond my expectation). This rendition suggests that the translator of TT4 attempts to conform to the adequacy of the ST as well as the acceptability of the TT in his translation.

However, although the translators of TT2, TT3 and TT5 use the same idiomatic expression as that used in the TT1 in their translations, the syntactical structure of TT2 and TT5 has been changed to lean towards the TT sentence structure.

Example 76: And as to being common, I don't **make it out at all clear**. (Ch.9, Pip)

ST	TT1	TT2	TT3	TT4	TT5
I don't make it out at all clear	我还是一锅糊涂粥弄不明白	我是弄不清楚的	我还根本不明白	我压根儿弄不明白	我根本说不清楚
back-translation	I am still a pot of confused porridge and do not understand	I cannot make it clear	I still do not understand at all	I do not understand it from the start	I cannot say it clearly at all
lexical rep.	common saying	written	spoken	dialect	spoken

In Example 76, the translator of TT1 adopts an addition strategy and inserts a popular common saying 一锅糊涂粥 [73] (a pot of confused porridge), which indicates that

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[72] This idiomatic expression stems from *Bei Song* Dynasty. The story tells that the man of letters Wen Yuke mimicked the poet Su Shi drawing bamboo. However, before starting to draw the bamboo, Wen had already had a whole picture in his mind. The extended meaning of this expression refers to somebody who already has the right answer before doing something. In terms of the meaning, this idiom is equivalent to English idiomatic expression *to have a card up one's sleeve.*

[73] This popular Chinese saying is used to describe the speaker's confusion state of mind. The extended meaning of this expression refers that somebody does not understand something at all. Since China has a long history of "porridge" culture, the translator tries to "borrow" the popular *cultural reference a pot of porridge of rice* in the TL, indicating the speaker's muddle-headed state of mind. In this saying, "thick porridge" is used to indicate somebody's muddle-headed state of mind.

the translator of TT1 attempts to comply with the TL written and spoken expression norms. Similarly, the translator of TT4 adopts a compensation strategy and inserts a northern dialect word 压根儿 (in the first place) into his translation, which suggests that the translator of TT4 attempts to achieve the acceptability of the TL and comply with the TL written and spoken expression norms. On the other hand, the translators of TT2, TT3 and TT5 attempt to achieve the adequacy of the ST and translate as a formal written statement 我是弄不清楚的 (I cannot make it clear), 我还根本不明白 (I still do not understand at all) and 我根本说不清楚 (I cannot say it clearly at all).

Example 77: **However**, go to Miss Havisham's **I must, and go I did.** (Ch.12, Pip)

ST	TT1	TT2	TT3	TT4	TT5
However	好也罢歹也罢	不管怎样	可是	无论如何	无论如何
back-translation	for good or evil	in any case	but	in any case	in any case
lexical rep.	colloquial	written	written	written	written

In Example 77, the translator of TT1 adopts a conversion strategy and uses a colloquial expression 好也罢歹也罢 (for good or evil, means *whatever*), which suggests that the translator of TT1 attempts to follow the TL spoken expression norm. But, the translators of TT2, TT3, TT4 and TT5 follow the SL and translate as a standard expression 不管怎样 (in any case), 可是 (but) or 无论如何 (in any case). In this example, the translator of TT1 further exhibits his own 'idiosyncratic' way in using a popular common saying in his translation.

<u>Example 78</u>: though never looked for, **far nor near nor nowhere**. (Ch.13, Pip)

ST	TT1	TT2	TT3	TT4	TT5
far nor near nor nowhere	压根儿压叶儿压芽儿都没有想要过	一丁点儿也没有想要过	压根儿压叶儿压芽儿都没有想到过	老天在上，绝对没有想要过	远的近的哪儿哪儿都不指望
back-translation	do not think about it at all	do not think a little bit to ask for it	do not think about it at all	by Heaven, absolutely do not think about it	do not hope for it at all
lexical rep.	colloquial	dialect	colloquial	expletive	colloquial

In Example 78, the translators of all five TTs adopt a compensation strategy and translate as either a colloquial expression 压根儿压叶儿压芽儿 [74] (*lit.* press the root, press the leaf, press the bud) in TT1 and TT3, 远的近的哪儿哪儿 (*lit.* to the far to the near where where) in TT5, or a northern dialect expression 一丁点儿 (a little bit) in TT2, or by inserting an expletive phrase 老天在上 (by Heaven) in TT4. The use of these spoken expressions suggests that the translators of the five TTs attempt to follow the TL spoken expression norms.

<u>Example 79</u>: **though he never knew it** (Ch.16, Pip)

ST	TT1	TT2	TT3	TT4	TT5
though he never knew it	幸亏乔本人一直蒙在鼓里	虽然他本人一点儿也不知道	不过他本人对此始终一无所知	不过乔始终一无所知	虽然乔从来都不知道这件事
back-translation	fortunately Joe himself is kept in a drum all the time	though he himself does not know a little bit	but he himself knows nothing about it from the beginning to the end	but Joe knows nothing about it from the beginning to the end	though Joe never knows anything about this matter
lexical rep.	common saying	spoken	成语	成语	written

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[74] 压根儿(at all) is a Beijing dialect word. Its literal translation is 'to press the root'. However, the translator creatively 'extended' this word and added 压叶儿 (*lit*. press the leaf) and 压芽儿 (*lit.* press the bud) afterwards. As a matter of fact, both added words are newly coined words which do not exist in the TL expression. The translator added these words to emphasize the speakers' 'emotive intonation'.

In Example 79, the translator of TT1 adopts a conversion strategy and uses a Chinese common saying 一直蒙在鼓里[75] (to be kept inside a drum all the time) in his translation, which indicates that the translator attempts to conform to the TL spoken expression norm. Likewise, the translator of TT2 also adopts a conversion strategy but translates the ST by using a northern dialect expression 一点儿 (a little bit), which indicates the translator is attempting to conform to the TL spoken expression norm. The translators of TT3, TT4 and TT5 on the other hand attempt to retain the formal register of the ST and translate as a formal written sentence 不过他本人对此始终一无所知 (but he himself knows nothing about it from the beginning to the end, *underscoring added*), 不过乔始终一 无所知 (but Joe knows nothing about it from the beginning to the end, *underscoring added*), or 虽然乔从来都不知道这件事 (though Joe never knows anything about this matter). In these sentences, the translators either use a 'four-character' 成语 expression 一无所知 (know nothing) in TT3 and TT4, or use a standard written expression 从来都不知道 (do not know from the beginning) in TT5.

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[75] The meaning of this idiomatic expression has been extended and is used to refer to 'somebody is to be deceived or to be kept completely in the dark'. The translator used this idiom in the TT suggesting to the reader about the feelings of the speaker.

<u>Example 80</u>: you shall repent it. (Ch.19, Mr. Trabb)

ST	TT1	TT2	TT3	TT4	TT5
you shall repent it	我叫你吃不了兜着走	难道要让我把你踢出店门	我叫你吃不了兜着走	我叫你吃不了兜着走	我就叫你后悔一辈子
back-translation	I will let you bring back all the residue if you cannot finish all the food you ordered	Do you want me kick you out of the door of the store?	I will let you bring back all the residue if you cannot finish all the food you ordered	I will let you bring back all the residue if you cannot finish all the food you ordered	I will let you repent for a whole life
lexical rep.	colloquial	spoken	colloquial	colloquial	spoken

In Example 80, the translators of TT1, TT3 and TT4 adopt a conversion strategy, change the formal register sentence into an informal sentence by using a colloquial expression 吃不了兜着走 [76] (to bring back all residues if you cannot finish all the food you ordered). But, the translator of TT2 adopts a sense-for-sense translation strategy, in Chinese term *yiyi* strategy, and translates 'randomly' as 踢出店门 (kick somebody out of the store). Whereas, the translator of TT5 adopts a literal strategy and follows the ST closely and translates as an imperative sentence 叫你后悔一辈子 (let you regret for a whole life) in his translation.

<u>Example 81</u>: There! It is done. (Ch.44, Pip)

ST	TT1	TT2	TT3	TT4	TT5
It is done	生米已经煮成熟饭啦	一切都定了	木已成舟啦	一切都定下来了	现在木已成舟
back-translation	The raw grains have already been cooked into boiled rice	All has been decided	The wood has been made into the boat	All has been done	Now the wood has been made into the boat
lexical rep.	colloquial	spoken	成语	spoken	成语

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[76] This is a common colloquial saying in the TL, which means 'somebody will make you regret ever being born.' The 'extended' meaning of this saying is to refer that somebody will make you bear the consequences that you have caused.

In Example 81, the translator of TT1 adopts a conversion strategy and uses a colloquial expression 生米已经煮成熟饭[77] (grains have already been cooked into rice), which indicates that the translator of TT1 attempts to follow with the TL spoken expression norm. But, the translators of TT3 and TT5 change the register from an informal spoken sentence into a formal written sentence by using a 'four-character' 成语 (idiomatic expression), 木已成舟 (the wood has been made into the boat), in their translations, which indicates that translators of TT3 and TT5 attempt to comply with the TL written expression norm. In addition, the translators of TT2 and TT4 adopt a literal strategy, follow the ST and translate as a spoken expression 一切都定了 (all has been decided), which indicates that translators have attempted to conform to the TL spoken expression norm.

Example 82: You fail, or you go from my words in any partickler, **no matter how small it is**, and your heart and your liver shall be torn out, roasted and ate. (Ch.1, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
no matter how small it is	哪怕走漏了芝麻绿豆那么大一点儿风声	不论这话多么微不足道	哪怕是走漏一丁点儿风声	那么只要稍微走漏一点儿风声	不管这话多么微不足道
back-translation	even though you leak out a little bit of information which is just as big as sesame and mung bean	no matter how trivial this word is	even if you leak out a little bit of information	then leaking out only a slight bit of information	no matter how trivial your word is
lexical rep.	colloquial	成语	spoken	spoken	成语

In Example 82, the translators of TT1, TT3 and TT4 adopt a compensation strategy and use a spoken expression 一点儿风声 (a little bit of information) or 一丁点儿风声 (a

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[77] This popular Chinese expression suggests that what has been done in the past cannot be undone; in other words, everything has already been decided.

little bit of information) in their translations. In addition, the translator of TT1 adopts an addition strategy and inserts a popular Chinese colloquial expression 芝麻绿豆那么大 [78] (big as such as sesame or mung bean) in his translation, which indicates that the translator of TT1 attempts to conform to the TL spoken expression norms. The translators of TT2 and TT5 translate as a formal written sentence 不论这话多么微不足道 (no matter how <u>trivial</u> this word is, *underscoring added*) or 不管这话多么微不足道 (no matter how <u>trivial</u> your word is, *underscoring added*), by using a 'four-character' 成语 (idiomatic expression), 微不足道 (trivial matters hardly worth mentioning).

<u>Example 83</u>: what a questioner he is. (Ch.2, Mrs. Joe)

ST	TT1	TT2	TT3	TT4	TT5
what a questioner he is	真是打破砂锅问到底！	没完没了地问	问题真多呀	总是问个没完	整一个问题家
back-translation	you are really persistent in your questions!	keep asking questions without an end	There are really lots of problems	always ask questions without an end	complete a questioner
lexical rep.	common saying	spoken	spoken	spoken	spoken

In Example 83, the translator of TT1 adopts a conversion strategy and translates as a popular Chinese *xiehouyu* [79] expression 打破沙锅问到底[80] (breaking the casserole and asks to the end), which indicates that the translator of TT1 attempts to comply with the TL spoken expression norm. In addition, the translators of TT2, TT3 and TT4 adopt a conversion strategy and translate as a spoken expression 没完没了地问 (keep asking questions <u>without an end</u>, *underscoring added*), 问题真多呀 (there are <u>really</u> lots of

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[78] The extended meaning of this colloquial expression refers to 'something which is a trivial matter'; In other words, it means something of little consequence.

[79] *Xiehouyu*, namely, an allegorical saying, is a unique and popular form of language in China. It is widely used as a partnership.

[80] This is a widely spoken folk adage in the Chinese language. It refers to when someone wants to find out the answers and keeps on asking questions until he/she gets to the bottom of the facts of the affair. The 'extended' meaning of this expression refers to someone who tries to find out the causes of matters. It is equivalent to the English expression *get to the bottom of it*.

problem, *underscoring added*), 总是问个没完 (always <u>ask without an end</u>, *underscoring added*), which indicates that translators of three TTs attempt to comply with the TL spoken expression norm. Likewise, the translator of TT5 adopts a compensation strategy and uses an adverb 整 (complete), which is commonly used in the spoken context, as <u>整</u>一个问题家 (<u>complete</u> a questioner, *underscoring added*). This indicates that the translator of TT5 attempts to comply with the TL spoken expression norm.

<u>Example 84</u>: Joe greatly augmented my curiosity by **taking the utmost pains** to open his mouth very wide (Ch.2, Pip)

ST	TT1	TT2	TT3	TT4	TT5
taking the utmost pains to open his mouth very wide	偏偏乔又费尽九牛二虎之力，嘴巴张得老大	尽了最大努力把他的嘴巴张得很大	费尽九牛二虎之力，把嘴张得老大	费了莫大的劲儿，把嘴张得老大	费尽周折，把嘴张得老大
back-translation	spend an immense amount of energy to make the mouth open very wide	make his utmost efforts on opening his mouth to the widest	make herculean efforts to make the mouth open very wide	make very big efforts to let the mouth open very wide	cause a lot of twists and turns to let the mouth open very wide
lexical rep.	colloquial	written	colloquial	dialect	成语

In Example 84, the translators of TT1 and TT3 adopt a compensation strategy and translate as 偏偏乔又<u>费尽九牛二虎之力</u>，嘴巴张得老大 (Joe <u>spend an immense amount of energy</u> to make the mouth open very wide, *underscoring added*). In this translation, the colloquial expression 费尽九牛二虎之力 [81] (the strength of nine bulls and two tigers) is used, indicating that translators of TT1 and TT3 seek to comply with the TL spoken expression norm. Likewise, the translator of TT4 adopts a compensation strategy and

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[81] This colloquial expression means that somebody uses tremendous efforts to do something.

translates by using a northern dialect expression 莫大的劲儿 (very big effort) in his translation, which also indicates the attempt in TT4 to comply with the TL spoken expression norm. Still, the translator of TT5 follows the TL written expression norm and uses a 'four-character' 成语 (idiomatic expression) 费尽周折 (cause a lot of twists and turns) in his translation, while the translator of TT2 follows the ST closely and uses a standard formal expression 尽了最大努力 (make utmost effort) in his translation.

Example 85: Magwitch – in New South Wales – having at last **disclosed himself** (Ch.40, Magwitch)

ST	TT1	TT2	TT3	TT4	TT5
having at last disclosed himself	现在到底出面了	终于本人出面了	终于露面了	终于出面了	终于露出了他的庐山真面目
back-translation	shows up at the end	shows up at the end	finally shows his face	eventually shows his face	eventually reveals the true face of *Mountain Lu*
lexical rep.	written	written	spoken	written	common saying

In Example 85, the translators of TT1, TT2, TT3 and TT4 adopt a literal strategy and translate *disclosed himself* as 出面 (show up) or 露面 (show one's face). However, the translator of TT5 adopts a conversion strategy and domesticizes it as 终于露出了他的庐山真面目 (eventually <u>reveals the true face of *Mountain Lu, underscoring added*</u>). In this sentence, the use of a widely-known Chinese common saying 露出了他的庐山真面目 (reveals the true face of *the Mountain Lu*) suggests that the translator of TT5 attempts to conform to the TL spoken expression norm.

The examples above suggest that compared to the other four translators, TT1's translator Wang Keyi frequently shows his 'idiosyncracy' in employing different translation strategies. Translator Wang regularly uses well-known idiomatic expressions, such as Chinese traditional 'four-character' 成语, popular common sayings, *xiehouyu*

expressions, or colloquial expressions, to indicate the cultural references in the ST. The use of these culture-loaded expressions suggests that the translator attempts to conform to the TL written and spoken expression norms when dealing with the ST cultural references, indicating the translator's traditional attitudes and folk-wisdom towards Chinese culture. Translator Wang's idiosyncratic way in using culturally loaded phrases also suggests *xin* 信 - *da* 达 - *ya* 雅 as a translation norm, which, *ya* 雅 as a highest guideline, is used to govern literary English into Chinese translation in the past for over eighty years, survived the 'translation hibernation' period and has been passed on to the next generation as the main translation and publication guideline after the major economic reform of 1979.

4.4. Translations of Ideological and Political Expressions

One of the most interesting aspects in a comparison of translation strategies is the way in which Chinese translators made use of current political expressions and ideological turns of phrase which were in common usage at the time in order to translate passages of English which would have been translated very differently by, for example, a French or German translator of Dickens' work. This can be seen immediately in Examples 86 and 87, although it could be said the lack of frequency of these examples is just as interesting as the occurrence itself.

Examples 86a, b: If **the Church was "thrown open,"** meaning to **competition**, he would not despair of making his mark in it. (Ch.4)

ST(a)	TT1(1979)	TT2(1994)	TT3(1997)	TT4(2004)	TT5(2009)
the Church was "thrown open"	教会"开放"	教会实行开放政策	教会"开放"	教会对外"开放"	教会"开放"
back-translation	the church is "open"	the church implements the opeing-up" policy	the church is "open"	the church is "open" to the outside world	the church is "open"
connotations	non-political	political	non-political	political	non-political

In Example 86a, the translators of TT1, TT3 and TT5 stay closely to the ST expression, adopt a literal strategy and translate *the Church was "thrown open"* as 教会 "开放" (the church is "open"). However, the translators of TT2 and TT4 adopt an amplification strategy and translate as a 'vogue' political term 实行开放政策 (implement the "opening-up" policy) or 对外 "开放" ("opening" to the outside world) in their translations. It is noted that 实行开放政策 (implement the "opening-up" policy) is a Chinese national policy that has been implemented since 1979. This political information does not appear in the ST, however, translators insert these terms, indicating translators attempt to conform to the contemporary TL socio-political norm.

ST (b)	TT11	TT2	TT3	TT4	TT5
competition	上圣坛去一显身手	进行竞选	允许竞争	登上圣坛显露一下身手	实行竞争上圣坛
back-translation	display talent at the altar	enter into an election contest	(the church is) allowed to have competition	step up to the altar and show the skill	implement the competition for stepping up to the altar
connotations	neutral	political	neutral	neutral	political

The word *competition* in Example 86b is translated in different ways in all five TTs. TT1 is rendered as a 'four-character' 成语 idiomatic expression 一显身手 (display talent) and TT4 is rendered as 显露一下身手 (become visible for the skill). The use of these formal expressions conforms to the TL written expression norm. Furthermore, translators of both TTs adopt an explication strategy by providing an 'extra' information such as 上圣坛 (step up to the altar) in their translations. The insertion of this information explains the implied information in the ST to the target readers.

However, the translators of TT2 and TT3 adopt a literal strategy and translate *competition* as 竞选 (an election contest) or 竞争 (competition). The use of these words

indicates that the translators of both TTs attempt to conform to the TL socio-cultural norm since these words were commonly used and prevalent in the target society during the 1990s. In addition, the translator of TT2 adopts an addition strategy and inserts a sentence 他只要参加竞争，就一定当选 (once he attends the competition, he will then surely be elected). This sentence does not appear in the ST. The insertion of this sentence explicates the information implied in the ST to the target reader.

Besides, the translator of TT5 adopts a modification strategy and translates *competition* as a vogue expression 实行竞争上圣坛 (implement the competition for stepping up to the altar). This expression has similarity with the popular political phrase 实行竞争上岗 (implement the competition for stepping up to a position) in terms of the pattern. It should be noted that the phrase 实行竞争上岗 (implement the competition for stepping up to a position) could frequently be found in Chinese daily newspapers after China implemented its economic reform, especially at the beginning of the 1990s. The similarity of these two phases indicates that the translator of TT5 attempted to conform to the TL contemporary socio-political norm when he translated the ST.

Examples 87a,b: I have always **adhered to the strict line of fact.** There has never been the least departure from **the strict line of fact**. (Ch.40, Mr. Jaggers)

ST (a)	TT1	TT2	TT3	TT4	TT5
adhered to the strict line of fact	严格遵守实事求是的方针	严格地遵守事实的方针路线	严格地遵循了实事求是这一方针	严格地遵守实事求是的方针	严格地 遵守着真相的界线
back-translation	stick strictly to the policy of seeking the truth from the fact	strictly adhere to the guidelines and policies for the fact	strictly adhere to the policy of seeking the truth from the fact	strictly adhere to the policy of seeking the truth from the fact	strictly adhere to the boundary of the truth
connotations	political	political	political	political	neutral

In Example 87a, the transaltors of TT1, TT2, TT3 and TT4 adopt a modification strategy and translate *adhered to the strict line of fact* as 严格遵守<u>实事求是</u>的方针 (stick strictly to the policy of <u>seeking the truth from the fact,</u> *underscoring added*), or 严格地遵守事实的<u>方针路线</u> (stick strictly to the <u>guideline and policy</u> for the fact, *underscoring added*). These expressions have similarity to the political phrase 严格遵守党的实事求是的方针路线 (strictly adhere to the Party's guideline and policy of seeking the truth from the fact) in the TL context. It is noted that this phrase is a frequently used political term which can be found in the *Commentary Column* in the Party daily newspapers, or in Party magazines, such as *Seek the Truth.* In addition, the translator of TT2 adopts an addition strategy and translates it as 方针路线 (guideline and policy). The use of political expressions in these translations, such as 实事求是 (see the truth from the fact) or 方针路线 (guideline and policy), indicates that translators of four TTs attempt to comply with the TL contemporary socio-political norm, whereas, the translator of TT5 adopts a 'free' strategy and translates it as 遵守着真相的界线 (adhere to the boundary of the truth).

ST (b)	TT1	TT2	TT3	TT4	TT5
the strict line of fact	严格的 实事求是的方针	事实的方针路线	没有过丝毫的偏离	X	没有越雷池一步
back-translation	the policy of seeking the truth from the fact	guideline and policy for the fact	without ever having any deviation from it	X	never transgress the bounds
connotations	political	political	neutral	X	neutral

In Example 87b, the translators of TT1 and TT2 adopt the same modification strategy, which is in consistent with that employed in the Example above. Both translators follow the ST expression and translate *the strict line of fact* as 严格的 <u>实事求是</u>的方针 (the policy of <u>seeking the truth from the fact</u>, *underscoring added*) or 事实的<u>方针路线</u> (<u>guideline and policy</u> for the fact, *underscoring added*). However, the transaltors of TT3,

TT4 and TT5 do not show consistency in terms of the strategy used in their translations. The translators of TT3 and TT5 adopt a 'free' strategy and translate it by using a spoken expression 从来没有过丝毫的偏离 (without ever having any deviation from it) in TT3, or a common phrase 从来都没有越雷池一步[82] (never <u>transgress the bounds</u>, *underscoring added*) in TT5, which indicates that they attempted to comply with the TL spoken expression norm. But, the translator of TT4 adopts an omission strategy and does not translate *the strict line of fact*.

4. 5. Discovering Norms in Extra-textual Materials

The literary theorist Gerard Genette (1997: 1) refers to the "paratext" as the verbal or other materials that accompany a text, such as the author's name, the title, the prefaces, the postfaces, the dedications, the introduction, or the illustrations, etc. The translational paratexts are particularly valuable and useful for reviewing the historical, cultural and political climate which was prevalent at the time of publication, since the socio-cultural and socio-political situation in the target society will influence these materials. Thus, the detailed analysis of the use of paratexts, e.g. the front cover of the first edition of *Great Expectations* (Wang Keyi's translation, 1979), or the reading guidance in Jin Changwei's translation (2009), can give the reader a clearer picture of change in the target society's historical and political climate. According to Kovala (1996: 120), to a certain extent, the paratextual elements can reflect the conventions of the target culture at a certain time. In the following discussion, the front covers of the five TTs will be considered. Besides, Genette (1997: 3) points out that the paratextual messages change "depending on period, culture, genre, author, work and edition", so the examination of the differences between the five in

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[82] It refers to 'somebody who dares not go one step beyond the prescribed limit'.

terms of the paratextual elements can provide evidence of the changing stances in the period under investigation from a 'political' education (1979) towards the 'commercial and entertainment' trend (2009).

4.5.1. Norms in front covers

Wang's front cover (1979, see Appendix 1.1.) shows in the top right-hand corner of the first edition's front cover[83] a portrait of Charles Dickens. The Chinese title 远大前程 (*Great Expectations*) appears in the middle-lower part of the cover. Beneath the title, the author's name appears with his nationality. There is no publisher's name and no translator's name on the front cover.[84] However, both names appear on the title page of the book (see Appendix 1.2.). The background hue of the first edition's front cover has a plain greyish colour, which gives the reader an impression that it is a serious book with 'political educational significance', and, importantly, it also indicates that China's economic situation at the end of the Cultural Revolution looked dull. Similarly, the silhouette of Charles Dickens has similarities with the portraits which were displayed on *The Selected Works of Marx, Engels and Lenin* published during the same period in China. Most importantly, the similarity between the author's portrait and the personalized images of 'Marxism-Leninism' indicates the target socio-political context in 1979. Charles Dickens's portrait suggests a strong 'proletariat political stance' that was prevalent after the end of Cultural Revolution. Charles Dickens has been regarded as a British representative of critical 'realist' humanist writers in China over the past seventy years. This similarity can be

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[83] The first edition which was published in 1979 is currently stored in Shanghai Library. The front cover of the first edition was photocopied and scanned by Mrs. Wang Lei, the daughter of the translator Wang Keyi, in August 2010 (see Appendix 1.1.).
[84] According to Mrs. Wang Lei, the publisher's name normally appears on the spine of the book, and the translator's name appears on the title page of the book. This was a common phenomenon of the layout of translated literature published during the 1980s. Source: e-mail correspondence with Mrs. Wang Lei, 7 May 2013.

viewed as an iconic paratextual strategy which is in perfect line with the factual paratexts, which were prevalent in 1979 in China's political environment.

Luo Zhiye's front cover (1994, see Appendix 1.4.) uses a green-yellowish colour as its background hue. On the cover is a picture with a view of a London skyline, including the Houses of Parliament, Big Ben and Westminster Abbey, which gives the reader an impression that the story is set in London or in a Western country. The theme of the source text is a kind of serious historical story. Besides, the visual indication of Westminster Abbey suggests a more open attitude towards religion in the target society during the 1990s. On the left top of the front cover, it is stated that the book belongs to the series 'The Classics', while the publisher's name is given as 'Yi Lin'. This information suggests that the book has been included in a series of the World Classics which were published by the Publishing House 'Yi Lin'. It is also suggested that the Publishing House is attempting to use this series of translated literature to hold the central 'literary canon' position in Chinese publishing. In addition, the 'literary value' of Dickens' work is indicated to the target readers, which coincides with the translator's remarks in the Preface (*cf.* section 4.5.2, Luo's Preface). In the centre of the cover, both English and Chinese titles are featured. The Chinese title is highlighted in white; beneath the titles can be found the author's name in English, below that is the author's name in Chinese and the translator's name; beneath these is the information, "Phoenix Publishing Media Group" (凤凰传媒) and "Yi Lin Publishing House' (译林出版社). This information suggests the operational mode of introducing translated literature into China turned into a new commercialized pattern in the 1990s.

Chen Junqun's front cover (1997, see Appendix 1.5.) uses a light colour as background. On the front cover two figures are featured which suggest the protagonist Pip

and the heroine Estella of *Great Expectations*. This image gives the reader the impression that the book is about a romantic story of young people. Besides, the posture of the female figure 'Estella' looks like the image of 'the Statue of Liberty', which symbolizes 'liberal freedom'. Although the distinctively seductive female figure on the cover seems irrelevant to the main theme of the source text at the first glance, this information suggests that 'individualism' was brought to the fore from the 1990s onwards in the target society and also indicates that the ideology of 'bourgeois liberalization' was prevalent in the target society after 1989. On the top left of the cover there is the Chinese title, the name of the author and his nationality, the name of the translator and the name of the publishing house. On the right top of the cover the English title is displayed. The layout of the cover gives the reader an impression that the Publishing House seeks its commercial value of the translation in the target translation market.

Zhu Wan and Ye Zun's front cover (2004, see Appendix 1.6.): At top of the cover, both English and Chinese titles are featured. The Chinese title is highlighted with bright white colour, shadowing with an English title in greenish colour. Beneath the title the author's name and his nationality are featured, together with an illustration. The theme of the illustration is the lawyer Jaggers' sudden appearance in front of Joe and his apprentice, Pip. The lawyer informs both of them that Pip is to inherit a lump sum and will soon go to London to lead a gentleman's life. The selection of this theme coincides with the title of the book *Great Expectations*. On the left-hand corner of the illustrated picture, text indicates that this is an 'Illustrated Version'[85] and gives the publisher's name. The same as Wang Keyi's first translation, the translator's name appears on the title page instead of the front cover. The overall layout gives the reader a pleasant visual impression. The impression

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[85] Compared to Wang's first edition (1979), in which there is no illustration inserted, there are all together eight illustrations inserted in Zhu and Ye's (2004) translated version.

communicated to the readers is that here is an interesting story book. The use of the illustrated picture on the front cover suggests that the People's Literature Publishing House attaches importance to its commercial value as well as its entertainment value. This also suggests that the design of this front cover complies with the Publishing House's strategy by taking a more commercial approach in remaining the centre position in the literary translation market (source: *Shanghai Scene in Publishers Weekly*, July 27, 1998, vol. 245, Issue 30, p.14).

Jin Changwei's Front Cover (2009, see Appendix 1.8.): Compared to the first (1979) and the second (1994) translations, the front covers of which are very plain, the front cover of Jin's uses warm red and golden colours. Obviously, this information suggests that China's economic situation has increased dramatically during the past thirty years. The front cover introduces the title, the name of the author, the name of the translator and the publisher's name, the series title 'A Treasury of the World's Classics' and indicates that this is a 'full-length translation'. It also indicates that this is a 'de luxe book'. The Chinese title is shown with a golden-ish colour and the English title is the same with the golden-ish colour but presented in a different font size. On the front cover there is a photograph with three modern actors and actresses dressed in stage costumes; one immediately recognizable figure is the famous footballer, David Beckham. Through the style of the cover and the binding, as opposed to the first translation (1979), it suggests that the book looks an old fashioned deluxe edition from the Victorian era, which was as much intended for display as it was reading. Using three modern actors and actresses for the front cover suggests the socio-cultural environment had changed in the target society, and the shift in the reception of the literary classics had changed, too. It also suggests to the readers that this book is a romantic novel. At the bottom of the picture on the front cover, a little icon of 'Dolphin Media' (海豚传媒) indicates an expansion of the commercial climate in the TL context.

The text on the back cover includes 'Eternal Classics, a Life Long Treasury' (永恒经典, 一世珍藏), which implies it is an item for collection. On the spine of the book, the name of the title, the author and the publisher can be found in both Chinese and English.

4.5.2. Norms in prefaces and publishers' statements

Some scepticism could be raised towards visual elements on the grounds that they might just represent trends in advertising, issues decided by individuals with no connection to the translation process. However, the interpretations offered above can be lent more credibility if they are considered alongside the prefaces, since these could provide indications of a specific editorial policy on the part of the publishing houses. Moreover, the scholar should not fall into the trap of viewing Chinese publishing houses as similar to Western publishers, bearing in mind the highly political nature of Dickens' work for Chinese audiences during the period under consideration. Furthermore, this point is an important part in testing the 'hybrid Toury model' against a non-Western translation culture and society.

The preface of Wang Keyi's translation (1979) (see Appendix 1.3.) was written in September, 1979.[86] In this preface, the editor Xin Weiai presented the classic Marxist statement that class viewpoints had always existed during the evolution of society from the slave society to feudal society, and then in the emergence of capitalism. He pointed out that class viewpoints in the proletarian society are different from that in previous stages. He wrote that:

> In the past, one of the reasons that all great writers become immortals is because they express (ordinary) people's happiness and suffering and (ordinary) people's willingness through vivid and creative artistic imagery in their works. Charles

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[86] This preface was written by the editor-in-chief Xin Weiai, a Russian Sinologist, who lived in China during and after the Cultural Revolution for a long period of time. Source: personal correspondence with Mrs. Wang Lei, the translator's daughter.

Dickens is one of these writers (preface of Wang Key's translation of Dickens' *Great Expectations*: I, *my translation*).

Charles Dickens was regarded by the then editor Xin Weiai as a British representative of anti-capitalist, critical realist and humanist writers. In Xin's opinion, in the class society, these *great* authors, i.e. Charles Dickens, stand on the side of the oppressed people and reflect the realities of oppressed people's everyday life. They show their strong hatred and condemnation towards the people who oppressed the weaker, showing their sympathy towards the victims of capitalism (preface of Wang Keyi's translation: IV, *my translation*). The editor enumerates most of Dickens's works, such as *David Copperfield, Hard Times, Bleak House* and *The Old Curiosity Shop*, which were all written in this spirit. Finally, the editor regarded *Great Expectations* as a novel which had strong 'social significance' and commented that *Great Expectations* is one of the most representative works from Charles Dickens in respect of its contents as well as its artistic features. This information shows that Xin attached equal importance to the political significance of the work. This also means that the political norm that a literary classic can reflect the class differences of capitalist society was prevalent in the target society during the period of 1970s and 1980s.

The preface of Luo Zhiye's translation (1994) was written in August 1994. This preface tells us little about the policies of the publishing house, but it does offer another perspective on the translation process. The translator, Luo Zhiye, remarked how he had been recommended by his old friend to accept this 'huge' assignment from Nanjing Yilin Publishing House in 1993. Since then, he had worked together with his daughter Luo Yisha. His daughter helped him to revise the draft. It took him around a year to complete this task, which he finished in 1994. In the preface, he wrote that:

After summer holiday in 1993, I received a letter from Mr. Wu Juntao who is an old friend of mine from Shanghai. Mr. Wu said that Mr. Zhang Zhude from Nanjing

Yilin Publishing House asked him translate Dicken's *Great Expectations*. Mr. Zhang said if Mr. Wu had no time, then the Publishing house needed Mr. Wu help to look for another translator candidate. At that time, Mr. Wu was busy in editing and proofreading of Mr. Sun Dayu's works, and other translators in Shanghai were all having their own translation tasks at hands. Therefore, Mr. Wu asked me to translate this work. (Luo Zhiye's translation of Charles Dickens *Great Expectations,* preface: 1, *my translation*)

According to his own personal introduction in the Preface, Luo is a scholar who devoted his life to teaching and researching English and American literature in English Departments in various Chinese universities. Charles Dickens is one of his favourite writers and Charles Dicken's *Great Expectations* is his first Chinese translation in World Literary Classics. In the preface, Luo states that the most important stage of Charles Dickens' creative writing was his third phase. During this stage, Charles Dickens' work had reached a certain height in "both his political views and literary achievement". Furthermore, Luo remarks that the "literary significance of *Great Expectations*" is more important and more comprehensive than its "political implications":

Our literary critic regarded that three pieces of Charles Dickens' work are especially worthy of attention during this third period. They are *Hard Times* (1854), *The Tale of Two Cities* (1859) and *Great Expectations* (1860-1861). Among these three works, it seems our literary critic took more importance on the first two pieces of his works. These critics reviewed that *Hard Times* reflects British industrial relations at that time; while *The Tale of Two Cities* is a great work that embraces the historical background of French Revolutions.

Of course, there is no denying that the value of these two works [*Hard Times* and *A Tale of Two Cities*]. However, only considering the significance of *Great Expectations* in terms of its class viewpoints and depreciating the other aspect of *Great Expectations* will obviously be an one-sided view.

This work (*Great Expectations*) was not written arbitrarily, but was a summary on the author's thought and ideology based on his previous ten odds works. Charles Dickens summed up all his personal outlook, philosophy and moral value into this piece of work. (Luo Zhiye's translation of Charles Dickens *Great Expectations,* preface: 1, *my translation*)

From the comments above, it shows that there was a shift on the views of the Literary Classics in the TL context at the beginning of the 1990s. It seems that the

preliminary norm that governs the selection of the foreign literary works to be translated by the Publishing House changed from the previous focus on the political 'education significance' to the 'literary value' of the works. In terms of the language, Luo states that Dickens' language in this work is "the acme of perfection". It is "concise and explicit, and simple and easy to be understood" (Preface: 2, *my translation*). Like Shakespeare and Gorky,[87] he produced works "with the language for ordinary people" and their works are "appreciated by ordinary people" (ibid.: 2). Luo regards Charles Dickens' work as a kind of free style of flow writing. The language in this work is just like "floating clouds and flowing water – natural and smooth". It can be viewed as a "model" book for English language learner (Preface: 2). Luo makes further comment on his translation in this Preface:

> I also took importance of this point when I did my translation on *Great Expectations*. Zhu Shenghao wrote that when he translated Shakespeare's play [in 1930s], he used understandable sentences in his translation and faithfully conveyed the charm of the play. However, Liang Shiqiu said that the aim of his translation of Shakespeare's play was "to attract the readers' attentions to the original source text, and retained the spirit of Shakespeare's original work". Therefore, when I translated *Great Expectations* [in 1994], I continued this principle from the start of my work. I tried to make translation language easy to be understood and, in the meantime, and tried to revive the original appearance of Dickens' work to the readers. (Luo Zhiye's translation of Charles Dickens *Great Expectations,* preface: 2, *my translation*)

From the statements above, it can be concluded that the textual-linguistic norm that governs the literary translation work in the TL returned to what it had been in the 1920s and 1930s. The faithfulness to the ST as well as the expressiveness of the TL are regarded as the two basic guidelines when translating foreign literary works into Chinese. In other words, Toury's terms of the 'Adequacy of the SL' and 'the Acceptability of the TL' are viewed to be equally important in the TL context. However, it is noted that there is a slight change in its sequence when translator Luo makes his comments on his work. It seems that

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[87] Maxim Gorky is regarded as the most important 'proletarian progressive writer' by Chinese literary critics.

the criterion of being 'expressive in the TL' is seen as more important than being 'faithful to the ST'. But the information provided in this preface is of considerable value in throwing light on translation as on Luo's approach.

The Preface of Chen Junqun's Translation (1997) was written in January 1996. [88] In this preface, Jiang mentioned many times that *Great Expectations* is a critical 'realist' literary work. The author - Charles Dickens - is regarded as the "most outstanding master of British classical realistic literature". The preface states that:

> As an outstanding representative of British classical *realistic literature*, Charles Dickens described a colourful social picture on the customs of the British society to the readers at that time. His deep thought and *artistic skill* was presented vividly through the story of Pip. [emphasis added, *my translation*]

The information above suggests that *Great Expectations* is regarded as a social novel with a strong critical realist characteristic in the target society during the 1990s. Its 'humanistic colour' and 'criticalness' indicate its political value to the target society. Its literary value cannot be disregarded as well.

The Preface of Zhuwan and Yezun's Translation (2004) was written by Zhuwan in October 2003. In the preface, Zhu introduces to the target readers the fact that *Great Expectations* is one of Charles Dickens' most outstanding works. Zhu thinks the book is an outstanding work with high literary value. Zhu praises the author's fine literary skill and expounds that this work belongs to one of the main critical 'realistic' literary works, which is the main overtone that was prevalent in the target literary field over the last fifty years. Zhu's remarks are as follows:

> *Great Expectations* successfully combines the introduction of the protagonist Pip's personal life with its *social critical function*. It exhibits all kinds of social evil forces

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[88] This was written by Jiang Jinhui at Zhanjiang, P.R. China.

that exert influence upon the growth of the protagonist's psychology. (Preface from Zhu Wan's translation: 1; *my translation* and *emphasis added*)

In other words, as in other prefaces, these two translators have a very pronounced political perspective on *Great Expectations*. That this is included in the preface provides a clue that the publisher probably considered the book not simply as a commercial venture, but also as an important piece of literary culture.

The Publisher's Statement of Zhu and Ye's Translation was written in January 2004. It states that the People's Literature Publishing House has promoted a series of 60 World Classics since the 1990s:

> Once these series were published, they immediately won good reputations from the [*target*] readers. Readers are very pleased with the language used in these *beautiful and fluent translations*; readers are very pleased with the deep and meaningful implication of the content; and readers are also very pleased with their refined and exquisite illustrations of the layout. [Publisher's statement, *emphasis added; my translation*]

The publisher went on to say that the series of 60 works had been extended to 100 due to its success; *Great Expectations* was then selected as one of these 100 works. This preface is interesting because it reveals much about Chinese translation norms. The preface states that the TL requires a high standard of translation, which involves Faithfulness（信）- Expressiveness (达) – Elegance (雅). It is suggested by People's Literature Publishing House that the preliminary norm promoted to govern the selection of the literary translation is *fluency* and *elegance*.

Jin Changwei's preface (2009) was written in June 2009. There is no preface provided by the editor, but the reading guidance written by a famous writer is offered for the reader. It was written by Chen Xiaolan, who holds a doctorate in comparative literature and world literature from Fudan University. This clearly shows the expertise of the writer

providing the guidance; in contrast to the commercialised front cover, it is intended that the reader be impressed by the authority of the guidance being offered. In this foreword, the main content of the original work is introduced to the readers. In general, the guidance attaches more importance to the literary aspect of the work than its political tone. It emphasizes the necessity of civilization and the urbanization of the individual person. The importance of individuality is highlighted. This paratextual information provides evidence of the target society's ideological shift after entering the twenty-first century.

4.5.3. Norms in footnotes

The final paratextual element which can be considered is the number of footnotes in each of the TTs. The table below indicates that TT1 and TT4 have a comparatively high number of footnotes as opposed to TT2 and TT3. Both TT1 and TT4 have been produced by professional translators, whose goal is to provide authoritative translations, with explanation wherever there are complications and unresolved problems in the translation. There is also a strong indication that the publishers of TT1 and TT4 actively promote addition strategies as a guiding norm. This piece of paratextual evidence reflects a more traditional approach to translation. The scholars who provided the translations for TT2 and TT3 have approached the issue of footnotes in a different way; they have de-emphasized addition strategies and sought to approach the translation problems using different norms. TT5, it could be argued, has made an effort to provide the impression of authoritativeness for a less demanding readership.

Table 4.8: Numbers of footnotes in the five TTs

TT	TT1	TT2	TT3	TT4	TT5
Numbers of footnotes	134	11	35	183	88

4.6. Concluding Reflections

The analysis presented in this chapter, which has focussed on the linguistic, extra-linguistic and para-textual features of the text, has generated data in relation to the five target texts, particularly in relation to eye-dialect features. From the examples provided in this chapter, various strategies can be identified in the translation of eye-dialect words. At a general level it can be argued that some languages develop 'virtual eye-dialect' in the TL. This, however, cannot be applied with any certainty to the Chinese language. The significance of the foregoing analysis lies more in the area of the variations which have been established between the five TTs. In essence, twenty-five strategies of comparison in relation to eye-dialect translation norms can be identified.

These twenty-five strategies provide the basis for a differentiation between the five TTs, but also for the identification of a complex pattern of both norm-based commonalities and 'norm difference'. As follows, this means, therefore, that *at an operational level*, the following assertions can be made (see detailed examples for each category in Appendix 7):

1) The non-standard orthographic features in the ST have been standardised in the TT, which means that the TTs only use the standard words or characters in the TL, and, more specifically, TTs convert the 'incorrect' eye-dialect into a standard word by using a formal written Chinese character or a formal standard expression;

2) TTs convert the eye-dialect into a formal / standard Chinese word, while an adverb is inserted in the TT to compensate the 'incorrect' eye-dialect feature in the ST;

3) TTs upgrade the level of formality and use a more formal register of 'four-character' 成语 (idiomatic expression);

4) TTs adopt a conversion strategy by using a functional word;

5) TTs adopt a 'free' strategy by translating into the extended meaning of the eye-dialect word; and,

6) TTs use the word or expression having a specific social or political connotation in the TL context.

In some cases, TTs preserve the 'eye-dialect' feature in the following 'direct' way:

7) TTs use lexical items or symbols in the ST and retain an 'exotic' and 'foreign tone' for the target readers;

8) TTs use 'free' strategy to convey the ST graphological form;

9) TTs use repetition/negation/amplification/addition strategy to emphasize the stress change or the sound-change of the speaker;

10) TTs omit the 'eye-dialect';

11) TTs use a coined word to indicate the 'eye-dialect';

12) TTs use *pinyin* transliteration method to indicate the proper name in the ST;

13) TTs is transliterated as a word which contain certain cultural connotation;

14) TTs is transliterated as a word which has certain symbolic meaning, so, in some other cases, translators adopt a compensation strategy to accommodate the eye-dialect feature;

15) TTs provide two homonymous or near-homonymous Chinese characters / words, so one option is a formal / standard Chinese character or word, while the other alternative option is an 'incorrect' Chinese character or word;

16) TTs provide two standard Chinese words or characters, but two options have different meanings in the TL context;

17) TTs provide two Chinese words or characters in which one option imitates the pronunciation of a certain regional dialect word;

18) TTs use a colloquial word or expression, or a variant form of colloquial expression;

19) TTs convey the accent and make it recognisable in the TL, so, more specifically, TTs use particular regional dialect or a dialect expression in the TL, for example, Beijing –*er* dialect expression; and,

20) TTs provide a word which imitates regional dialect, followed by an explicit explanatory sentence.

Frequently, TTs compensate the 'eye-dialect' feature in the following indirect way:

21) TTs use a spoken word or a colloquial expression; and,

22) TTs use the word that imitates the intonation of the 'eye-dialect'.

Other strategies that are used as an indirect compensation method for preserving the 'eye-dialect' feature show the following features:

23) TTs use graphic devices to indicate capitalized or italicized eye-dialect;

24) TTs use punctuation, such as a dask mark, a comma, to preserve the 'emotive element'; and,

25) TTs use taboo slang.

The above twenty-five strategies can be categorized into the groups in the following tables:

Table 4.9: Statistics of various compensation strategies presented in five TTs

	TT1	TT2	TT3	TT4	TT5
lexical	0	0	1	0	1
phonological	6	1	4	0	3
成语	2	5	8	3	5
dialect	7	4	4	7	5
written form	18	37	33	32	33
spoken form	30	28	25	30	26
colloquial	13	3	4	5	3
graphical	0	0	2	0	0
deletion	0	0	0	0	1
transliteration	3	5	2	3	4
domestication	2	1	1	2	2
foreignization	0	1	1	1	0
slang	1	0	0	1	0
common saying	3	0	0	0	1

In terms of the syntactical structures presented in the TTs (from ex.60 to ex.66), different strategies are employed as follows (see detailed examples in Appendix 8):

- TTs follow the ST sentence structure closely and present an anglicised sentence structure;

- TTs conform to the TL syntactical structure;

- TTs use a standard statement sentence; and,

- TTs convert the ST statement as a rhetorical question sentence.

In summary, it can be said that eye-dialects are identified as adaptations in the target culture which means TTs convert the eye-dialect as a standard form in the TL which can be shown in the above categories. In other words, TTs use a modification or conversion method and do not preserve the eye-dialect. While this modification or conversion process lies at the centre of Translation Studies, the significant point for this study is the way in which this

process is affected, nuanced and directed by the TL literary, social, cultural or political norms. In this regard, more examples (see Examples 75-87) can show that this modification process is influenced by the TL context (directly or indirectly).

The above data analysis suggests that the translator's challenge is to preserve or not to preserve the linguistic variations in the TL. The decision that translators make will result in normalization (standardization) or dialectization (non-standard variety). The standardization strategy or compensation strategy in the case of these five TTs cannot be comprehended or explained to a satisfying degree in terms of translation norms, strategy, or indeed the entire translation process, without taking account of the specific context. The context here is not simply the Chinese cultural context, but is the context of the specific time period under investigation, which needs to be considered against the background of the period prior to the Cultural Revolution, beginning in the late ninteenth century.

What has emerged as a preliminary conclusion from this central data set is that TT1, which, although published in 1979, was first completed as a manuscript in 1964, displays significant differences from the other four TTs in the areas of cultural and idiomatic expressions, or, ideological and political expressions (see Example 75-87). However, it is also the case that in several key linguistic and extra-linguistic areas there is a higher instance of the employment of stylistic means as a way of solving translation dilemmas, i.e. ex.75 (TT1), especially in relation to non-standard English. This said, though, there are a range of variations in relation to linguistic and extra-linguistic problems between all five TTs which display no clear or obvious pattern. But, in general, in terms of the strategies used to deal with the eye-dialect linguistic problems, both TT1 and TT4 very often adopt a similar strategy, while both TT2 and TT5 adopt a similar strategy. This assertion can be further substantiated by the analysis of the TL syntactical sentence pattern, in which TT2 and TT5 in many instances show their similarities, and, TT1 and TT4 show their

similarities. Given the length of *Great Expectations*, as well as the width and the depth of translation challenges, this can be explained to an extent by the sheer scale of the translation possibilities presented by the original text. Nevertheless, TT1 does display more obvious differences from the others in relation to the strategies employed in cultural, idiomatic, ideological and political expressions.

To provide an explanation of the differences between TT1 and the other TTs in relation to cultural, ideological and political differences in translation strategies can only be dealt with in detail in the final conclusions. However, the extra-textual / para-textual elements included in this chapter indicate the importance of this evidence in an attempt to reach a final conclusion. But, given the data set still be provided in Chapter Five, it would be premature to go into more detail in relation to para-textual background which is not yet complete. Yet, one of the ultimate conclusions has already been hinted at tentatively: namely, an analysis of translation strategies based purely on data sets is unlikely to deliver results which provide complete explanations as to the variation in translators' strategies.

CHAPTER FIVE

Three Adaptations of *Great Expectations*:
Norms and Audience

In the period from 1979 to 2009, thirty-eight abridged translations of Charles Dickens'

Great Expectations were adapted into Chinese (see Appendix 5). Among the abridged

translations published in this period, various modes of adaptation were carried out by the

translators. Some are 'word-for-word' translated texts from available abridged versions of

the source text, which were originally adapted by a Western or a Chinese editor.[89] Abridged

versions of translation have not always attracted the same attention as the central target

texts, especially where scholars have placed less emphasis on the extra-textual elements. In

the case of abridged texts, the extra-textual elements can be seen, arguably, to possess as

much weight as the analysis of the translation norms themselves. To put this into

perspective for this study, from the twelve full-length translations of *Great Expectations*

into Chinese no less than thirty-eight adaptations have so far been produced.

In other words, if the 'hybrid Toury model' is to be applied consistently to this

study, then the abridged texts must also play a significant part in the analysis. These texts

offer an important opportunity to discover additional evidence as to the influences (whether

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[89] For example, Chen Zuoqing's version (see Appendix 5) is one of these adaptations; his version was published by the Commercial Press in 1983. This adaptation was based on the abridged version produced by Beijing Foreign Language Institute in 1964. It is a collective product which was abbreviated by the then 3[rd] year undergraduate teaching group of scholars. For more details, see fn. 2 immediately below.

commercial or ideological) on the overall factors which influence the application of translation norms. In this chapter, three abridged versions have been selected for specific attention. They are the epitome of the cultural and ideological changes that happened during the thirty-year period of this study (1979 to 2009); they represent different stages in the economic and political development in the target society. The three versions which will be analysed are: Liu Lianqing and Zhang Zaiming's version (1980), Huang Qingyun's version (1990) and Wang Bei's version (2009). Each one is representative in its own particular way and, collectively, they allow for a much broader approach to the answering of the central research question.

Drawing on the concept of translation as rewriting, this chapter sets out to address the issue of abridged translations with special reference to adaptations for children and young people of *Great Expectations* into Chinese. The three abridged versions selected were all published for the first time after 1979: Liu and Zhang's 1980 version was adapted for adolescent audiences, the reading constituency between thirteen and seventeen; Huang's 1990 version was adapted for young adults and children aged between eleven and thirteen; while Wang's 2004 version was adapted for child audiences below eleven years old. These adaptations will be explored in regard to the changes in the macro-structure of the text, in particular, examining the omitted chapters, deletion of large-scale segments and para-textual elements in the adaptations. More specifically, this chapter identifies and elaborates the matricial norms, which is one of the operational norms proposed by Gideon Toury which are typically applied in adaptations (*cf.* see Chapter Two, section 2.2.2.). In addition, not only will the textual elements be analysed but also the extra-textual elements, since these extra-textual elements can be regarded as equally important to the meaning of the text and its aesthetic coherence and appeal.

The textual dimension to the analysis will focus on translation decisions made at the macro-structural level. Issues such as what proportion of the text were translated and in what way the textual materials were re-organized in the adaptation will be investigated. Specifically, a range of issues will be covered in the following sections: first, the basis for the selection and the significance of the audience; second, the social context for the reception of the adaption; third, matricial norms in the three adaptions (via para-textual elements such as front covers, translators' or editors' forewords and the footnotes in the adaptations); and, fourth, the shift in translation norms in the three TTs. The translator's global translation strategies selected in their adaptations will be described and analysed. To what extent additions or large-scale omissions reflect the publisher's editorial policy or the translator's own ideology will be discussed. This chapter attempts to explain if there were any "deliberate interventions" (Bastin, 2005: 132) by the translator or by the publisher's editorial policy during the adaptation process, or if there were any deviations from the prevalent literary norm during the adaptation process.

5.1. Three Abridged Versions: Selection, Significance and Audiences

The basis for the selection of the three abridged texts can be ascribed to two main reasons: the first relates to the role of each of the three versions in relation to the publishing houses which produced them. Liu Lianqing and Zhang Zaiming's 1980 version was the first published abridged Chinese version, which was published by Sichuan People's Publishing House. The 1980 version was chosen as representative of a group of four abridged versions: Liu and Zhang's 1980 version, Chen Taixian's 1981 version, which was published by Hunan People's Publishing House, Liu Jinfang's 1982 version, which was published by the People's Education Publishing House, and Chen Zuoqing's 1983 version, published by The

Commercial Press, which was the adaptation based on the 1964 Beijing Foreign Language Institute's abridged source text.

Here it is important to note that the 1964 abridged source text was a collective translation product, which was rewritten by a group of the then third-year English language students from Beijing Foreign Language Institute. The main abridged text of the 1964 version was in English, Chinese was only used in a complementary role for annotations for English language learners. Subsequently, based on this 1964 abridged version, Chen Zuoqing edited and translated it into an abridged Chinese version; Chen's abridged version was then published in 1983 by the same Publishing House - The Commercial Press (see Appendix 5). As Chen's version was published in 1983, it was not chosen as one of the abridged target texts in this study because it was not the first abridged version. It is also noted that the publisher of Liu and Zhang's abridged version - Sichuan People's Publishing House - was authorised by the government immediately after the Cultural Revolution as one of the few publishers which could publish political works, including *The Selected Works of Karl Marx, Friedrich Engels and V.I. Lenin.*

Huang Qingyun's 1990 abridged version was produced by the publisher China Juvenile and Children's Publishing House (中国少年儿童出版社).[90] It has been China's biggest and most authoritative publishing house since it was established, and exclusively publishes reading materials for children and young Chinese readers. It is also the only national publishing house for children's publications in China. The publisher of Wang Bei's 2009 version was 21st Century Publishing House (二十一世纪出版社).[91] The goal of this publishing house when it was founded was to become an influential, leading, publishing

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[90] China Juvenile and Children's Publishing House (中国少年儿童出版社) was established in Beijing in 1956.
[91] 21st Century Publishing House (二十一世纪出版社) was established in Nanchang, Jiangxi Province, in 1985.

house in China and "to be the Leading Brand in Juvenile and Children's Publications in China".[92] Thus, each abridged version reflects the aims of its publisher, which relate to both educational and commercial considerations.

Liu and Zhang's abridged version has also been selected because it is representative of four other abridged versions which were published during the same period in the 1980s (see footnote 2 above). *Huang's version* was selected from six abridged versions which were all published during the 1990s. It was selected because it is the only one among all abridged versions that was adapted according to the first full-length translation by Wang Keyi. Since the analysis of the omitted chapters is the most important element for analysing the changes of the matricial norms in this data set, it will be easy to compare the differences and to explain the reasons behind the changes. *Wang's version* has been selected from more than twenty-five abridged versions which were published after 2000 because it is clearly representative of an emerging trend in literary adaptations which saw a new emphasis on features such as the layout design of para-textual elements.

The total corpus of thirty-eight abridged versions represents books which were mainly used as language teaching materials for different levels of Chinese learners. Both the English and Chinese languages are used in these texts in order to draw a contrast between the two languages for Chinese language learners. Some abridged versions add extra information in the footnotes, using annotations to explain and expand the source information for young readers. Some abridged versions have their own glossaries which were created by the translator for language learners. Some other abridged versions, for instance, Li Xiulian's 1995 version (see Appendix 5), provides Chinese *pinyin* phonetics adjacent to the Chinese characters aimed at the very youngest Chinese language learners,

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[92] The source is taken from the publisher's webpage: www.21cccc.com.

the three to five year-olds. These adaptations are mainly used as language study aids for early childhood readers.

Other abridged versions are aimed at different age-groups of readers, functioning in different ways. For example, Lin Zhanqian's adaptation in 2005 (see Appendix 5) was shortened into an article with only five hundred Chinese characters. This article was published in the journal 新青少年 (*New Teenager*). This journal is exclusively aimed at primary school and middle school students, those who are under thirteen. In order to suit the more modern reading tastes of these young readers, black-and-white or colour illustrations have been added to the texts. One abridged version offers supplementary material, providing the additional sound and image accompaniment of a CD. There are two abridged versions adapted into minority Chinese languages, i.e. the Tibetan language, for young ethnic group readers. Two other abridged versions have been adapted into a new genre: scripts for film and drama. The scripts were used as a new genre model for middle school students. These abridged versions were mainly aimed at the new readership constituencies of children and young adults.

The target readership for these abridged versions can be categorized into different age ranges: adolescents aged between thirteen and seventeen, teenagers between eleven and thirteen, children between five and eleven, and early childhood, between three and five years old. In terms of the text design, these adaptations can be regarded as creating certain textual deviations from their original source text via condensation of the original texts or omission. Generally speaking, the readership of Charles Dickens' *Great Expectations* was thereby enlarged and the readership for these abridged versions was much more broad and diverse than that of the full-length translations.

Compared to the full-length translations of *Great Expectations*, which are primarily aimed at the adult reading public, this corpus of abridged versions were more easily

accessible to a wide range of young constituencies in contemporary China. Clearly, the type of consumers of the translation of this canonical literature was widened in this period; 'audiences' of the translation were enlarged from the general adult readership to include children. In terms of the readership and the varieties of the translated texts, these adaptation activities that began after 1979 were particularly aimed at young audiences. This period can be seen as the first translation 'peak' for children's audiences in the People's Republic of China after the 'First Golden Age' of children's translation in the 1950s in Chinese literary translation.

This phenomenon of the emergence of different constituencies in child and youth audiences in China suggests the following research question, which will be examined in this chapter:

Was there any shift of translation norms during the period between 1979 and 2009 where translators adapted Great Expectations from the original canonical literature into children's literature? If there were any shifts, what caused them?

The clear distinction between 'child/youth audience' and the 'adult audience' indicates that the translations for these two audience groups are rather different from each other. Each audience group has their own distinguishing features and preferences in terms of their reading habits. Because of their age and educational background, translations for child audiences required a different form, or 'modern' style, from that of the adult audiences. Therefore, when translating from adult literature into a 'new' genre of literature for children, translators needed to take child readers' particular reading interests into consideration.

As regards the 'audience' of the translation, Hermans (2007: 1450) has pointed out that two different groups of audiences exist when translations are made for children. One

audience group is the explicit child audience group, who "remains unaware of the translator's attitude towards the text", and which is the target group that translations are mainly aimed at. Another audience group is the adult audience group, who inevitably act "for children" in every single stage of the process of the translation, and which is the group who "is entrusted with" the "translator's attitude towards the text". Obviously, the child audience group is the group directly addressed when translating for children. Nevertheless, during the translation production process, adults are not only involved in the selection of the translation text for children, but also in the editing and publishing process of the children's translation. A further group of adults, the parents of the children, may also be involved in the selection and purchase of the texts. In this process, different adult groups function as 'gate-keepers' between the child audience and the translation text. Unavoidably, the adult group is another audience group for these translations.

There is an obvious distinction between translations for adults and translations for children. The main differences between these two groups are that parallel pairs of audiences exist for translations for children: the child audience and the adult audience. In most cases, the translations for children are addressed to both audiences concurrently. In relation to this study, how the child audience indirectly play a part in shaping the process and the production of the adaptation will be examined in detail. In this regard, the analysis in this chapter will focus particularly on the text design of the abridged version (see section 5.3.1 below).

In Theo Hermans' view, to a certain degree, "all translations are adaptation" (Hermans, 1991: 158). In order to satisfy the needs of the new specific readership in translating for children, the text discourse needs to be altered for the specific audience group. In this process, some re-creation of the message and some restructuring of the text are necessary: thus, in other words, some modifications in style or content are required. In

this regard, Brisset (1986: 10) points out that the adaptation is a new version of the source text designed for the new audience. In addition, Vinay and Darbelnet (1958: 76) argue that adaptation is "a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation". Vinay and Darbelnet's remark means that the particular demands of a specific audience will motivate the adaptation of the text. In this study, the adaptations of *Great Expectations* for a child audience indicate that an "old" adult literature genre has been switched into a "new", specific genre such as children's literature. Accordingly, in this process, the original text has been turned into a new type specifically for the child audience, having been transformed from an "adult text".

In this respect, Desmidt (2005: 84) divides translation into "prototypical adaptation" and "prototypical translation". The former term refers to the translations which are only slightly equivalent to the original text. Chinese adaptation practices for *Great Expectations* apply in this context. The consumers of these translations are actually reading a kind of "very free rewriting" (ibid.: 95). As a matter of fact, the practices of adaptations expedite the diversities of the constituencies of the audiences in contemporary China. The latter term refers to the translation that has a large degree of equivalence to the original text. Usually, the target audience for the "prototypical adaption" and the "prototypical translation" are not the same. In the Chinese context, the "prototypical translation" is meant for general adult audiences, while the "prototypical adaptation" is intended for young adults and children.

In the view of Lefevere (1982 / 2000: 234-5), translation is a form of rewriting activity which is "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work". Lefevere mentions that factors such as the "potential reception" or the "presupposed knowledge" of the audience which constrain this rewriting process. Further, Lefevere (1982: 238) explains that

this kind of rewriting is carried out in order to adapt the source text to a certain ideology or to a certain type of poetics, or usually to both, in the target context. Besides, Lefevere (1992b: 13) points out that there are various forms of rewriting, such as "editing, reviewing and anthologizing" of the translation from the source text. In this respect, Hermans (1999a: 138) further emphasizes that society is a constituent of a system that contains the norms which influence the translation process with the intention of influencing the audience. These observations need to be borne in mind when considering the adaptations in more detail and the social context of their reception.

5.2. Social Context for the Reception of the Adaptations

In Chinese literary history, three major Confucian literary texts formed the basis of the reading materials for Chinese children. Three basic reading materials for child readers in Chinese literary history were all written in the Chinese classical *wenyan* language. They are *The Three-Character Classic*, *The One Hundred Family Names* and *the Thousand Character Classic* (Farquhar, 1999: 14). For many centuries, these traditional Confucian canonical works functioned as the primary educational materials for children for the learning of the Chinese language as well as the education of traditional Confucian morals and cultural values. Later, in order to increase child readers' reading interest, illustrated Confucian children's literature appeared. Unquestionably, the new format of children's literature complemented the text itself, and functioned as a supplementary tool in strengthening the educational meaning of the texts through the illustrated pictures for the young readers. In the meantime, some other popular genres of children's written literature appeared in China. However, these literary texts, which children enjoyed very much at the time, were not written "specifically for them" (Farquhar, 1999: 18). From the mid-

nineteenth century, western works were gradually translated into Chinese; these translations functioned mainly as a language training tool for Chinese child readers.

According to Farquhar (1999: 20), *Aesop's Fables*, which was published in 1840, was the first translation of a foreign-language children's text into Chinese for children. This version of the translation was a copy with both Chinese and English languages. It was used as an elementary language text material for child reading learners. However, the contemporary critic Chen Bochui (1959: 33) pointed out that, in terms of its educational purpose, this piece of translation was not merely produced for child but also for adult readers. In essence, for a long period of time Chinese children read what adults read. It is generally considered that there was a lack of reading materials specifically for Chinese children before the twentieth-century.

However, in the late nineteenth century, the traditional Chinese education system changed fundamentally, which exerted a strong impact on general attitudes towards reading texts for children. Both Lu Xun and Zhou Zuoren[93] thought that "the traditional Confucian classics were dull reading" (Farquhar, 1999: 27). In order to inspire literature written specifically for children, both of them started to work together and translated Hans Christian Andersen's fairytales into Chinese in 1909. Since official policy began to give priority to the translations of Western works for children at the beginning of the twentieth-century, Western children's literature, fairytales and stories were translated into Chinese on a large scale. A neologism term, *children's literature*, is used as a genre in Western literature, and is translated into Chinese as *tong-hua* (children's tales) as a specific genre in Chinese literature.

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[93] Zhou Zuoren (1885-1967) was an influential figure in modern Chinese literature and a leading spokesperson for humanist literature. He was also a major theorist in the field of children's literature in China (Farquhar, 1999: 27).

The most important translations for children from the beginning of the twentieth-century to 1919 included Daniel Defoe's *Robinson Crusoe*, the fairytales by the Brothers Grimm and Perrault, Hans Christian Andersen's *The Little Match Girl* and *The Emperor's New Clothes*, Jonathan Swift's *Three Questions* and Leo Tolstoy's *The Seed as Big as an Egg*, and Oscar Wilde's *The Happy Prince*. All these translations were selected from the well-known Western children's literature of that time. It has been observed that some of these translations were not faithful to the original: for example, the translation of Daniel Defoe's *Robinson Crusoe* was a summarized version which was translated and shortened into a three-chapter story. Interestingly, apart from western literature, *The Arabian Nights* was one of the earlier translations for children. In terms of the language, some of these editions were not translated into an easily accessible vernacular language for child readers. In fact, it was only in 1919 that Lu Xun first formally introduced the term "children's literature" (儿童文学) in an article, which indicates that child readers were from the point distinguished from other wider audiences for the first time in Chinese literary history.

Under the traditional Confucian education system, Chinese children were treated as "miniature adults". For centuries, Chinese children could only access "dead, dark, dull and hopelessly outdated" classical Chinese text as adult elites did. Lu Xun was the first person who proposed the concept of the "world of children" (Farquhar, 1999: 38). Later, this idea was proved to be a key concept for the development of vernacular children's literature, which refers to Chinese *baihua* (modern language) children's literature in the Chinese literary field. Lu Xun carefully selected illustrations for his own translated stories for children. In one of his translated works for children, he first inserted traditional Chinese wood-cut illustrations in the texts. He became the first person who used illustrations in children's literature, which greatly increased the visual effect of the work's artistic value as well as strongly enhancing the visual communication with the child audiences.

From 1903 to 1935, Lu Xun translated eight western works into Chinese. These eight translations included science fiction, fairytales and plays, written either in the classical *wenyan* Chinese language, or in the vernacular *baihua* Chinese language. For example, Lu Xun translated Jules Verne's *From the Earth to the Moon* and *Journey to the Centre of the Earth* into classical Chinese. Although Lu Xun was the first person who advocated translation for children, these eight translations were not translated exclusively for child readers. Only Panteleev's *The Watch* was the exceptional piece among all these translational works. As the preface states, this piece of work was originally aimed at a child audience "aged over ten, as well as teachers, parents, writers and other interested people" (Farquhar, 1999: 45). However, in the end Lu Xun failed to target the child audience because he "was unable to use the simple language which would suit them." (Farquhar, 1999: 45).

Subsequently, the concept of the "child-centred education" emerged in the 1920s, which involved strong political implications at the very outset. Chinese writers and translators started to use the idea of "the child" as important for the future directions of Chinese society since this concept contained a powerful ideological connotation, implying that the growth of "child" symbolized the future of China. Therefore, it was of great importance to have "educational significance" (教育意义) in the selected translations of western works for children (Farquhar, 1999: 48).

It was also in the late 1920s that literature for children began to be commercialized in China. Publications for child audiences in this period were categorized according to their different age-groups. Some anthologies of translation works were published particularly aimed at eleven and twelve-year-old children's audiences. Some publications of translations in magazines were intended to target child audiences across all age-ranges. In order to suit a complex readership pattern, certain complex ideas from Western books were simplified in

some genres. Some ideas were modified to have a "more playful but still didactic" tone for a child audience (ibid.: 52). All these translations for children, which were well received and enjoyed by young audiences at the time, were intended to combine both educational and entertainment functions in their texts.

After 1949, the view of *educational priorities* for translations for children continued to predominate in Chinese society. From the mid-1930s to 1960s, Chinese children's literature began to adopt a Marxist model, in which the clear distinction, in terms of the "class" ideology, between the "socialist" and the "capitalist", between the "class friends and class enemies", began to prevail in literature. Since the Yan'an "Talks" in 1942,[94] Chinese children's literature flourished between 1949 and 1957. During this period, two major publishing houses, which particularly specialized in publications for children, were set up by the government.[95] The importance of *educational significance* was reiterated in the First National Conference on Adolescents' and Children's Work in 1950. The concept of ideological education through literature was further strengthened at this Conference. The objective for children's literature was clearly set, which was "to nurture the new generation in correct *ideological* consciousness." (Farqhuar,1999: 149, *italics added*). In 1953, the first national awards for children's literature further raised the status of children's literature in the Chinese literary field. "The first Golden Age of Children's Literature" occurred in the mid-1950s. Chen Bochui[96] pointed out that children went through different stages in their development and had special needs at different points. Children's needs were different from those of adults. The "educational significance" of children's literature was to depend on the

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[94] Mao Zedong gave a talk at the 'Yan'an Forum on Literature and Art' in 1942. Mao set the theoretical guidelines for literature and art at this Forum. Party policy determined the development of children's literature from 1949 to 1976.

[95] The first one is The Adolescents' and Children's Publishing House (少年儿童出版社), which was established in 1952 in Shanghai. The second one was established in Beijing in 1957.

[96] Chen Bochui (born, 1906): a fairytale writer and historian of children's literature. His major work, *A Brief Discussion of Children's Literature* (儿童文学简论), was a collection of 20 articles on Children's Literature, which was published in 1959 (Farquhar, 1999: 280).

"particular age of the intended audience". In the meantime, some writers advocated that the *educational* goal of children's literature should be to "nurture children in happy feelings" (Farquhar, 1999: 158).

In general, children's literature was lacking in variety and entertainment value during the period 1949-1979. Between the 1950s and the 1970s, children's literature was under the strong influence of Marxist ideology. During the period 1949-1966, fairy tales were repeatedly translated and adapted into Chinese for children. However, the fairytale as a genre was viewed as a rather controversial genre for children during the period of Cultural Revolution. This genre was 'controversial' because it was frequently used as a coded way of discussing Chinese society and providing a constantly critique of societal developments. Eventually, the fairytale as a genre was replaced by 'realistic' literature, which ultimately entered into the central position in Chinese literary field.

In terms of the form of children's literature, the written text was the most recognised form in the period prior to the Cultural Revolution. However, with the emergence of the commercialized publishing networks in the mid-1950s, children's literature began to appear in a new form which contained varieties of the "visualized flowering pattern" (Farquhar, 1999: 179), in other words, floral decoration was printed in the margins to improve the visual appeal. Undoubtedly, this new commercialized form of children's literature stimulated the diversification and the popularization of children's literature for a broad section of the population.

After 1979, the second 'Golden Age' for children's literature emerged in Chinese literary history. The second national awards honoured Ye Junjian's translation *A Selection of Andersen's Fairytales*, and Sun Jingxiu's translation of children's tales *Several Decades of Stories for Children,* as the best translations for children. In terms of political, moral and ideological issues, *educational significance* through children's literature continued to be

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regarded as the major dominant ideology in Chinese society. Educating young readers with strong *class* awareness, i.e. the struggle between the 'capitalist society' and the 'socialist society', and the struggle between the 'proletariat' and the 'bourgeoisie', remains unchanged in children's literature during the period from the end of 1970s to the beginning of the 1980s. For example, in this case study, the ideological remarks in Liu and Zhang's 1980 adaptation – such as, "to expose the evils of the capitalist society" – continued to be mentioned in the forewords (Liu & Zhang (1980 Adaptation) Preface: 2). On the whole, the Chinese literary market was still lacking *entertaining* reading materials for children after entering the new era.

Beginning in 1979, the translations of western canonical writers' works became more institutionalized. In fact, adapting western canonical works into an abridged form further expedited the dissemination of the educational ideology to a wider audience group, which included young adults and young children. After entering the twenty-first century, it was considered that children should be more engaged in the process of reading through improved presentation and explanatory notes in literary works. The existing popular literary forms and genres which were preferred by the child audience previously are not necessarily favoured today by contemporary child readers.

5.3. Matricial Norms in Three Adaptations

The following section will now consider specifically the matricial norms in the three abridged versions of *Great Expectations* under consideration in this chapter, which have been selected because of their representative nature. As one of Toury's 'operational norms', the matricial norm offers considerable additional insight into any overall contextualisation of the data analysis produced on the basis of the five translations analysed in the fourth chapter. Matricial norms go beyond the concept of simply para-textual elements by also

considering text-based elements which do not fall under other 'operational norms', elements such as general structure, omissions, additions, sub-titles, illustrations, as well as the recognized para-textual dimensions, such as front covers and title pages, forewords, the editor's reading guidance and footnotes.

5.3.1. The general structure of three adaptations

The general structure of the three adaptations can be best considered in chronological order, beginning with the 1980 version by Liu Lianqing and Zhang Zaiming. This analysis will provide general background for the other matricial norms which will be considered.

Liu Lianqing and Zhang Zaiming's 1980 version

This adaptation has twenty-three chapters, 112 pages in total, which means more than one-third of the content of the original source text was retained. The marked phrase for the end of each stage is not translated in this adaptation. In this adaptation, Pip's first stage of development is shortened into eight chapters, which is developed from Chapter One to Eight; in this part, Chapter Nine in the ST has been omitted in the adaptation. Pip's second stage of development is again shortened into eight chapters in the adaptation, which is represented from Chapter Nine to Sixteen; in this part, Chapters Thirty-one and Thirty-seven in the ST have been omitted. Pip's last developmental stage has been shortened into seven chapters, which is represented in Chapters Seventeen to Twenty-three (see Table 5.1 and Table 5.2 below). Besides, Chinese chapter titles have been added in this adaptation; there are no such chapter titles in the ST. In terms of the footnotes, eight in total have been added, which can be found in Chapters Two, Four, Twelve and Nineteen (see Table 5.2 below).

Huang Qingyun's 1990 version

This adaptation consists of thirty-nine chapters, 193 pages in total, which represents nearly two-thirds of the content of the original ST. Like the Liu and Zhang 1980 version, this adaptation omits the translation of the phrase which marks "THE END" of each stage in the ST. Pip's first stage of development is shortened into fifteen chapters in the adaptation, which runs from Chapters One to Fifteen; in this part, Chapter Six in the ST has been deleted in the adaptation. Pip's second stage of development is shortened into twelve chapters, which are reproduced from Chapter Sixteen to Twenty-seven in the adaptation; in this part, Chapters Twenty-three and Thirty-one in the ST have been omitted in the adaptation. Pip's last stage of development is shortened to twelve chapters, which are to be found in Chapter Twenty-eight to Thirty-nine (see Table 5.1 below).

Unlike Liu and Zhang's version, Huang's version remains the same as that in the ST, in so far as it contains no headings for each individual chapter. It is the only one among the three adaptations which has not added chapter titles to its thirty-nine sections. In terms of footnotes, this abridged version only provides one additional footnote which can be found in Chapter Seven (see Table 5.2 below).

Wang Bei's 2004 version

This abridged version consists of ten chapters, 224 pages in total, in which more than two-thirds of the content of the original ST have been omitted. The global textual structure of the 'three-stage' development of the protagonist Pip in the original ST remains intact in this adaptation. For example, the segmentation phrases "The End of the First Stage of Pip's *Great Expectations*" and "The End of the Second Stage of Pip's *Great Expectatio*ns", which mark "the End" of Pip's development at each stage, are clearly translated at the end of the Chapter Five and at the end of Chapter Eight in the adaptation.

Pip's first stage of development is shortened into five chapters in the adaptation, which is represented from Chapters One to Five; in this part, large segments of Chapter Four in the original ST are omitted in the adaptation. Pip's second stage of development is shortened into three chapters, which is embodied in Chapters Six to Eight in the adaptation; in this part, there are seven chapters in total which have been omitted, leaving only Chapter Thirty from the original ST. Pip's last stage of development is shortened by only two chapters; in this part, Chapters Forty-four and Fifty-three from the original ST are omitted in the adaptation (see Table 5.1 below).

As in Liu and Zhang's 1980 version, Chinese titles have been added to each chapter in Wang's 2004 version. Compared with the previous two versions, there is an obvious difference in terms of the macro-structure in this adaptation. Wang's 2004 version contains two parts in each chapter: the first part comprises the main text of the adaptation; the second part embraces the editor's notes which are highlighted with a 'section-title' as a form of reading guidance in each chapter (see Appendix 1.18). In terms of footnotes, this adaptation differs from the previous two as no footnote is provided (see Table 5.2 below).

In order to provide an overview, a comparison of the general structures between the source text and three adaptations are shown in Table 5.1, the footnotes in Table 5.2, below.

Table 5.1: Chapter distributions in the ST and the three adaptations

Pip's Development Stage in the ST	Chapter Distributions in the ST	Chapter Distributions in 1980 Adaptation	Chapter Distributions in 1990 Adaptation	Chapter Distributions in 2004 Adaptation
Stage 1	Chapter 1-19	Chapter 1 – 8	Chapter 1- 15	Chapter 1 – 5
Stage 2	Chapter 20-39	Chapter 9 – 16	Chapter 16 - 27	Chapter 6 – 8
Stage 3	Chapter 40-59	Chapter 17- 23	Chapter 28 –39	Chapter 9 - 10

Table 5.2: Number of footnotes in the three adaptations

TT	Liu and Zhang (1980)	Huang (1990)	Wang (2004)
No. of Footnotes	8	1	0

5.3.2. Omissions

From the linguistic perspective, the use of omissions in a translation does not conform with the relation norm that Chesterman (1997) describes (see Chapter Two above, Section 2.5.1). Expressed slightly differently, the employment of omission can 'disqualify' a text as a translation. However, in the real world of the material transfer, the omission as a strategy in the process of adaptation does occur frequently. In the above mentioned three cases of adaptations, substantial omissions are made in each adaptation: for example, three full-length chapters have been deleted in Liu and Zhang's 1980 version and Huang's 1990 version, respectively (see Table 5.3 below). In Wang's 2004 version, ten chapters have been deleted, and deletions within some chapters have been carried out. The overt reason for resorting to using the large-scale omission strategy in Wang's adaptation is to better cater for the reading needs of the contemporary Chinese child audiences. In addition, the use of the omission strategy could be to comply with the contemporary domestic cultural and educational norms. Hence, the ideology of the target culture becomes the main motivation for resorting to this strategy. In this study, only large-scale omissions, the omission of whole chapters from above mentioned three adaptations, will be examined.

Table 5.3 below shows the omitted chapters in the three adaptations. It can be seen that chapter thirty-one is the only chapter which is omitted in all three adaptations. This observation suggests that the thematic implication of chapter thirty-one does not seem to conform to the mainstream target educational norm throughout the thirty-year period under investigation (see detailed analysis below).

Table 5.3: Omitted chapters in the three adaptations

Adaptations	No. of Omitted Chapters	Omitted Chapters
1980	3 chapters	Chapter 9, **31**, 37
1990	3 chapters	Chapter 6, 23, **31**
2004	10 chapters	Chapter 4, 26, 28, 29, **31**, 32, 33, 34, 44, 53

The omitted chapters in Liu Lianqing and Zhang Zaiming's adaptation (1980)

As shown in the table 5.3 above, there are three chapters omitted in Liu and Zhang's 1980 adaptation. The reason for omitting these three chapters is closely linked to their themes. In Chapter Nine, Pip comes back from his first visit to Miss Havisham's strange Satis House when he was a young boy. Pip's sister and uncle were curious to know everything about the aristocratic lady, Miss Havisham. Both Pip's sister and uncle tried to ask Pip as many questions as they possibly could. However, Pip answered them with complete lies. Later, Pip's brother-in-law, Joe, said to Pip, "lies is lies, is not good" for a child. This chapter was deleted when adapting it for Chinese young children readers in Liu and Zhang's adaptation. It seems that the thematic issue in this chapter contains a series of moral issues that were considered to be serious for a child growing up in the target culture. In terms of the traditional Confucian philosophy, moral education is essential and a priority for young Chinese children throughout history. A story which contains a child's telling a lie does not comply with the moral educational norm in the target culture. It does not conform to the norms of 'educational significance' in the target culture. The omission of this chapter indicates that the editor and translator tried to avoid a negative moral influence on the young Chinese children audiences.

Chapter Thirty-one describes in detail Shakespeare's drama *Hamlet* to the readers. In terms of the cultural references, this chapter contains a lot of unfamiliar religious knowledge, such as "a ghostly majesty spirit", "the clergyman", "the ecclesiastic". These

religious terms are beyond the comprehension of the young target audiences. In addition, the episode about royal nobles is written in a comical style in the ST, in particular, the author used a farcical narrative tone to satirise the Monarch and deride the authoritative figures, i.e. the late king and the Queen in the play. This type of satirical tone was unacceptable in the target society. The omission of this chapter implies that the content of the chapter does not conform to the target society's political and ideological norm, i.e. Chinese religious norms and Chinese political norm in terms of its ideology of 'central authority'.

Chapter Thirty-seven describes Pip paying a visit to the castle of his friend Wemmick's father. The chapter depicts Wemmick as wanting to find a "business partner" to "do business" with, and this partner was to be "a worthy young merchant or shipping-broker", who could invest capital into the business. The concept of managing business with a friend was fairly new to Chinese readers in the late 1970s and early 1980s. This chapter focuses on introducing these foreign business concepts. The capitalist ideas in this chapter were unfamiliar to the Chinese, especially young readers. However, doing business was regarded as a *capitalist* form of activity during the Cultural Revolution. Chinese people were still very cautious at this stage when it came to any public references to such ideas. To some extent, terms such as "to do business", "income", "partnership" and "transport agent" were to be avoided in daily life. Any discussion of *capitalist* economic concepts was not in line with the political education norm. Hence, Chinese political ideology needed to be reflected in the literature of the time. The omission of this chapter shows the extent of nervousness towards anything associated with capitalism. It also demonstrates that the vocabulary of 'class struggle', i.e. the struggle between the 'socialist' and the 'capitalist' world, which was the mainstream ideology in China of the Cultural Revolution, was still in existence and largely prevalent in the late 1970s and 1980s.

The omitted chapters in Huang Qingyun's adaptation (1990)

All told, three chapters were omitted in Huang's 1990 adaptation, in which Chapter Thirty-one was excluded for the same reasons as in the 1980 Liu and Zhang version. Chapter Six is a short and transitional chapter in the ST in which *moral* issues are the element. Pip had stolen a pork pie for the convict Magwitch, but was able to get away with his bad behaviour. However, Pip's psychology conflicted with the moral standard in Chinese society which demanded that a child must have courage to admit the mistakes he /she had made. It seems that in order to avoid exerting negative *educational* influence upon the target children's audiences, chapter six was omitted. Thus, there must have been a view that the content of this chapter did not conform to the moral standard which was favoured in Chinese society and culture at this time.

Chapter Twenty-three describes Pip living a gentleman's life in London; the chapter also portrays Mrs. Pocket and Mr. Drummel as displaying the upper-class *aristocratic disposition* and *gentilities* to the readers. It seems likely that the omission of this chapter is due to the possibility that a *capitalist bourgeois* way of life clashed with mainstream ideology. Almost certainly it will have been judged to set a bad example to the youth of the country. It will have been seen as not appropriate in the education of young Chinese readers.

The omitted chapters in Wang Bei's adaptation (2004)

Considerable changes of segmentations or omissions of whole chapters can be observed in Wang's adaptation. There are all together ten chapters which have been omitted. As in the 1980 and 1990 adaptations, Chapter Thirty-one, which encompasses a long comic performance of Shakespeare's great tragedy *Hamlet*, is omitted in this adaptation. In brief, the omitted passages mainly concern the topics of religion, the church, Christmas, the use

of idiom in the *Bible*, the allusions in Shakespeare's play, and moral and political inferences in the ST. In essence, the translator seeks to increase the 'economy' of the target text and presents a much more concise and condensed version to accord with the outlook of young Chinese audiences. In comparison to the first two adaptations, Wang's 2004 version resorts to a more pragmatic strategy for the presentation of the text for young audiences.

The omission of three chapters in this adaptation – Chapters Twenty-eight, Twenty-six and Twenty-nine – indicate that these do not conform to the cultural, moral and educational values in China in the era immediately following the Cultural Revolution. This can be explained as follows. Chapter Twenty-eight employs 'dirty' and 'filthy' language – in other words, swear words – which would exert a negative moral influence upon the young audiences. Chapter Twenty-six describes how the lawyer Jaggers deals with 'dirty' lawsuits. When Jaggers finishes one lawsuit, he washes his hands immediately. This symbolic gesture in the ST suggests that all the lawsuit cases handled by him are full of sins. Lawyer Jagers uses this method to wash down his feeling of guilt towards those he has wronged. It appears that this chapter is deleted because this kind of dark social image would definitely be regarded as having a negative impact upon young Chinese audiences. Chapter Twenty-nine describes how Miss Havisham uses both Pip and Estella as her *tool* and revenge against men. In this chapter, Miss Havisham asks Pip to love a loveless and heartless Estella. Many negative words, such as "hate", "despair", "revenge" and "dire death" are used in this chapter, which will have been regarded as not edifying for the young Chinese audiences.

There is one long passage in Chapter Thirty-two which has been deleted in Wang's 2004 adaptation. The omitted section portrays Pip's visit to London's Newgate prison. Descriptions of the prison, the court and then the carrying out of death sentences of criminals in the ST are not presented to the readers. All these negative images will not have

been considered suitable for the education of younger readers. Fear of the effect of such images seems the most likely reason why this chapter was omitted.

In addition, as a symbol for much of what occurred in Victorian society, 'Newgate London' in the ST is a term which contains a strong metaphorical meaning. This term communicates that *the prison* is a hierarchical place where "power is exercised and the social norm is the standard" (Jordan, 2001: 79). In other words, *the prison* is an emblematic place representing the kind of power operating in western societies where "a type of thinking" is produced (ibid.: 80). *The prison* also refers to the place where one can educate the individual in the "liberal imagination" from the viewpoint of the author (ibid.: 85). It seems that the political implication, in this part, is another important reason why this chapter is omitted.

Chapter Thirty-three describes the relationships between the people who surround Miss Havisham. These people are "fawners" and "plotters" who enjoy their "torture" and "sense of the ridiculous" that they have inflicted on others. These people are busy in orchestrating a plot to ensnare the others; they are "malicious" because they plot against others with "their mask of sympathy and pity". In brief, in this chapter, the dark side of the complex relationship between human beings in the adult world is explored. The characteristics of these people are portrayed vividly. This chapter appears to have been assessed as not appropriate for the education of young readers; it is one which would not have a positive influence upon children because it would present a negative model of behaviour. Moreover, Pip's feeling of love towards Estella is also vividly described in this chapter. Such descriptions are unlikely to have met with approval.

In addition, the chapter makes copious cultural references which the Chinese young audiences would not have been acquainted with. For example, phrases such as "Moses in the bushes", from the Christian biblical story, are used to describe the butter at the breakfast

table in the ST. This kind of expression contains cultural information which was unfamiliar to the target audiences: biblical stories were still unknown at this time in China, while butter was also unfamiliar to many Chinese.

Chapters Thirty-four, Forty-four and Fifty-three were most likely omitted due to concern about their impact on young people. Chapter Thirty-four recounts how Pip leads a reckless life, accumulating huge debts. Pip's lavish spending and his extravagant gentleman's life is contradictory to the traditional Chinese Confucian philosophy. Similarly, we can speculate as to possible reasons for the omission of Chapter Forty-four. This chapter depicts the way Miss Havisham takes revenge on men in order to serve her own selfish interests. Her adopted daughter, Estella, is put under pressure to marry a man whom she does not love. The plot which reveals the cruelty of the adult world in the ST displays negative forms of behaviour, such as malice, deceit and revenge, which was probably considered to be immoral from a Chinese perspective; therefore, the decision was probably made to avoid exposing the impressionable young to such negative influences. The fact that Dickens was providing a critique of these values will have been a secondary consideration, since any behaviour associated with capitalism in the West was considered to be immoral.

In Chapter Fifty-three, Orlick concocts a plot to murder Pip, which incorporates violence and many swear words. Again, it seems that the plot in this chapter aroused fears of the potential moral danger to the intended child audience; thus, it, too, was deleted.

Nearly half of Chapter Four has been deleted in the adaptation. In this case, the deletions could have several possible causes. The omitted passages contain many cultural references, mainly relating to religious descriptions, such as, the portrayal of a Christian marriage service in the church, the depiction of a Christmas festival atmosphere in the home, and Christmas carols being sung in church. Moreover, this chapter comprises a scene

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from Shakespeare's historical play, *Richard the Third*. The idioms used in this chapter, such as "Roman nose", which is used to indicate the idiom "to poke one's nose into another's business", consists of many cultural references. This chapter provides a dilemma. The deletions could have a mundane explanation: for commercial reasons, it was decided the adaptation could not be too long. On the other hand, the translator could have decided that the cultural references to Christmas would be too unfamiliar to children; or, it could be concluded that, even in 2004, the translator considered it undesirable to expose a Chinese youth audience to positive descriptions of a Christian festival. Perhaps all three considerations played a part in the decision-making? Or, it could even be speculated that the removal of references to Shakespeare's *Richard the Third* was connected to considerations of attitudes to authority.

5.4. Para-Textual Elements

Another route to assessing changes in norms is, in addition to matricial norms, to consider the para-textual elements in relation to all three adaptations. This is not uncontroversial as the comparison cannot always be one of equality of target text. In the case of the three adaptations selected here, it can be seen that, for instance, in the case of new chapter titles which have been added, the 1990 version does not have any whereas the 1980 and 2004 versions do. Such imbalances in the comparisons should not, however, deter the scholar from considering the evidence of the para-textual as this must be analysed as part of the totality of target texts and their para-textual elements.

5.4.1. Chapter titles in the 1980 and 2004 adaptations

In the original ST, there is no title for any chapter. However, in Liu and Zhang's 1980 adaptation, a title is added to each chapter (see Table 5.4 below). Some titles highlight the

main characters in the ST, simply using the protagonist's name as the chapter-titles, such as, Miss Havisham (Chapter 3), Estella (Chapter 5), Herbert Pocket (Chapter 10), and Pip and Estella (Chapter 23). Some titles summarize for the young readers the gist of the story, using simple and short sentence structures in Chinese, which suits the young readers' comprehension ability. Clearly, these titles lend themselves easily to young readers' ability to analyse the main theme of the text: by reference to these chapter-titles, young readers will find it easy to follow the main storyline of the text.

This is an important point because Chinese sentence structure very often omits the subject. The title of Chapter Eighteen conforms to this Chinese language norm, which omits the subject Pip. Some titles use concise and compact noun phrasal words, such as the titles in Chapter Four (The person with a file) and Chapter Sixteen (Pip's guest) to catch young readers' attention. The title in Chapter Nineteen *Do not go home* employs an imperative sentence structure, which clearly expresses the main theme of the story. In brief, all these added titles are written in straightforward Chinese language in order to suit the young readers' reading tastes and habits.

Like Liu and Zhang's 1980 version, Wang Bei's 2004 version also adds titles for each chapter. The titles in Chapters Two, Three, Six and Ten conform to the spoken target language norm and omit the subject Pip in Chinese. All the added titles use clear, concise and short sentence structure in order to let young readers easily grasp the main theme of the text. Like the 1980 version, there are six chapters using the name of the main characters as their chapter titles. This strategy is aimed at attracting the attention of the young readers. Besides, there are some other chapter titles (One, Four, Seven, Eight and Nine) which use noun phrasal expressions to strengthen the thematic effect and the suspense of the text.

Table 5.4: Additions of Chapter Titles and Nos. of Illustrations in 1980 Adaptation

Chapter	Addition of Titles	Back-translations	No. of Illustrations
1	皮普遇见了逃亡犯	Pip met a convict	1
2	皮普做贼	Pip stole	1
3	哈韦沙姆小姐	Miss Havisham	2
4	带锉刀的人	The person with a file	0
5	埃斯特拉	Estella	1
6	皮普跟乔学艺	Pip was apprenticed to Joe	1
7	乔太太被打	Mrs. Joe was struck	1
8	贾格尔斯先生带来了消息	Mr. Jaggers brought a piece of news	1
9	皮普到了伦敦	Pip arrived at London	1
10	赫伯特帕克特	Herbert Pocket	0
11	在伦敦的日子里	During the days in London	1
12	乔的来访	Joe's visit	1
13	埃斯特拉长大了	Estella has grown up	0
14	乔成了孤独的人	Joe became a lonely man	0
15	皮普的苦与乐	Pip's suffering and happiness	0
16	皮普的客人	Pip's guest	0
17	马格威奇的故事	Magwitch's story	1
18	告别埃斯特拉	Saying goodbye to Estella	1
19	不要回家	Do not go home	1
20	埃斯特拉的身世	Estella's life experience	1
21	在沼泽地里	In the marsh	1
22	四桨小艇	A four-oared galley	1
23	皮普和埃斯特拉	Pip and Estella	2

Table 5.5: Additions of chapter titles in 2004 adaptation

Chapter	Title for Each Chapter	Back-translations
1	墓地里的遭遇	Encounter in the graveyard
2	遇见埃丝苔娜	Meeting Estella
3	告别郝薇香小姐	Saying goodbye to Miss Havisham
4	聪明的毕蒂	Intelligent Biddy
5	好运从天降	Good luck comes down from the heaven
6	学做上等人	Learning to be a gentleman
7	喜悦与痛苦	Joyfulness and sorrow
8	马格韦契的出现	Appearance of Magwitch
9	艾丝苔娜的身世	Estella's life experience
10	走向新的生活	Going towards the new life

5.4.2. Illustrations and captions in the three adaptations

In Liu and Zhang's 1980 adaption, eighteen illustrations are inserted into the twenty-three abridged chapters. Most chapters contain only one illustration. However, some chapters possess more than one illustration, such as Chapters Three and Twenty-three. Some chapters do not have any illustrations.[97] In general, each illustration accounts for nearly one-third of the space of the text-page, in black-and-white, and without any captions (see Appendix 1.11).

In Huang's 1990 adaptation, there are twenty-one illustrations inserted within the thirty-nine abridged chapters. Each illustration covers a full-size, A4 page. These illustrations are black-and-white, woodcut-like pictures, with a caption beneath. The translated texts in these particular chapters are reflected clearly in the illustrations. In fact, these illustrations are meant to be designed for the 'dual audience' of the adaptation (*cf.* see Section 5.5 below), i.e. for both children and adult audiences. Some illustrations cannot be

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[97] The detailed distributions of the illustration in each chapter are shown in Table 5.4 above.

comprehended effortlessly by child audiences, but adult audiences can comprehend them without difficulty. These illustrations play a role in strengthening the tie between the narrator and the adult audiences, especially the role as mediator between translator and audience[98] (see Appendix 1.13).

Compared to the 1980 and 1990 versions, Wang Bei's 2004 version contains no medium or large-size illustrations in the text. However, her adaptation adds a new style of illustrative picture on top of each chapter-heading, i.e. small illustrated vignettes to reflect the emotional content of the narrative in the text. Moreover, it is worth mentioning that these pictures echo the main topic of that particular chapter. To some extent, these illustrations supply certain meanings to the text and produces aesthetic coherence for the text. In general, using these little displays is meant to attract young readers' interest and make their reading experience much more enjoyable (see Appendix 1.17).

There are three purposes in terms of inserting these small pictures in each chapter in Wang's adaptation. First, these visual images are used as a communicative or even an educational tool as they served as an extension or illumination of the text; contemporary young readers' increasingly interactive reading needs had to be satisfied. Secondly, the insertion of these little pictures met increasing competitive and demanding market forces; and, they were also intended to achieve a high turnover for the publisher. Thirdly, the inserting of these sketches was aimed to create a bridge between the narrative text and the young readers, creating a harmonized internal environment and aesthetic 'ecology' of the text for the young readers. In addition, these sketches play a part in interpreting the narrative story. In fact, by conveying 'the mood and atmosphere' of the text to the reader – and, in some cases, the 'tension and conflict' of the story – they also introduce a form of

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[98] Table 5.6 below shows the details of the distribution of illustrations, and the additions of the captions and their back-translations into English, in each chapter.

female aesthetic to the adaptation. As the roles that these illustrations play in the text are more effective than the narrative language in the text, they suggest that this adaptation contains a distinct *gender difference* in the approach to translation norms. Due to the introduction via para-textual elements of emotion into the adaptation, it subverts subtly the traditional Chinese norm towards the *atmosphere* of the final translation product. It is no accident that this occurred in 2004.

To summarize, the relationship between the image and the text is more important for the children's audience. In other words, in order to please young child audiences, both editors and translators designed a special combination of visual and verbal texts for the audience of the adaptations. Both editors and the translators regarded child audiences as a separate group from adults, and their attitudes towards new, emerging children's audiences are clearly visible. To a certain degree, Wang's 2004 version demonstrates a change in the understanding of the potential of illustrations. As well as these illustrations being used to appeal to, or even create, 'dual audiences', the adaptations also reflect the child poetics of a specific era to the readers.

Table 5.6: Distribution of illustrations in 1990 adaptation

Chapter No.	Captions for Illustrations	Back-Translation of Captions
1	匹普被逃犯揪住	Pip is held in a tight grip by the convict
4	圣诞盛宴，匹普吃得闷闷不乐	Pip is down in the mouth at the Christmas dinner
7	郝薇香小姐	Miss Havisham
10	匹普的意外之喜	Pip is taken by surprise
11	陶尔吉奥立克	Dolge Orlick
13	在三船仙酒家	In the Three Jolly Bargemen
16	贾格斯先生和他的当事人	Mr.Jaggers and his interested party
18	朴凯特太太一家人	Mrs. Pocket's family
19	匹普和文米克的老爹爹	Pip and Wemmick's old father

21	艾斯黛娜和匹普在郝薇香小姐的花园里	Estella and Pip in Ms. Havisham's garden
24	乔大嫂的葬礼	Mrs. Joe's funeral
25	匹普冷眼看着文米克和史琪芬小姐	Pip coldly look at Wemmick and Miss Skiffins
28	蒲骆威斯	Provis
29	马格韦契和康佩生在小店里	Magwitch and Compeyson in the shop
31	文米克的老爹爹在床上吃早饭	Wemmick's old father has his breakfast on the bed
32	郝薇香小姐身上着火，匹普拼命扑救	Miss Havisham catches fire, and Pip saves her life at the risk of his own.
33	匹普在贾格斯先生的事务所里	Pip in Mr. Jaggers' law office
34	匹普落在奥立克的手里	Pip falls onto Olick's hands
36	马格韦契被判 死刑	Magwitch is sentenced to capital punishment
37	乔给毕蒂写信	Joe writes to Biddy
39	艾丝黛娜和匹普	Estella and Pip

5.4.3. The front cover and the title page

Liu and Zhang's 1980 adaptation is a paperback version, which uses a dark green and pale green as the main setting on the front cover. The protagonist Pip's portrait appears on it, occupying the whole page as a piece of background. Pip is shown with a grief-stricken facial expression and seems disillusioned with his own personal prospects (see Appendix 1.9). In addition, the information on the front cover suggests that the dominant ideology in China at the end of 1970s continued to prioritise the ideology of class-struggle. The intense political struggle between the class friends and class enemies was still prevalent. The title on the front page is written in bright, yellow and large Chinese characters, which have underneath *pinyin*, provided to assist the young readers. This information indicates that this version is mainly to be used by language learners. The title is written at the bottom of the front cover. Underneath the Chinese title, the name of the publisher is printed. However,

neither the name of the author, the translator, the adaptor or the editor appears on the front cover.

This information suggests that a domestication strategy has been used towards the text. On the title page inside, the layout is presented in a different way to what is on the front cover (see Appendix 1.10). The Chinese title is written on the right-hand corner of the title page. The author's name, the editor's and the adaptor's names appear on the inside title page; at the bottom of the title page is the publisher's name. The way in which the author's name is presented could be an effort to imply to a potential reader, glancing at the cover in a hurry, that the author is a Chinese writer and not a foreign author; the fact that the translator's name does not appear on the cover also implies that an effort has been made to play down that this is a translation.

Huang Qingyun's 1990 adaptation is also a paperback version, and uses a light blue colour illustration, which is a portrait of Miss Havisham, as its front cover background setting (see Appendix 1.12). This fine lady is wearing a bridal dress and sitting in a chair, holding a bunch of withered flowers in her hands, with a bridal flower in her hair. In general, the colour on the front cover of this version is brighter than that of the 1980 version. This illustration occupies around one-fifth of the space of the front cover. The change in colour implies that the dominant ideology in the target society was very different from that between the 1990s and the period of the late 1970s and 1980s. Next to Miss Havisham's portrait, there are shining candles and sparkling mirrors scattered around her. From a Chinese point of view, this image gives readers an impression that Miss Havisham is leading a *petty bourgeoisie* life-style. This type of romanticisation of this way of life was considered politically wrong during the Cultural Revolution (1966-1976). The information on the front cover in Huang's 1990 version implies that *bourgeois ideology* could be

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tolerated in the 1990s. The heroine Miss Havisham's image seems to conform to the emergence of a bourgeois class.

On the front cover, the series title *Anthology of the World Literary Classics for Youth* is written at the top in large Chinese characters. Underneath this is the title of the book, which is written in large and white, bright Chinese characters. The author's surname appears on the front cover. The name of the translator Wang Keyi and the name of the adaptor Huang Qingyun appear on the front cover as well. However, there is no publisher's name on the front cover. In brief, the information on the front cover suggests that this adaptation no longer remains at the periphery of the literary field; it indicates that the children's adaptation of *Great Expectations* has started to occupy a central position in the Chinese literary system (see Appendix 1.12). In fact, the first translator Wang Keyi's name appears on the front cover indicates that the publisher is seeking a form of prestige for this version of the adaptation in the translation market.

The front cover of Wang Bei's 2004 adaptation (see Appendix 1.14) is rather different from that of the previous two versions. Wang's version uses a warm, bright and yellow colour as the background. The illustration on the front cover presents a caricature to the readers. In this picture, eight characters including the child Pip, from the ST, are gathered together around the dining table. Each character has a comic and exaggerated facial expression. It seems these figures are engaged in conversation; this illustration projects a relaxed atmosphere. Comparing Wang's 2004 front cover with that of Liu and Zhang's version, it seems that the social life of children in capitalist societies has improved and they are no longer living a miserable life. The information from this illustration conveys the image of people in a capitalist society enjoying friendship. This projects a more positive perception of life in capitalist society, which would have been unthinkable and criticized in China during the 1980s.

The information on Wang's front cover suggests that mainstream ideology had shifted from the previous focus on *political education* to *education as entertainment*. Wang's version is a volume in the series *Red Candle Classics Series for Teenagers*. These characters are written on the left-hand corner on the front cover. Underneath these characters is the main title. Among these characters, the second Chinese character 大 (big) is printed in a larger size than the other three characters, which corresponds to the meaning in the SL of *great*. This character is printed in a rather eye-catching way, which would exert an *amusing effect* on the young readers.

On the right hand side on the front cover, a five-line quotation is printed. The name of the author and publisher appear in the bottom left of the front cover. The name of the adaptor does not appear on the front cover but is on the inside title page, together with the author's name. In the middle of the title page (see Appendix 1.15), there is an illustration which looks like a Russian church. However, any political implication is weakened by the floral devices in the top right and bottom left which project a softer impression to the young reader, removing possible political connotations of Soviet Russia. The publisher's name appears on the bottom right of the title page, with an English translation underneath. All this information indicates that a foreignization strategy was used in the adaptation, but one which is not entirely clear in its intentions.

5.4.4. Forewords by editors and translators

The foreword to Liu and Zhang's version by the editor and the translators is dated 6 September 1979. It explains that the readership of this version is the young adolescent and child reader; it is also implied that this abridged version is for young English language learners. In the foreword, it acknowledges Dickens' other four important works, *The Pickwick Papers* (1837), *Oliver Twist* (1837), *David Copperfield* (1850) and *A Tale of Two*

Cities (1859). The editor and the translators comment on these great works, remarking that they "are imbued with sympathy towards the oppressed people and hatred towards the oppressors" (Liu & Zhang (1980 adaptation): 1).

In the foreword, the editor and translators state their own opinions and offer interpretations to the reader about the ST. On the one hand, the editor and the translators offer opinions on the ST, saying that the author reveals how "rusty copper cash in the capitalist society" harms "the soul of the people" in the ST, and how the ST "unveils innumerable sins committed by the capitalist money society" to the readers (Liang & Zhang (1980 adaptation): 1). On the other hand, the editor and the translators state that the ST "eulogizes the noble character of the labouring people". In their opinion, praising characters such as the blacksmith Joe reflects the author's "progressive ideas that he is inclined to" (ibid.: 2). In terms of the ending, the happy re-union in the ST, the editor and the translators comment that this ending is "confined by the author's self-capitalist viewpoints". Moreover, the editor and the translators also confess that it is "unavoidable to make mistakes" in understanding Dickens' original intention due to their "limited knowledge" about the work (Liang and Zhang (1980 adaptation): 2). This provides a first hint at a more open attitude emerging towards Dickens' work; this in itself provides another clue towards an adjustment in the Chinese translation norm.

The foreword to Huang Qingyun's 1990 version states the editor's views on what benefits young Chinese child audiences can gain from reading foreign classics. It identifies two advantages: one is to broaden children's views and knowledge about the world; the other is to learn about the strengths of other cultures. It seems that these two benefits are viewed here as new educational objectives in the "current open time" of Chinese society for young child readers (Huang (1990 adaptation): 1). The editors point out that the reason for choosing the novel for adaptation for children is because the novel is easily accepted by

child readers. The editors further mention that vivid descriptions about the stories can touch "the feelings of the people" (Huang (1990 adaptation): 1). The editors explain they plan to select only one representative work from one foreign author and present a set of adaptations named *The Anthology of World Literature Classics for the Youth*. They state that the motivation behind their adaptations for this *Anthology* is to attract the interest of child readers to read "the whole translation or original work" in the future (ibid.: 1). They express their desire to select "the most appropriate work" for the young readers in this *Anthology*.

Moreover, on behalf of the translator, the editors claim that "we" have tried to achieve conformity with the ST when "we" adapt the novels. "We" try to adapt them "as faithfully as possible" to the ST, and try to "keep the author's original intention and style" in the adaptations (ibid.: 1). Last but not least, the editors mention that in this *Anthology*, the biography of the author is attached as a postscript at the end of each adaptation. Overall, the information in the foreword suggests that firstly, the motivation for adapting *Great Expectations* is a 'deliberate' systematic action which is driven by the demand of the editors and the publishing house. Thus, the information in the foreword provides considerable evidence of a change in the initial norm underlying this translation.

The foreword of Wang Bei's 2004 version has been written by Mei Zihan, a scholar from the Chinese Department of Shanghai Normal University and a famous writer on children's literature in China. In the title given in the foreword, Mei explains the significance of reading classics for the future of young Chinese readers. As an adult educator, Mei emphasizes the importance of reading Classics in cultivating a person with a broad-mind, good character and active imagination when he/she is in his/her early childhood. In this foreword, on behalf of the "bright adults", Mei involves the child in the conversation and encourages them to "read the classics, child" (Wang (2004 adaptation): 1).

In addition, Mei gives advice to the parents of the young readers on how to "select a classic" for their child (ibid.: 1). Mei admits that writing this foreword for the publisher is a "didactic opportunity" to persuade both young readers and their parents. This remark shows that Wang's adaptation is a 'twin-addressed text' to both child and adult audiences. In particular, on behalf of the editor and the publishing house, Mei takes the opportunity to recommend this particular set of *de luxe* classics to Chinese child readers of the new millennium. Further, Mei extols the Twenty-First Century Publishing House for "doing a good job with a great educational significance for the future of Chinese children" (Wang 2004 adaptation): 1). From this foreword, the attitudes of the editor, the translator and the Publishing House towards the original ST are made clear to the readers; they provide clear evidence that the 'dual audience' has now been publicly acknowledged for such adaptations.

5.4.5. Editor's reading guidance in the 2004 adaptation

Wang Bei's 2004 version includes two parts: the first part is the main body of the translation text adapted from the ST; the second part is the editor's (阅读提示) reading guidance. The editors intend to use this guidance to help young readers comprehend the text and understand the intentions of the author. The following is intended to provide some information on the significance of the *Reading Guidance* in each chapter. The main point of significance is that it is the only adaptation out of the three selected to contain reading guidance: this suggests that a major shift of this nature can be interpreted as a shift in what

can be called a 'para-textual norm', in other words, the global structure of the adaptation has shifted significantly leading to the creation of a new form of adaptation.[99]

In Chapter One, the editor explains to the readers how they should understand the meaning of the title *Great Expectations* in the ST, pointing out that Chinese renditions of the title (远大前程) have a tendency to mislead the Chinese target audience. In Chapter Two, the editor introduces the reader to the life of the author from early childhood. The *Guidance* acquaints the readers with the writing skill that the author adopts in his novels. In Chapter Three, the editor helps the readers analyse the personality of each main character in the novel. The editor uses a rhetorical question to seek from readers their views about these main characters. It seems that the editor intends to engage with the young audiences, attracting their attention. Through an interactive communication with the readers, the editor gives hints to the readers that "nearly every single character in Dickens' novel is worthy of being carefully fathomed." (Wang (2004 Adaptation): 15).

In Chapter Four, the editor points out the writing skills Dickens adopts in *Great Expectations*. The editor mentions that "keeping the audience in suspense" is one of Dickens' main writing techniques. In Chapter Five, the editor attracts the readers' attention by describing the author's experience in America. In Chapter Six, the editor provides readers with extra information about the author's status, and the popularity that the author enjoys at home. In Chapter Seven the editor acknowledges another of Charles Dickens' important works, A *Tale of Two Cities.* He provides the readers with some examples of Chinese translations of the text. In Chapter Ten, the editor acknowledges Dickens' other early works, such as *The Pickwick Papers*, *The Old Curiosity Shop*, *The American Notes* and *Martin Chuzzlewit*, and explains the author's influence upon the American writer Mark

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[99] One reason might be that, unlike the other two adaptations, there are no footnotes provided; this caters more for the needs of the children's audience. This confirmed a trend: the 1990 adaptation contained only one footnote.

Twain. However, it is difficult to establish why there is no *Reading Guidance* for Chapter Eight and Chapter Nine in this adaptation, but a publisher's or production error may be an explanation.

5.4.6. Footnotes in the 1980 adaptation

There are all together eight footnotes provided by the translators in Liu and Zhang's version (see Tables 5.7, 5.8 and 5.9 below). The footnotes in the 1980 version can be categorized into three types: foreign food, British currencies and proper names. In these footnotes, the translators provide two parts for each rendition. The first part is provided with the transliteration of the words in *pinyin*: for example, pudding (布 bu4 丁 ding1), pence (便 bian4 士 shi0), Greenwich (格 ge2 林 lin2 威 wei1 治 zhi4). Following the first part, the translator then adds either a description or an explanation. For example, following pudding (布 bu4 丁 ding1), an explanation about the food as "a kind of dessert" (一种甜食) is added in the footnote; following pence (便 bian4 士 shi0), an explanation for the currency as "equivalent to one-twelfth of one shilling" (一先令的十二分之一) is added in the footnote; following Greenwich (格 ge2 林 lin2 威 wei1 治 zhi4), a description as to the location, "the name of a place, which is located on the outskirts of London" (伦敦郊外一地名), is added in the footnote.

The translator explains these unfamiliar cultural references to the young Chinese readers by inserting a description or an explanation, i.e. the use of addition strategy. More specifically, an addition strategy as a compensation is adopted by the translator when describing these heavily culturally-loaded phrases. Foreign food and foreign currency are transliterated into Chinese words with their similar phonetic sounds, followed by a general definition which is used to explain these words. For example, pudding is "Bu Ding (布丁),

a kind of dessert", pork chop is "a kind of pork food" and toast is "Tu Si (土司), a kind of bread" (see Table 5.7 below). In this way, a certain degree of exoticism is kept in the TT. The young Chinese readers can then appreciate these 'strange foods'. Similarly, the corresponding equivalence is given to explain the British currency by using a compensation strategy in the footnotes. For example, one pence is equivalent to "one-twelfth of one shilling", and transliterated phonologically into Chinese as *Bian4 Shi0*, and so on (see Table 5.8. below). Likewise, in order to indicate the foreign name of the local place to the Chinese reader, general geographical information is added by using an addition strategy through a location description in the footnote (See Table 5.9. below).

Table 5.7: Footnotes on food in the 1980 adaptation

ST	TT in footnote	Back-translation of TT into English	Note
Pudding	布丁，一种甜食	Bu Ding *, a kind of sweet food	P5, Ch.2
Pork chop	猪排，一种猪肉食品	Pork chop, a kind of pork food	P6, Ch. 2
Toast	土司，一种面包名	Tu Si *, a kind of bread	P47, Ch.12

*transliterated into Chinese *pinyin* phonologically

Table 5.8: Footnotes on British currency in the 1980 adaptation

ST	TT in footnote	Back-translation of TT	Note
pence	便士，一先令的十二分之一	Bian Shi *, equivalent to the one twelfth of one shilling	P16, Ch. 4
Shilling	先令，一英镑的二十分之一	Xian Ling*, equivalent to the one twentieth of one pound	P17, Ch. 4
Pound	英镑，合二十先令，二百四十便士	Ying Bang*, In total, equivalent to twenty shillings and two hundred and forty pences	P17, Ch. 4
Guinea	几尼，合二十先令	Ji Ni*, In total, equivalent to twenty shillings	P23, Ch. 4

*transliterated into Chinese *pinyin* phonologically

Table 5.9: Footnote on proper names in the 1980 adaptation

ST	Greenwich
TT in footnote in Chapter 19	格林威治，伦敦郊外一地名
Back-translation into English	Ge Lin Wei Zhi *, the name of a place, which is located on the outskirts of London

*transliterated into Chinese *pinyin*

5.5. Design for a Specific Audience: The Shift in Translation Norms

According to Lefevere (1985: 233), any rewriting process is constrained by several factors. One of these factors is the language differences between the ST and the TT. There are also some other constraints in this process, in which "poetics" acts as a restraint (ibid.: 233). Based on Lefevere's explanation (1982 / 2000: 236; 1992b: 26), the functional component of poetics focuses on "how literary work can function within society", which compels the direction and the position of the cultural product in the literary system. In addition, Lefevere points out that the target audience is another important aspect which can constrain the rewriting process (Lefevre, 1985: 243). In Lefevere's view (1992b: 13), rewriting is produced under the influence of "norms constituent to systems in a society", which means norms influence the audience according to the ideology and poetics of that society during the process of rewriting. Agreeing with Lefevere's point of view, Hermans (1999a: 127) points out that translation as a form of rewriting means that "any text has the intention of adapting the other text to a certain ideology or to a certain poetics". In the rewriting process, "the aesthetic criteria and ideology of the time" in the target culture dominates various kinds of linguistic shifts.

In terms of the three abridged versions of *Great Expectations* assessed in this chapter, all three were produced at different moments in China during a thirty-year period between 1979 and 2009. In this period, the Chinese societal situation changed dramatically.

Obviously, the function of each version changed in the target literary system from adult canonical literature to children's literature; the recipient environment for the target text was subject to change; in other words, the audience of the texts underwent several transformations. Accordingly, what these three adaptations (1980, 1990 and 2004) communicate about translation norms is reflected according to the time, place and changing constraints to which they were subject.

There are two different sets of generic norms that govern the adaptation process: one is the source-text norm and the other is the target-text norm. When adaptation process for children's audiences is undertaken, this process can involve a much wider variety of norms than translations for purely adult audiences: on the one hand, translations have to be in line with the aesthetic and ethical norms in the source context; on the other, translations need to comply with the dominant social, cultural and educational norms of the target society and TL. Parlevlit (2007: 48) points out that it is the didactic and pedagogical norm in the target society that governs the translation of literature for child and young adult audiences. In addition, Stephens (1992: 8) also mentions that the main aim of translation for young and child audiences is "socializing the target audience". In the case of the three adaptations here, it can be seen that the source text norm is more static than the target-text norm.

The target audiences can be generally categorized into two groups: one is the general audience group and the other is the special audience group. In this study, the 'general audience group' refers to the target audience of the five full-length translations, which mainly includes adult readers and the implied young adult readers; the 'special audience group' refers to the target audience of the three abridged versions of adaptations, which includes mainly young adult readers and child readers. It is worth mentioning that special audiences can be further divided into two separate and parallel groups, which means

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these audience groups are 'dual audiences'. One specific audience is the young adult and child addressees, who are the ones directly addressed; the other specifically addressed audience is the adult group, or, the referee audience group. In keeping with translation studies theory, this referee audience group are the indirect addressees in the three abridged versions of adaptations analysed above. According to Hatim's theory (Hatim, 2001), the adult audience group are in charge of every single phase in the adaptation process; however, in this Chinese case study, caution is required in any attempt to see the theory as confirmed due to the lack of certainty surrounding the data.

When the genre shift of the translation occurs – the translation from adult canonical into children's literature – the translations change from a 'mono-addressee' text into a 'dual addressee' text. In this regard, the translations actually address two audience groups: the child audience group and the adult audience group. The existence of the dual audiences of the target text requires that the translations are processed to cope with the socio-cultural norms for two groups of audience. Therefore, dual addressee strategies are required in the process of adaptation. On the basis of the three Chinese adaptations, it can be concluded that in the case of 'dual audiences' significantly more evidence can be excavated from the translation products via matricial norms, para-textual elements and shifts in para-textual norms. This evidence should, however, be redirected back to the target texts under investigation in order that the evidence can be integrated into the totality of data analysis.

Hatim (2001: 228) argues that audience design encompasses texts for both the "text receivers" and the "invisible sectors". Here, the "text receivers" are young adults and young child readers, while the "invisible sectors" are the invisible adult readers, who could be educators, editors, publishers or the parents of the children. The two different receiver groups tend to exert influence in different ways. As mentioned in the forewords to the 1980 and 1990 versions, the initial audience was "referee groups". In other words, the texts in

these two versions are intended to address to an invisible adult audience; but the initial audience design for Wang's 2004 version was primarily for the "child addressee" audience group. Therefore, the focus of the initial audience design in each three cases is different. Furthermore, from the analysis of para-textual elements in the 2004 case study, it can be seen that the influence of the *invisible* adult referee audiences group upon the style of the text is less than that of the direct child addressee audiences group.

In terms of the function of language, Holmes (2013: 236) argued recently that the "twin-addressee" text produces both social and information functions, while the mono-addressee text only produces social functions in terms of language. However, it is difficult to separate the social and information functions clearly in the case of the 1980 adaptation, but by 2004 the social function had shifted from the *instructional* to one of entertainment. This demonstrates that a shift in para-textual norm had taken place by the start of the twenty-first century. Initially, the social function of children's literature had meant an *educational* one in China, the *informational* function was represented by the quality and *seriousness* of the TT for the adaptation. In terms of the macro-structure layout, the three abridged versions of the adaptations vary in relation to their pedagogical and entertainment function. However, in Wang Bei's 2004 version the *Editor's Notes* shows that the information function has been reinforced (*cf*. see Section 5.4.5 above), albeit in a completely new form.

In translation studies, target text norms are the initial benchmark in the adaptation process. To suit the needs of the target child and adult audiences (in other words, the dual audience), it is sometimes necessary to modify the target text norm. Hence, it is often necessary to make alterations to the generic structure of the translation text in the adaptation process. In these three case studies, to cater to the taste of the target audience at

different periods of time, some structural modifications, such as changing the sequence of passages, or adding or omitting passages, are carried out.

In this brief survey of some of the translation theories, in particular in relation to *audience design*, it has been shown that some of the theoretical assumptions are still not entirely adequate to deal with the Chinese environment at the end of the twentieth century. This is in part because of the dramatic changes which occurred during a thirty-year period, of a type unfamiliar to Western scholars; but it is also because the theories make assumptions about audiences which are extremely difficult to verify in the case of Chinese literary products. While the three adaptations provide evidence of a shift in the para-textual norms during the thirty-year period, it is impossible to establish reliably what drove this process. The evidence points towards a combination of a shift in publishers' direction, increasing commercialisation and a perception on the part of translators and editors that decisive shifts had occurred within the target audience. In particular, there seems to have been an assumption that the gatekeeper function among the *invisible adult group* had increased dramatically in importance.

5.6. Concluding Reflections

This chapter has conducted the analysis in three different areas: first, the social context for the adaptations was considered, without which theoretical issues relating to audiences would be difficult to analyse; second, matricial norms in the three adaptations were examined, specifically the general macro-structures and omitted chapters; and, third, a range of para-textual elements (chapter titles, illustrations/captions, front cover and title page, forewords, guidance for readers and footnotes) were analysed. While the overall goal has been to investigate if there was any shift in translation norms used by translators during the period from 1979 to 2009, the chapter has also sought to raise the issue of the utility of

the data provided by the abridged versions for the overall reflections on a 'hybrid Toury model'.

In Chinese literary history, the literary classic has always been the first choice as an *educational tool* for translations for children in the past, and likely to remain so in the immediate future. Since 1978, however, for the first time in Chinese children's literary history the child audience has been treated as a distinctive group and has been categorized into various audience constituencies, based on their different age-ranges. In order to suit the diversities of reading interests and tastes of young adults and children, Western canonical literary classics have been adapted into a more suitable form for diverse sectors of child audiences. This point is, in itself, of considerable significance because it demonstrates that the recent history of Chinese translation has seen the rapid emergence of the *commercial element* as an important influence on translation norms.

Looking at the three selected adaptations (1980, 1990, 2004), it is clear that *the proletarian* educational element was dominant in children's literature at the end of the 1970s and the beginning of the 1980s, *the bourgeois* educational element was dominant in children's literature in the 1990s, while *the entertainment* educational element was dominant in the first decade of the twenty-first century. Chinese children's literature, including translations of children's literature, seems to demonstrate that the focus on 'education for children' has shifted, first, from the previous emphasis on 'class awareness' in education to, now, a more practical and entertaining educational orientation. After entering the 21st century, there is an obvious trend towards commercialism overtaking the previous 'political educational' ideology, although the educational consideration has been, arguably, adapted rather than dispensed with.

The original source text was chosen to fulfil specific political purposes in China as it was considered to be an example of the humanist-realistic novel; however, Dickens'

novels enjoyed a long (and almost unbroken) tradition in China as social-critical works. The three adaptations of *Great Expectations* were initiated and 'shaped' by different educational ideologies which dominated in China during three decades. The very function of these adaptations helps to modify the rewriting of the original source canonical text. The desire and the expectations of children at different periods of time (as identified or shaped by the 'gate-keepers') motivated the transformation of each piece of selected canonical literature. Although the ideological norm held a dominant position in the 1970s, 1980s and 1990s, new pedagogical norms in the new millennium, i.e. more and more pedagogy combined with entertainment, were added to the translated literature for children.

The matricial norms provide an indication of a trend towards shorter adaptations, since both the 1980 and 1990 versions omitted only three chapters, while the 2004 adaptation omitted ten chapters. Although all three versions omitted Chapter 31, the difference in the macro-structure of the text is considerable. However, the omission of Chapter 31 in all three adaptations demonstrates clear continuity in policy on the part of the 'gate-keepers'. The reasons for the omission could be suggested as: the details of a Christian festival (Christmas) demonstrate that conflict between Western and Eastern cultural values was to be avoided; and, the mention of Hamlet may have been perceived to contain problematic allusions to political conflict. The omission strategies adopted in these three adaptations aim for maximum acceptability of the text for the young adult and child audience. The progressive reduction in the footnotes in the three adaptations (1980, 1990 and 2004) indicates that the young adult and child audience were considered more carefully in the devising of the length of the text and shaping the style of the adaptations towards the end of the period under investigation.

To sum up, these conclusions, if taken alongside the broader context of the social and economic developments in China in the period 1979-2009, provide strong evidence not

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only of a shift in translation norms, reinforcing the evidence of the previous chapter, they also provide evidence of a *major shift in para-textual norms*. This can be seen in the front cover, illustrations, captions, title pages and forewords. Translation Studies theories have not, as yet, given enough attention to the phenomenon of shifts in 'para-textual norms': either because change is slower in this area in Western societies, or, perhaps because change is so constant that it is considered purely within the context of commercial trends. But in the case of China in the period 1979-2009, the shift in para-textual norms provides evidence of more fundamental change when considered against the background of the whole twentieth century.

The clear identification via the adaptations of new trends towards commercialisation in the period 1979 – 2009 raises a number of critical issues for the final conclusions to this study. At the most immediate level, the question which needs to be asked is whether the data and observations in this chapter can reinforce the tentative conclusions reached in the previous chapter, whether they are of peripheral significance or whether they demand that the initial results be reconsidered. Furthermore, in terms of the methodology, the conclusion will need to consider whether an opportunity exists to further refine the 'hybrid Toury model' on the basis of any possible synergies between the data from Chapter Four and Five: previously underestimated extra-textual elements (here, children's adaptations) can, potentially, offer significant new interpretative perspectives on the core textual data.

CHAPTER SIX

Conclusions

The investigation of norms in fiction translation has received insufficient attention in studies of translations from English into Chinese in a number of key areas. It is true that the discipline of Chinese translation studies has developed rapidly over the last ten to fifteen years; and, there have been a number of important studies on translations of Charles Dickens' novels into Chinese which have formed part of a wider scholarship on the literary value of Dickens' novels. [100] However, this study commenced at a juncture in the development of translation studies when there were virtually no serious analyses of the use of linguistic aspects, and in particular eye-dialects, in translations of literary classics from English into Chinese and, specifically, in relation to Dickens' novels. In other words, there are very few reference points for the researcher conducting a study of eye-dialect in Chinese translations of both Dickens' work in particular and literary classics in general.

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[100] Sparked by the one-hundred and fiftieth anniversary of Dickens' birth, the first tide of serious scholarly research on Dickens' works started in China in 1962. The earliest studies mainly focused on four novels by Dickens: *Oliver Twist*, *David Copperfield*, *Bleak House* and *Hard Times*. In the early of the 1990s, the research on Dickens' novels was revived and conducted in a more comprehensive way. Zhao Yanqiu's *The Study of Dickens' Novels* (1996) has been the most authoritative and thorough study of Dickens' novels to date. His study focuses on analysing Dickens' fifteen novels in relation to the author's creative thinking and the artistic value of his works. Another important study is *Dickens and China*, which was conducted by Tongzhen and published in 2008. In this study, Tong looks at Dickens' Chinese translations from the publisher's perspective. Xing Jie's monograph *A Study of Lin Shu's Translations of Dickens' Novels* (2010) focuses on five early translations of Dickens' works.

Thus, while it would be an exaggeration to say that the research presented on eye-dialects in five Chinese translations of Dickens' *Great Expectations* has taken place in an entirely unexplored corner of translations studies, at the same time there have been many challenges presented by the research questions. In the first instance, the time period of the study (1979-2009) represents the thirty years which followed the Cultural Revolution in China; this means, then, that the period of analysis is one in which the effects of a dramatic disruption in the continuity of translation practices must be taken into account. Furthermore, any analysis of this period must also take note of the very different cultural background to the Chinese literary environment. These two elements alone immediately point towards the potential inadequacy of existing methodologies to examine such a complex background to any consideration of the use of translation norms. At the same time, however, given the extremely high status of Charles Dickens' novels in China over the last hundred years as literary classics, the potential value of any study of even one of these works is huge. This is not only because of the cultural role of Dickens as a bridge to Western culture, but also because of the role of his work as a form of cultural continuity since the appearance in 1907/09 of the first translations of *Nicholas Nickleby*, *The Old Curiosity Shop*, *David Copperfield*, *Oliver Twist*, and *Dombey and Son.*[101]

Therefore, the conclusion to this study does not have as its sole task the provision of answers to the research questions provided in the introduction. In addition to answering the original research questions on eye-dialect, the following concluding thoughts and reflections will consider norm-level analysis, methodological considerations on a 'hybrid

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[101] There is an unresolved question as to whether or not *Great Expectations* was the first Dickens' novel to be translated into classical Chinese. According to information provided by Mrs Wang Lei, daughter of the translator Wang Keyi (1925-1968), a copy of a Chinese translation of *Great Expectations* (in Classical Chinese language) can be found in the Capital Library, Bejing, which appears to pre-date the first published translations of other Dickens' novels.

Toury model' first referred to in Chapter Two, the cultural context of Chinese translation studies and thoughts on the implications of the findings of this study for future research.

6.1. Initial Responses to the Research Questions

The main aim of this research has been to investigate the translation norms in English-Chinese fiction translations with special references to Charles Dickens' *Great Expectations* in the Chinese context 1979-2009. Specifically, through examining the textual-linguistic norms that govern eye-dialects (Chapter Four) in five translations and matricial norms and para-textual elements in three abridged version (Chapter Five), the two data analysis chapters have attempted to answer the research questions presented in the introduction to the thesis. However, as Chapter Three has argued, it is extremely important to consider the general Chinese literary and historical background since the late nineteenth century, as without this too much cultural context would be lost. The basis for the analysis was provided in the second chapter, which argued that while the basic assumptions of Toury remained valid, the original model provided by Toury needed additional elements to render it 'operable' for the Chinese literary environment.

Before considering the answers to the research questions posed in relation to the third, fourth and fifth chapters, some initial remarks are necessary on the principal research question which was addressed in an initial fashion in the second chapter. To recapitulate, the main research question is as follows:

> *How does Gideon Toury's conceptualisation of translation norms lend itself to the development of an elaborate methodology for the study of the translation of fiction from English into Chinese in general, and, the translations of Charles Dickens's* Great Expectations *in particular?*

In response to this question, and as was argued in the second chapter, the basic assumptions and theses laid out for the study of translation norms by Toury remain, in essence, valid. This has been demonstrated to a large extent in this study. If we refer to Toury's law of growing standardization, this applies to general trends in the evolution of translation culture in China since 1949, as well as – broadly speaking – in relation to the texts under investigation in this thesis. He also proposed a 'law of interference', which can be seen to be correct in this study in relation to TT5 (see example 57). This in itself, however, indicates that some of Toury's arguments need a degree of refinement. Still, it is the case, among the other points made by Toury, that his call for "a proper descriptive branch" of translation studies, which could incorporate an empirical, scientific element, has been demonstrated to hold a degree of utility, by at least some aspects of this study. Thus, in his basic approach, Toury provides a framework for a scientific approach to the study of translation norms, in particular by arguing for a clear framework for the generalizations about the decision-making processes of translators.

However, as was argued in Chapter Two, there are a number of considerations which demand that Toury's original assertions be qualified, and that points which he did not emphasize be added to, in order to create what can be described as a 'hybrid Toury model'. While more assertions will be made later about this model, it is important at this stage to highlight one or two points. First of all, other issues raised by Hermans, especially his views on the power relationships involved in the translation process, appear to provide an additional perspective which applies to the Chinese environment, and provides additional dimensions to Toury's argument which can enhance any assessment of Chinese translations. Furthermore, both Bartsch and Chesterman provide several new perspectives on norms, which add considerably to Toury's original contentions. This is the assumption upon which the analysis in chapters three, four and five has been conducted.

The results of these three chapters will need to be considered, however, before further conclusions can be drawn on the 'hybrid Toury model'. Each of these chapters provides important results for the research project against which some of the provisional hypotheses and assumptions will be tested.

The third chapter sought to consider one question, namely: *What are the translation norms that were adopted by the early Chinese translators of fiction in general and the early translators of Charles Dickens' work in particular?* In considering this question, it has been demonstrated that during the emergence of translation activity in China in the late nineteenth century two separate strands of translation activity emerged. On the one hand, as a result of the increased need for access to Western scientific literature, government (or career) translators appeared. The individuals, as much for reasons of pragmatism, favoured the direct translation method. Their goal was to produce accurately and quickly reliable translations which could be made use of functionally by the end-user. On the other hand, and usually distinct, there were a group referred to as 'cultural translators', who were shaped by different needs, different 'end-users' and different traditions. This group of translators also expanded as a result of the impact of Western literature on China, but they were less unified in their approach to translation. While they were subject to political debates related to the advancement of Chinese learning, at the same time there was no imperative to adhere to a direct translation method. In other words, much more complex dynamics drove the approach to translation in the field of cultural and literary translation activity than was the case for career translators.

The second part of the question on the translation norms used by the early translators of Dickens' novels requires some background on men such as Lin Shu and Wei Yi. The approach in their work on the first published translations of Dickens' novels, *David Copperfield* in 1908, for example, was a variety of strategies, such as omission,

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abridgement and addition. However, in keeping with the dichotomy between the cultural and the career translators, Lin Shu, for instance, cannot be put into a simple category. He was a translator who collaborated with many other individuals, spoke no foreign languages, but in many ways was closely connected to official translation activities. The approach he adopted could be placed in the free translation tradition, but the difficulty of finding an obvious category for him indicates that the early history of Dickens' translations did not provide any clear guidance for later translators.

The 'Lin Shu Period' is significant because it provided later translators with end products over which they could argue; these early translations were a point of orientation; but it is very difficult to speak of the employment of translation norms. It is much more possible to discuss translation norms in the period 1929-1937 when the debate over 'free translation' versus 'literal translation' took place. However, this debate was highly politicized, so that – once again – factors other than simply the approach of the translator towards the text decisively influenced translation norms. Ultimately, this early period shows that historical context should not always be bent to the categories of translation norms. This in itself provides a first hint that current models of translation norms need to be rethought to include critical early developmental background.

The fourth chapter of this study has been directed towards responding to one principal research question: *What shifts in norms can be identified through the translation of eye-dialects in five Chinese translations of* Great Expectations *during the period 1979-2009?* This chapter explored in detail the 'translation strategies' adopted by five different translators. It has provided data to document the translation problems, especially eye-dialect words at the lexical level, at the sentence level in terms of grammar or syntax, and has sought to clarify which strategies were used, and most frequently, by each of the five translators. The data provided in this chapter allows not only a comparison of each of the

five translations – and thereby the strategies employed by each of the translators – but it also indicates the shifts in norms and their wider significance in terms of the cultural, commercial and political influences upon the entire translation process.

The picture which emerges in Chapter Four is complex; it allows for a more differentiated understanding of norms than would have been possible without the assumptions implicit in the 'hybrid Toury model'. The main data provided covers the translations of: eye-dialect at lexical level; eye-dialect words used at sentence level; hyphenation and capitalization; proper names; sociolects; slang; cultural and idiomatic expressions; ideological and political expressions; and, norms with regard to the front covers, the prefaces and the footnotes. On the basis of this data set, twenty-five separate types of translation strategies have been identified in the five TTs. If we examine some of the main areas in the data set, some initial conclusions can be proposed.

In the case of the translation of eye dialect at lexical level,[102] what the research has demonstrated is that TT1 frequently adopts a compensation strategy to preserve the eye-dialect linguistic feature. Among all the strategies employed in TT1, the strategy of providing two homonymous or near-homonymous words as the treatment of the eye-dialect linguistic feature becomes the most frequently used method. There are all together 9 out of 59 instances displaying the use of this strategy. In addition, 30 out of 59 instances[103] use spoken expression, including the use of dialect and colloquial language, as a means of compensation to preserve the eye-dialect feature. In particular, the use of northern dialect or *–er* dialectal words occurs in three cases (ex. 30, 36, 39). For example, using the northern *–er* dialectal word 贼儿 (pronounced *zeir*, meaning *thief*) instead of the standard rendition

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[102] See Chap. 4 above, Examples 1-59.
[103] See Examples 6, 8, 9, 10, 11, 12, 18, 19, 21, 22, 23, 28, 29, 30, 32, 35, 36, 37, 39, 40, 41, 42, 44, 45, 46, 47,
  48, 49, 50.

of *nevvy*: 侄儿(pronounced *zhir*, meaning *nephew*) can be found in the TT1. There is one instance [104] where TT1 uses a word 患人 (pronounced *huan4ren*, meaning *patient*), imitating a certain regional dialect pronunciation in the TL, to replace the eye-dialect word *conwict*. This case can be viewed as using a 'virtual eye-dialect' in the TL to preserve the ST eye-dialect linguistic feature. Besides, using a repetition strategy,[105] as a compensation strategy to reinforce the spoken expression of the speaker, is used by the translator of TT1. In some instances, TT1 adopts a compensation strategy in an indirect way, i.e. the eye-dialect word is standardized in the first instance, then compensation is sought by inserting an adverb[106] in somewhere else.

In using various compensation strategies, TT1's translator attempts to achieve 'the adequacy of the ST' as well as 'the acceptability of the TT' when dealing with the eye-dialect linguistic problem. The translator of TT1 frequently uses Chinese idiomatic expressions.[107] This means TT1's translator attempts to achieve the highest requirement of the three-character principle for Chinese literary translation[108] – *elegance*. This information shows that the publisher promoted the 'Faithfulness-Expressiveness-Elegance' formula as the guiding translation norm that governs Chinese literary translation. This finding indicates that the 'translation meme' of 'three-character principle' of Faithfulness（信）-Expressiveness (达) -Elegance (雅), used in May Fourth Translated Literature, has been passed down to later translators, through the 'Seventeen Year Literature' period, thus surviving the Cultural Revolution.

Compared to TT1, TT2 shows its distinctiveness in many ways in terms of the strategy adopted by the translator. One obvious characteristic in TT2 is that it uses more

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[104] See Example 44.
[105] See Example 11, 18.
[106] See Example 30.
[107] See Examples 75-85.
[108] This was set by the Chinese translation theorist Yan Fu in the early twentieth-century.

'vogue' terms. These vogue terms contain highly political connotations.[109] This feature suggests that the TT2's publisher tried to promote a norm which conforms to the prevalent TL political norm. In addition, TT2 also adopts various compensation strategies to indicate the eye-dialect linguistic feature. For example, in one instance,[110] TT2 provides two homonymous words as the rendition of the eye-dialect word. 22 out of 59 instances use a spoken[111] or a colloquial expression,[112] a dialectal word[113] or a 'virtual eye-dialect'[114] as compensations. An 'explicit' strategy is also adopted by the translator, who provides a footnote[115] or a footnote with an explanation[116] to indicate the 'eye-dialect' feature to the readers. Like the other four TTs, TT2 also standardizes the eye-dialect feature by using a formal word / expression in 26 instances.[117] There are 3 instances that TT2 uses 'four-character' 成语 (idomatic expression).[118]

The most frequent strategy used in TT3 is the standardization of the eye-dialect linguistic feature. Nearly half of the examples examined adopt this strategy.[119] Some instances use 'four-character'成语 idiomatic expressions.[120] Like TT2, some instances use vogue terms, which contain certain political implications in the TL.[121] Nonetheless, TT3 also uses various compensation strategies to reproduce the 'eye-dialect' linguistic features. 8 out of 59 instances provide two homonymous or near-homonymous words as

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[109] See Example 15, 33.
[110] See Example 27.
[111] See Examples 8, 9, 13, 20, 22, 23, 32, 35, 36, 37, 39, 47, 48, 49, 51, 52.
[112] See Examples 4, 28, 40.
[113] See Examples 46, 35.
[114] See Example 44.
[115] See Example 55.
[116] See Example 44.
[117] See Example 1, 2, 3, 6, 7, 10, 11, 14, 16, 17, 18, 19, 21, 24, 25, 26, 29, 30, 31, 38, 41, 42, 43, 45, 50, 53, 59.
[118] See Example 12, 19, 54.
[119] See Examples 1, 3, 4, 6, 8, 13, 17, 20, 21, 24, 25, 30, 33, 35, 38, 41, 44, 45, 48, 52, 53, 58, 59.
[120] See Examples 40, 49, 54.
[121] See Examples 15, 22.

compensations.[122] There is one instance of using a repetition strategy by presenting synonymous words in parallel.[123] A 'free' translation strategy is also sought by the translator. In this regard, an English letter can be found in the TT. Using a spoken expression, including the use of dialect and colloquial language, to represent the eye-dialect linguistic feature[124] is also a frequent strategy adopted in TT3. It is worth mentioning that one strategy that TT3 adopts and which cannot be found in other four TTs is that use is often made of the printing device by highlighting particular Chinese character in the TT to indicate the substandard pronunciation of the speaker.[125]

Standardization of the eye-dialect linguistic feature becomes the most obvious characteristic in the strategy used in TT4: all instances out of 59 examples use this method. This finding coincides with the example presented in Section 4.1.1, which shows that TT4 stands out from all five TTs, presenting a standard expression to replace the protagonist Pip's rather peculiar note. This finding also suggests that 'standardization' is the translation norm that the publisher promotes when dealing with non-standard English. This conforms to Hatim's claim that "strategies of broad discourse standardization" are often identified in the "societies where there exists a broad gap between standard and non-standard varieties in terms of prestige" (Ben-Shahar, 1994). In other words, there is a "tendency to translate towards the standard variety". The assertion that 'standardization' is a translation norm promoted by the publisher can also be substantiated by Example 27 and Example 32. This is one example among many which shows that TT4's publisher, the People's Publishing House, holds a *prestigious position* in the target literary translation market.

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[122] See Examples 2, 16, 26, 27, 47, 31, 51, 55.
[123] See Example 38.
[124] See Examples 5, 7, 9, 10, 11, 12, 14, 18, 19, 23, 28, 29, 32, 36, 39, 42, 46, 50.
[125] See Example 25, 43.

One obvious difference in the strategy used in TT5 from the other four TTs is that TT5 frequently uses a 'free' strategy. The strategies such as using a functional word,[126] a popular spoken word or expression,[127] inserting a number[128] or an English letter in the TT,[129] or the extension of the original meaning of the eye-dialect word,[130] can all be found in TT5. TT5 also uses a deletion strategy[131] to gloss over the eye-dialect features. This evidence suggests that TT5's publishing house promoted a 'free' translation strategy as the translation norm when dealing with the eye-dialect feature. At the same time, like the other four TTs, TT5 also adopts various other strategies to deal with the eye-dialect linguistic feature. These strategies include using a 'four-character'成语 (idiomatic expressions),[132] providing two homonymous or near-homonymous words,[133] using regional dialect word,[134] or transliterating the ST in the TT.[135]

To return to the question as to the shift in norms revealed by the translation of eye-dialects, the five TTs reveal only slight shifts in norms when considered chronologically. However, differences in approach have been identified for which much stronger evidence is available. This seems to indicate two main approaches: on the one hand, standardization of eye-dialect in the TT (pursued most strongly in TT1 and TT4); and, the compensation strategy for eye-dialect (pursued most vigorously in TT2 and TT5). Only TT3 does not conform easily to one of these points of orientation. However, it should be emphasized that only TT4 can be considered to have a dominant standardization strategy. All the other TTs use multiple strategies. Thus, the *differences* in approaches to translation norm appear in

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[126] See Example 12.
[127] See Example 15, 54.
[128] See Example 55.
[129] See Example 57.
[130] See Example 51.
[131] See Example 31.
[132] See Example 5.
[133] See Example 26, 27, 45, 30, 37.
[134] See Example 35.
[135] See Example 56, 58.

the five case studies to be more significant than *shifts* in norms. The differences between

the TTs are expressed in Table 6.1.

Table 6.1: Standardization vs. Compensation Strategies

TT1 (1979)	TT2 (1994)	TT3 (1997)	TT4 (2004)	TT5 (2009)
Standardization	*Compensation*	**Multiple strategies**	Standardization	*Compensation*
WEAKER	*STRONG*	**(EXCEPTION)**	STRONG	*WEAKER*

In what is a complex picture, there is a final observation which needs to be made in

relation to the presence of multiple translation strategies, which are present to a greater or

lesser extent in each of the five translations. There appears to be the possible beginning of a

new trend towards a 'free' translation strategy, given the strong presence of this in TT5. It

could be argued that this might be an exception. However, this is unconvincing when the

socio-economic and historical background of China is taken into account. The difference

between TT5 in relation to the other four TTs is expressed in Table 6.2 below.

Table 6.2: Presence of a 'Free' Strategy

TT1 (1979)	TT2 (1994)	TT3 (1997)	TT4 (2004)	TT5 (2009)
free strategy	Free Strategy	free strategy	free strategy	FREE STRATEGY
|	||	|	|	|||||

However, it would be incorrect to interpret the 'free strategy' in TT5 as a return to the

methods of Lin Shu because the nature of the 'free strategy' in TT5 is considerably

different in approach. Lin Shu was confined by the grammar structure and syntax of

classical Chinese, which restricted the 'free strategy' he pursued to a much greater degree

than in the case of the type of free translation pursued in TT5. TT5 did not change content

in the way Lin Shu did.

The results of the data analysis in Chapter Four should, however, only be taken as provisional. Any final response to the main research question must first wait for the conclusions to the third research question as addressed in Chapter Five. To recapitulate, this research question was: *Was there any shift of translation norms during the period between 1979 and 2009 where translators adapted* Great Expectations *from the original canonical literature into children's literature? If there were any shifts, what caused them?* As demonstrated in Chapter Five, the matricial norms which govern the general structure of the translated texts changed noticeably over a thirty-year period. The fact that new practices emerged in China, particularly after the 1990s, led to the identification of new youth and child audiences. When this point is considered, and when it is accepted that para-textual norms can experience a dramatic shift, then it can be seen that a shift in norms occurred in this period which were far more dramatic than the initial results for Chapter Four suggest. In short, in the case of abridged versions of *Great Expectations*, the matricial and para-textual norms experienced obvious shifts to the extent that we can talk of a shift in para-textual norms. These appeared to shift dramatically in the case of the 2004 abridged version, indicating significant changes in the audience and/or 'dual-audience'.

What is arguably significant about any comparison of material in Chapters Four and Five is that in the case of the 2009 translation and the 2004 abridged versions, both texts display indications of an attempt to challenge established conventions of translation. In the case of the 2009 translation the challenge can be seen in the new approach to free translation, while in the 2004 adaptation much greater independence was shown towards text omission. What is interesting is that the most obvious para-textual element, the front-covers, make plain that the abridged children's and youth versions show almost identical trends to the unabridged, 'adult' versions. Thus, the cover design for the 2004 full version features an amusing cartoon as does the 2004 abridged version, with some slight variation

in the latter to accommodate children's tastes. The lettering and design are very similar on both front covers. Therefore, there are obvious indications of a relationship between abridged and unabridged versions: put another way, both versions were produced in the same literary, commercial and translation climate to each other (see Appendix 1.6 and Appendix 1.14).

6.2. The Role of Individual and Institutional Agents

There is the fourth and final research question, which provides important background and contextualisation to this study. This is: *What roles have individual and institutional agents played in promoting or marginalising certain norms?* Given the limited information available, what can be said is that individual agents can be seen to encompass four separate 'translator identities': first, the professional translators; second, the 'scholar-cultural translators'; third, 'female translators'; and, fourth, 'amateur translators' (who, in the Chinese context, are often hard to identify clearly). Of the eight translators, Wang Keyi (1979 trans.), Zhu Wan (2004 trans.), Ye Zun (2004 trans.) and Huang Qingyun (1990 abr.) can be definitely identified as professional translators. Those who can be identified as scholar-cultural translators are Luo Zhiye (1994 trans.), Chen Junqun (1997 trans.) and Wang Bei (2004 abr.). Of the eight, three can be identified as female translators: Chen Junqun (1997 trans.), Huang Qinqyun (1990 abr.) and Wang Bei (2004 abr.).

On the basis of these 'identities', even though some identities cannot be established with any certainty, it appears that in the case of the five translations that professional translators use standardization translation strategies, whereas scholar-cultural translators use compensation strategies. What is interesting is that in those cases where a translation deviates from one of the two dominant norms, a female translator has been identified as pursuing multiple strategies (in the 1997 translation), and in the case of a strong tendency

towards 'free translation' it appears that an 'amateur translator' was involved.[136] In the case of the three adaptations, while the scope for conclusions is more tenuous, it can be seen that professional translators have challenged the traditional norms in adaptations less, while in the 2004 adaptation it was a female and cultural translator who did the most to challenge the existing translation and para-textual norms.[137] It would be too strong to talk of marginalising norms, but it seems more appropriate to talk of a challenge to existing norms rather than the 'promotion' of specific norms. However, these can only remain as observations until the institutional agents are considered.

Table 6.3: Translator identities (translations)

TT1 (1979)	TT2 (1994)	TT3 (1997)	TT4 (2004)	TT5 (2009)
Professional/male	Scholar/male	Scholar/female	Professional/male	Amateur (?)/male
Standardization	Compensation	Multiple strategies	Standardization	Compensation

Table 6.4: Translator identities (adaptations)

Adaptation 1 (1980)	Adaptation 2 (1990)	Adaptation 3 (2004)
Professional / male	Professional / female	Cultural / female
Low level of omission	Low level of omission	High level of omission
Chapter titles added	No chapter title added	Chapter titles added

In considering the institutional agents, it is clear that, first, there is a relationship between the translator identity and the nature of the publishing house, and, second, that the institutional agents can be compared in the same way as the individual agents. Parallel to the role of professional translators, prestige-seeking publishers offer a contrast to more commercially-oriented publishing houses; at the same time, the overall image projected by

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[136] This has been represented in Table 6.3 below.
[137] This has been represented in Table 6.4 below.

a publisher can be communicated through the nature of a series in which a book appears. Thus, it can be argued that the link between translator identity and the challenging of existing or established norms is reinforced by the type of institutional agent involved in the translation production process.

In the case of the translations, [138] TT1 has been produced by a professional translator, and the publishing house Shanghai Yi Wen can be viewed as established and more oriented towards prestige through the quality of its publications. In the case of TT4, which also pursued a standardization translation strategy, it was published by the People's Literature Publishing House in Beijing, which is likewise an established publisher which, although slightly more commercial than Yi Wen, is still oriented towards prestige, overall quality and aesthetic appeal. That a clear link between translator identity and publishing house can be established can also be seen in the case of the two TTs where norms were challenged. TT3, which pursued multiple translation strategies, was published by the only principally commercial publisher, which cannot be considered at that time an established publisher. In the case of TT5, which displayed the strongest orientation towards 'free translation', it was also published by an emerging publisher with a stronger commerical focus.

Table 6.5: Publisher location and marketing strategy (translations)

TT1 (1979)	TT2 (1994)	TT3 (1997)	TT4 (2004)	TT5 (2009)
Shanghai Yi Wen (founded: 1978)	Yi Lin (founded: 1988)	Lijiang (founded: 1980)	People's Literature (founded: 1950)	Changjiang Lit. (founded: 1955)
Shanghai	Nanjing	Guangxi	Beijing	Wuhan
Status: National	Status: National	Status: Provincial	Status: National	Status: Provincial
Established (prestige)	Emerging (prestige/comm)	Emerging (comm)	Established (prestige/comm)	Emerging (comm)

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[138] See the information collated in Table 6.5.

In the case of the adaptations,[139] the pattern identified already is confirmed by the 2004 adaptation, which did most to challenge existing norms, was published by an emerging publisher with a stronger orientation towards commercialism as opposed to prestige. This suggests it is a combination of individual and institutional agents which leads to the promotion of, or challenge to, specific norms. Thus, standardization strategies are supported by established publishing houses using professional translators, while more experimental approaches will be supported by more commercial publishers who employ cultural and amateur translators. However, there are obvious variations and subtleties in that there are no black-and-white divisions between either individual or institutional agents.

Table 6.6: Publisher location and marketing strategy (adaptations)

Adaptation 1 (1980)	Adaptation 2 (1990)	Adaptation (2004)
Sichuan People's Literature (founded: 1952)	Juvenile and Children's Publ. (founded: 1956)	21st Century Publishing (founded: 1985)
Sichuan	Beijing	Jiangxi
Status: Provincial	Status: National	Status: Provincial
Established Prestige	Emerging/established Prestige/commercial	Emerging Commercial/prestige

Finally, there is a possible connection between the geographical location of a publisher and the approach to the use of dialects. Northern or prestige-seeking publishers appear to favour the use of northern Chinese dialects in the translation of eye-dialect. This is because southern dialect is less favoured in terms of the regulation of written language. What is interesting here is in the case of TT3 and TT5, that both Lijiang Publishing House and Changjiang Publishing House are not based in the commercial urban concentrations of

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[139] See the information collated in Table 6.6 below.

the north, as Guangxi is located in the south of China, while Wuhan is based the mid Yangtze River area, separated from the Beijing-Shanghai-Nanjing triangle. In the case of the 2004 adaptation, its publisher, too, is based in the south at Jiangxi. Thus, the challenge to existing norms also shows a geographical dimension, which may have exerted an influence on the translation of eye-dialects.

6.3. Multi-level Norm Analysis

On the basis of the answers provided to the four sub-questions to this study, it is now important to move towards a final answer to the main research question on the overall utility of Gideon Toury's conceptualisation of translation norms. What has emerged so far from the study is that the results for the main data analysis appear to indicate that there were no obvious 'shifts' in translation norms over the thirty-year period, other than the *possible* beginnings of a trend towards 'free translation' (as in the case of TT5). Instead, three tendencies were identified – towards standardization, compensation and multiple strategies. However, in order to identify these and explain their (at times over-lapping) complexities, it was necessary to consider a number of different norms at different levels. The idea of 'multi-level norm analysis' has now been identified in the research literature.

Based on a series of discovery-and-justification procedures, Karamitroglou's research on *Investigation of Norms in Audiovisual Translation* (2000)[140] proposes that multi-level norms exist which operate within different systems. In these systems, four factors – 'human agents', 'target products', 'recipients' and 'the audiovisual mode' – coexist and have interdependent hierarchical relations. The findings indicate that the same norm could be applicable at different levels within the system, such as at the lower level,

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[140] This study focuses on investigating the norms of the choice between subtitling and revoicing children's TV programmes in Greece, 1994-1996. The narrow timeframe of this study, however, does call the results into question.

the middle level or the upper level. The higher the status of the norm, the broader its applicability is. The assertion that the same norm could be applicable at different levels within the system could be applied to this study. This means each individual translator is an independent system within a broader translation 'ecosystem'. 'Multi-variable' types of behaviour are governed by multi-level individual norms. In order that the human agents, target products and recipients be considered in an adequate fashion, the additional evidence of the abridged versions proved useful to verify the initial results in relation to the five translations. However, the matricial norms and para-textual elements which were considered in chapter five must be linked in some way to the complexities of the textual-linguistic norms, and the para-textual, examined in detail in Chapter Four.

In Chapter Four, 25 individual textual-linguistic strategies were identified as part of the overall operational norm which was assessed in relation to the use of eye-dialect in five translations. Given the complexity of the ST, and the multiple options open for each of the translators, this complexity becomes a 'system within a system'. Within this system three tendencies were identified. However, in considering the overall socio-economic, political and cultural context, the most immediately related 'neighbouring system' was that of the abridged versions, which show a clear but still separate relationship to the TTs. In terms of strategies in the production of the overall product, omission and/or addition are the most significant factors. What links these two 'sub-systems' are the matricial norms and the para-textual elements. As a consequence, individual and institutional agents become a further element which can provide a bridge between these two systems.

In other words, in order to reinforce, contextualise and better interpret any analysis of operational norms, the neighbouring sub-systems must be considered, the link between them, and individual and institutional agents. The case of China in the period under consideration provides a further challenge to existing approaches due to the separate

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historical eras which preceded this period, each of which potentially distort some of the assumptions in Translation Studies theory, for instance the concept of the pendulum effect. So, multi-level norm analysis should accommodate the account of the societal and historical background as well as simply a variety of strategies in relation to operational norms. By including societal, political and cultural dimensions, potential restraining factors on translators can be taken account of. What this study has shown is that in addition to operational norms, other norms can be identified, such as shifts in the para-textual norm. Although it is difficult to accurately reconstruct any translator's behaviour, given the role of restraining influences, by considering norms outside the operational norms, or explaining challenges to norms via sources other than the TT, more insight can be gained.

Therefore, in order to provide any meaningful interpretation of 'mixed strategies' a variety of factors must be considered. This suggests that multi-level norm analysis can provide a more accurate explanation of translation behaviour than a 'one-dimensional' consideration of operational norms. To make this argument in relation to this study, it is now proposed that the 'hybrid Toury' model be returned to and a suggestion made on the basis of the results of this study.

6.4. The 'Hybrid Toury Model': A Proposal

As demonstrated by this case study, which holds lessons for further studies of the translation of other Western literary classics into Chinese, it has been shown that due to a number of factors (including incomplete information) the theory of Toury is not entirely adequate to deal with the complexity of the analysis involved. Due to the absence of previous reliable studies on China, all available data and information must be considered. For this reason, a hybrid Toury model appears to hold much opportunity for providing a better framework in which to consider shifts in norms, challenges to norms and continuity

in norms. The basic model has already been presented in Chapter Two, where it was suggested that the following elements made up the model: norm theory + power relations + multiple TTs + paratextual + translator identity / publisher status + global issues (e.g. survivability of translation meme). These elements do not, though, communicate any sense of the dynamic interrelationships.

In order that the applicability of the 'hybrid Toury model' can better be illustrated, the model can be explained on the basis of this project. This can be visualised as a 'pagoda'. On the 'roof' of the pagoda the research question can be found, which will concentrate on the 'core issues' of Translation Studies, for instance textual-linguistic norms, but considered via more than one TT.

On the fourth level, there are then two neighbouring areas – literary translations and adaptations. Literary translations require consideration of translation strategies in relation to operational and matricial norms, as well as para-textual elements. Next to literary translations there are the adaptations, for which omission versus addition are the core area of analysis. Between both areas is the connecting area of the para-textual which provides overlap between the two 'sub-systems'. In the 'sub-system' of literary translation, literary poetics is a dimension of analysis which cannot be assessed in relation to the adaptations, whereas in the adaptations there is more scope for the analysis of evidence related to audiences and 'dual-audiences'.

The third level between the two types of text is the evidence provided by the role of individual and institutional agents, since this allows comparative perspectives. Translator identities are significant, especially in the contemporary period in China, due to the traditional role of the government-professional translator which is now being challenged by the cultural and amateur translator. The evidence of this study also demonstrates that gender plays a part in challenges to the standardization translation strategy. The period

under investigation is significant also for the role of publishing houses; it has witnessed new, emerging publishing houses, which play a part in the challenge to long-standing norms. This evidence must be included in the model.

On the second level, there is the total combination of all cultural, socio-economic, political and historical factors which all exert an influence on the translation process and ultimate power relations within that process. Thus, we can visualise this as also consisting of connecting stairs between the second, third and fourth levels. The stairs represent the influence of power relations at each level of the process. Thus, state decisions will filter through to the publishers, from there to the individual translators, including of course the selection of translators.

The first level of the model is the 'ground-floor level', which takes account of the results of analysis on the fourth and third levels especially, in order to analyse 'global' or fundamental research problems in relation to the implications of the study. Thus, in the context of this project, several fundamental issues have been raised, specifically in relation to the idea of the 'pendulum effect' between literal and free translation. In this study, this idea may not be applicable due to the reduction in translation activity in China, 1949-1966, and the hibernation period (1966-1976). As important, is the concept of the translation meme. Following the two periods 1949-1966 and 1966-1976, it needs to be considered whether the 'meme' disappeared entirely, or whether it was 'preserved' in earlier translations. In other words, is there really a translation 'gene', or are there 'incubators' for the meme? While these global issues are beyond the scope of this study, it has highlighted them. Therefore, fundamental questions must be included in the model.

This means the model, when we view it visually as a 'pagoda', has a 'roof' which is the research problem or question. The fourth level of the construction, immediately under the roof, relates to norm theory (containing translation strategies and literary poetics) and

para-textual, and can apply to several TTs; the third level of the pagoda contains individual and institutional agents, in addition to geographical and gender aspects in relation to the translators and publishing houses. The role played by power relations can be visualised as two sets of stairs connecting the fourth and third level with each other. The second level relates to the source of power relations and other influences and contains the cultural context, encompassing socio-economic, political and historical background; it is also connected to the third and fourth levels via stairs. The first level of the pagoda holds the 'global issues', or the fundamental questions, of translation studies. The model has been presented in Figure 6.1 below:

Figure 6.1: The Hybrid Toury Model

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╔═════————————  ‖[ROOF] ‖————————═════╗
            ↓ Research Question ↓


        ————— [Fourth Level] —————
    | Literary Translation ↔ Para-textual ↔ Adaptations |
    | Textual-linguistic norms |              | Omissions |
      | Literary Poetics |                    | Additions |
       ↑      ↑          Power Relations        ↑      ↑


        ———————— [Third Level] ————————
| Individual Agents (Translator Identities)  ↔  Individual Agents (Translator Identities) |
| Institutional Agents (Market Strategies)  ↔  Institutional Agents (Market Strategies) |
       ↑      ↑          Power Relations        ↑      ↑


        ————————————— [Second Level] —————————————
    Adult Audiences (Consumers)  ↔  Audiences (Dual Audiences)
              C U L T U R A L   C O N T E X T
    | Culture | Socio-economic Conditions | Politics | Historical Factors |
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[First Level]
G L O B A L   I S S U E S   I N   T R A N S L A T I O N   S T U D I E S

[DOOR] RESEARCH RESULTS

In summary, the 'Hybrid Toury Model' aims to take account of the difficulty of the original Toury theories to deal with a number of issues relating to the restrictions which any analysis of operational norms will suffer from. This is all the more important due to the special situation of the Chinese context in the late twentieth and early twenty-first centuries. Many aspects of current theory are not capable of dealing with the breaks in continuity experienced by China in the mid-twentieth century. Awareness of the approach implied by a multi-level norm analysis allows the researcher to consider a variety of norms and their interaction within the context of the specific textual assessment, but this assessment cannot allow the overall totality of the context to be lost – hence the hybrid Toury, or Pagoda, model. The hybrid model takes account of many of the points raised by Hermans, Bartsch, Chesterman and others.

The hybrid Toury model provides flexibility for an analysis of Chinese literary translation against a background of limited research on translation processes in China. Lack of information can hinder the researcher; at the same time, many areas have not yet been examined, so it is not possible to conduct studies of translation processes which would be simpler if considered in, for example, a Western European context. In other words, the current research on translation practices in China is lagging behind research in Western Europe. The hiatus in the mid-twentieth century has created many theoretical challenges for researchers as regards some of the major theories and concepts in Translations Studies. On the other hand, as has been argued in this thesis, the conclusion could be reached that many of the theories are not flexible enough to deal with non-Western cultures. Therefore, the final section of this conclusion will now consider the implications for future research, in particular the future of Chinese translation studies.

6.5. Implications of Findings for Chinese Translation Studies

The first point to be made about the implications of the research findings of this project are its limitations. As has already been pointed out, the limited number of existing studies on Chinese translation studies, either in Chinese or in English, has meant that some aspects of the study have had few reference points in the literature. There have been few, if any, studies on eye-dialect in Chinese translations; there have been none on eye-dialect in Chinese translations of the novels of Charles Dickens. This has placed the research findings in a form of scholarly unknown territory. For this reason, methodological considerations have played an important part in the final results.

A further limitation on the results of the study was imposed by the necessity to select a manageable number of TTs and adaptations. Thus, the data was generated from five translations of *Great Expectations* out of a total of 12 and three out of 38 abridged versions. While more than five translations would have presented great difficulties for a study of this length, a greater number of adaptations would have added to the quality of the data. However, here again, for a study of this length, it would have threatened to make the study unmanageable. However, subsequent work on this subject could integrate a larger data set into the final research findings, which would allow greater certainty for some of the findings.

Beyond the limitations of the study, however, the research has shown that Charles Dickens' *Great Expectations* has held a special place in the Chinese literary canon since the early twentieth century, but especially immediately after the Cultural Revolution. Following this period in Chinese history, two novels by Dickens held a special significance and appeal: *Hard Times* and *Great Expectations*. This is demonstrated by the moment at which *Great Expectations* in particular became an attractive proposition for translators and publishers. The number of translations and abridged versions also suggests that classics of

English literature have continued to hold a significant place in Chinese literary culture. But it would be useful to have other studies of classics of English literature which have been translated in order that more comparative perspectives could be generated.

Further opportunities for research into Dickens' novels present themselves if a comparative study of norms in the translation of eye-dialect across Dickens' novels were to be conducted, especially the novels *David Copperfield*, *The Old Curiosity Shop*, *Martin Chuzzlewit*, *Our Mutual Friend*, *Hard Times*, and *Bleak House.* These novels have enjoyed similar levels of popularity to *Great Expectations*; they also contain high levels of eye-dialect. A comparative study would add greatly to understanding of eye-dialect where it has been translated into Chinese. It would also add to this study and provide an opportunity to test the results achieved in this project.

Beyond the opportunities for research into the works of Dickens translated into Chinese, especially with a view to eye-dialect, there would also be scope in the future to consider Dickens within an even broader context. Can any conclusions be drawn on the employment of translation norms in 'Asian translation culture'? So far, no doubt partly because of the immense linguistic ability which would be required to carry out such research, no scholars have attempted to examine the cultural influence of Chinese translations on Japanese, Korean and Vietnamese translations of Charles Dickens' works. This aspect of Chinese translation studies remains, as far as could be established, unexplored. But an investigation might help establish whether we can talk of an 'Asian translation culture'.

Beyond the specific works of Dickens, future research could consider another possible angle for the investigation of norms in the translation of eye-dialect: that is, comparative studies of the work of individual translators. Such research could focus on several different works by a single translator, preferably translations of works from

different authors. Thus, if a translator had conducted translations of three or four writers of classics of English literature, a comparison of the translations of eye-dialect could possibly reveal new insights into translation norms, allowing the testing of a number of theories. This would allow more certainty in conclusions on shifts and continuities in the employment of translation norms within the Chinese context.

These suggestions for future research raise another, perhaps even more important point: the future of Translation Studies in China and Translation Studies on Chinese translations. A recent article by Zhu (2004) has offered a number of important thoughts on this subject. To begin with, as a source language Chinese is one of the least translated languages [141] in the world, but as a target language it is one of the most translated languages. If we take French authors' works as an example, around 200 titles have been translated into Chinese since 1979 (She, 1996: 21). Many major contributions to Western literature have been given more than ten published Chinese translations within ten years. Some Western literature, which had been translated in the early twentieth century, was retranslated into modern Chinese in the early 1990s. However, this phenomenon has not led to a corresponding number of research publications in the international scholarly journals, even academic journals in English.

In other words, in contrast to the widespread nature of the Chinese language throughout the world, especially in Asia, little academic research has been conducted on the many linguistic aspects which could be studied in relation to the work of major, non-Chinese literary classics translated into Chinese. Due to the unique features of Chinese language and culture, scholars have called for the formulation of a 'special' translation theory to be used in relation to Chinese language and culture, in particular, in terms of the theories of research methodology, or research philosophy (Tan, 1998: 15). Put another way,

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[141] Other languages, such as Arabic and Portuguese, are also among the list, according to Zhu (2004).

scholars have called for a study of Chinese translations on their own terms, which is different from other translation studies, i.e. in relation to European languages, in other systems (Zhu, 2004: 333). Compared to other academic disciplines at both conceptual and methodological levels, much more serious attentions and efforts in Chinese translation studies are needed. In this respect, and according to Tan, the objectivity, systematic research techniques and applicability can still be enhanced (Tan, 1997: 343).

As part of its major findings, this study has attempted to provide through the 'hybrid Toury model' (or, Pagoda model) an approach capable of considering the special situation of Chinese culture in the twentieth century and also the special challenges of the Chinese language itself. This has partly been as a response to the under-developed nature of Chinese translation studies. However, as Zhu has suggested in his important article of 2004, there is a dilemma as to whether scholars should investigate translation studies in China, or Chinese-related translation studies. In other words, is the Chinese tradition of translation to be fitted into the general discipline of Translation Studies, or should a new culturally based discipline of Chinese translation studies be developed?

For the discipline of Translation Studies to move forward, there seems little doubt that it needs to move away from some of its previous narrowness in approach. To do this, greater awareness of Chinese language material is essential. At the same time, it is important that further studies of Chinese translation processes be conducted by scholars in China in the Chinese language. Only if both routes are taken will significant strides be made in the future.

Appendix 1

Para-Textual Source Materials

Appendix 1.1.: Front Cover of Wang Keyi's 1979 Translation
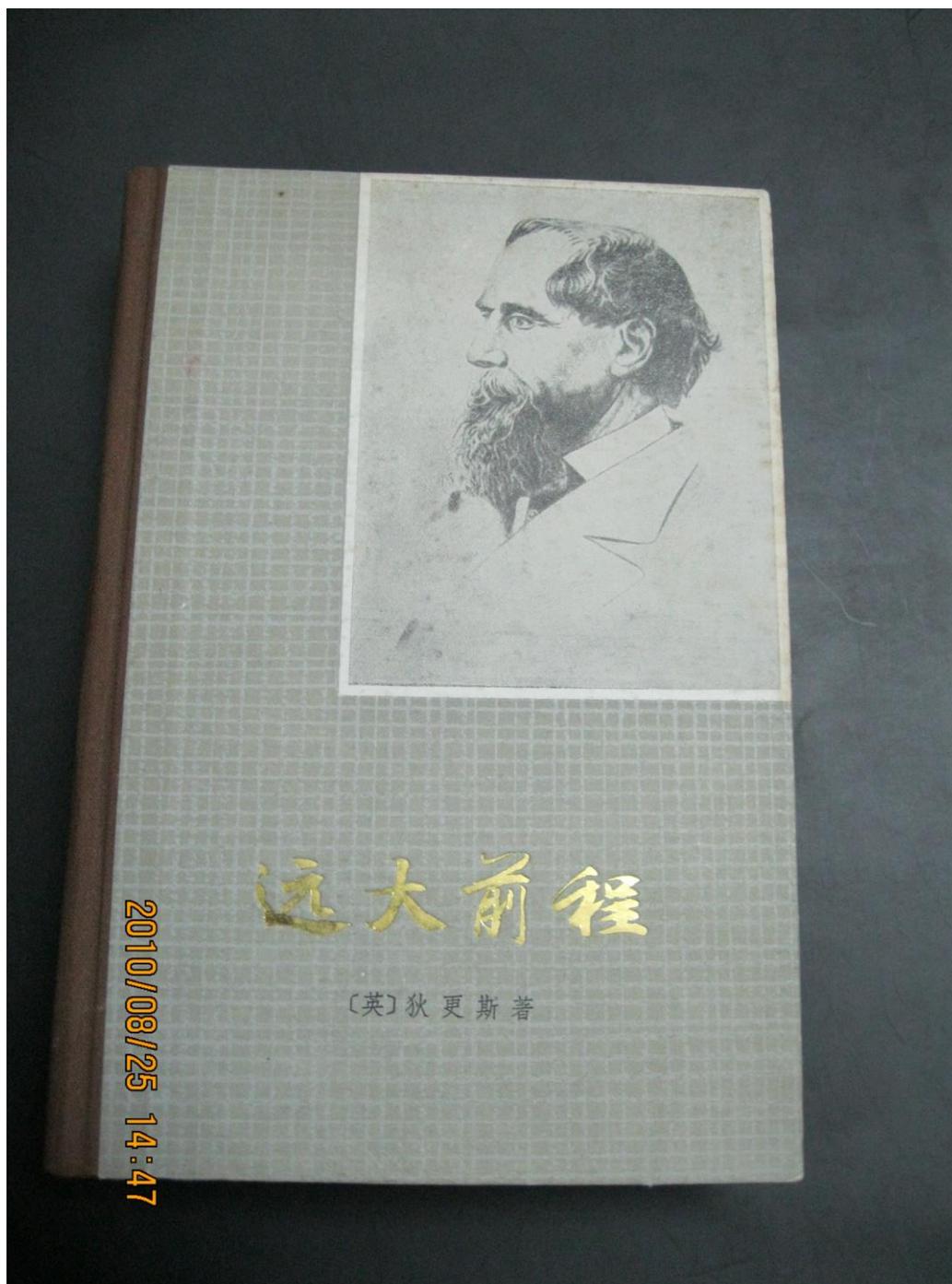
<u>Appendix 1.2.</u>: Title Page in Wang Keyi's 1979 Translation
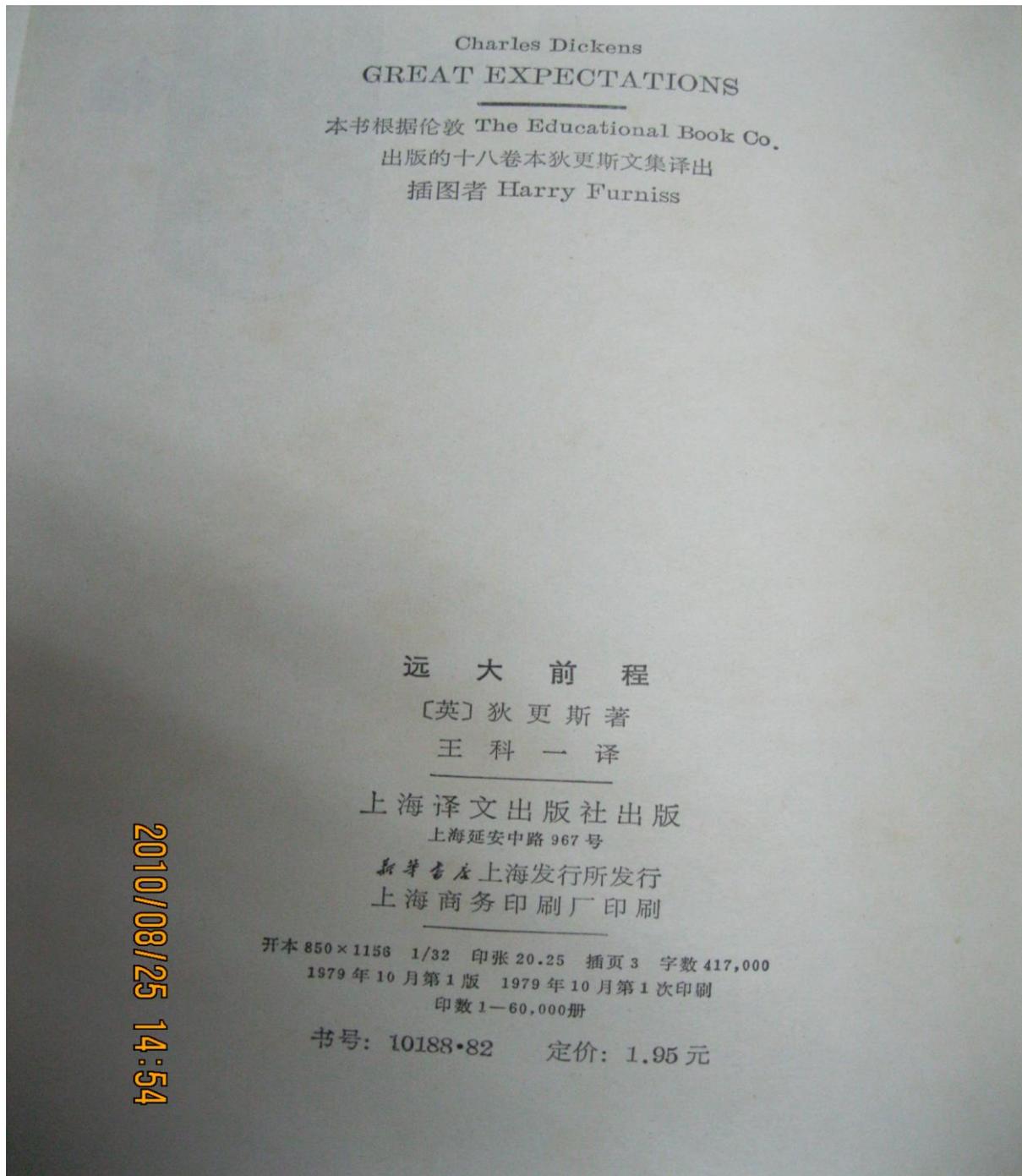
Charles Dickens
GREAT EXPECTATIONS
———————
本书根据伦敦 The Educational Book Co.
出版的十八卷本狄更斯文集译出
插图者 Harry Furniss

远 大 前 程

〔英〕狄 更 斯 著

王 科 一 译
———————

上 海 译 文 出 版 社 出 版
上海延安中路 967 号
新华书店 上海发行所发行
上 海 商 务 印 刷 厂 印 刷
———————
开本 850×1156 1/32 印张 20.25 插页 3 字数 417,000
1979 年 10 月第 1 版 1979 年 10 月第 1 次印刷
印数 1—60,000 册

书号：10188·82   定价：1.95 元

《远大前程》浅论

过去时代一切伟大作家所以成为不朽,原因之一,是因为他们在作品中通过生动的艺术形象的塑造,表达了人民的喜怒哀乐,表达了人民的愿望。

在阶级社会里,尽管从政治上、经济上统治和控制着广大人民的是封建地主阶级、军阀、或者资产阶级、金融寡头,但是在文学作家、艺术家之中,却有不少人力图站在被压迫人们的一边来反映社会生活;他们对一小撮专横顽固、作威作福的剥削阶级怀着强烈的憎恶和蔑视;而对众多的受迫害者却是满怀同情。

狄更斯(1812—1870)正是这样的作家。

在狄更斯所写的全部作品里,《大卫·考坡菲》也好,《艰难时世》也好,《荒凉山庄》也好,《老古玩店》也好——没有一部不是贯彻着上面所说的精神的。狄更斯一方面对各式各样的庞得贝、葛擂硬和奎尔普们作了无情的挞伐,一方面却满怀着同情描写大卫·考坡菲和小耐儿这些孤儿的痛苦的遭遇。

也涉及孤儿题材的《远大前程》(一译《伟大的期望》),是狄更斯后期的作品。狄更斯在一八五九年发表了《双城记》,后一年则在《一年四季》杂志里开始发表《远大前程》,一八六一年发表了这部小说的其余部分。

《远大前程》的题材,有人说,有点跟法国伟大作家巴尔扎克

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的《幻灭》相似，因为两者都是描写青年人建筑在沙土上的"灿烂似锦"的前途最后如何破灭的故事。然而这主要是由社会现实生活本身所决定的，这里不存在谁模仿谁的问题。

狄更斯这部小说的主人公匹普，也是个孤儿，他依靠姐姐的抚养长大。但姐姐对他很粗暴，只有姐夫却处处回护他。在小时候，匹普曾经掩护过一个逃亡的囚徒。后来，他被镇上的一个神经质的地主贵族郝薇香小姐叫去伺候她，给她消愁解闷。在那里，匹普见到了郝薇香的养女，美貌而又高傲的艾丝黛拉。匹普深深地爱上了她。他自惭形秽，为了要得到艾丝黛拉的爱情，他一心想做个"上等人"。匹普逐渐长大成人了，他当了干铁匠营生的姐夫的学徒，但是逢年过节还是上郝薇香家去，尽管这时郝薇香已经把艾丝黛拉送出国"接受上流小姐的教育去啦"，可是匹普却越来越热恋着艾丝黛拉。就在这以后，有个曾经在郝薇香家出入的律师贾格斯，跑来找匹普和他的姐夫。说是有个不愿透露姓名的财主委托他通知匹普，"他将来可以继承一笔相当可观的财产"，而且产业的现主人还要他马上跟姐夫解除师徒合同，到伦敦去接受"上等人的教育"。匹普还以为这是出于郝薇香的主意，他的幻想可以变成现实了，自然全盘接受这种安排。匹普来到伦敦接受"上等人"教育的时期，艾丝黛拉又回国了，匹普又能经常和艾丝黛拉相见。艾丝黛拉若即若离、忽冷忽热的态度把个匹普挑逗得十分痛苦。但是匹普还是一厢情愿地以为这是郝薇香为了成全艾丝黛拉和他的好姻缘，给他的磨炼和考验，因此，还是苦苦地恋着她。然而不久，真相就大白了。有一天深夜，有一个人来找匹普，匹普在苍黄的灯光下认出此人就是他童年时救过的逃犯。原来就是这个逃到海外异国发财致富的囚犯阿伯尔·马格韦契暗中出钱要把他匹普培养成一个"上等人"。

II

他现在偷偷回国，就是想看一看他要培养的上等人现在出落得怎么样了。这件事完全和郝薇香无关。郝薇香所以一再找匹普去，让匹普和艾丝黛拉不断相见，无非是为了她在新婚的那天，就伤心地被人遗弃，现在要在两个无事的孩子身上进行报复。郝薇香象斗蟋蟀似的逗引他们相爱，然而结果却让艾丝黛拉"嫁给一头畜生"，在精神上对匹普进行了无情的折磨。

按照当时英国的法律，逃往海外的囚徒重回本国是要处以绞刑的。匹普千方百计张罗船只想把马格韦契送上去美洲的轮船，但结果被马格韦契的死对头，也就是过去教唆马格韦契犯罪后来却逍遥法外的主犯康佩生所发现。他追踪前来，使得马格韦契没逃成功。

匹普原来心里所怀的巨大的希望、理想，终于全部破灭了，人家应许给他的让他成为"上等人"基础的财产，因为马格韦契身份的暴露而全部落空了。要不是匹普的好心的姐夫的支援，匹普最后还得被关进债务人监狱。

故事的结局是：匹普靠一个好朋友的支持，才在海外找到一点立足之地。十多年以后，他回国来探望姐夫。有一天，他去凭吊已经死去的郝薇香的庄屋，不料他在那里见到了已经孀居的艾丝黛拉，原来她也是来凭吊这座废墟的。最后，两个饱经沧桑的人，在互道"我们言归于好"中离开了这个富有象征意义的吞噬一切的废墟。

由此可见，狄更斯所以把这部作品定名为《远大前程》（或者译《伟大的期望》），这原是一句反话，在这里，所谓"伟大的期望"和"破灭"原是一个同义语。

据一些给狄更斯写传记、作评论的人说，狄更斯原来对小说结局的写法不是这样的。原来设想的场景还要更凄凉些。现在

III

的结尾是狄更斯根据布尔韦·李顿的意见改写的。

在本世纪，狄更斯这部小说又被搬上了银幕（即《孤星血泪》），影片中删去了艾丝黛拉嫁给所谓"一头畜生"蛛穆尔的情节，同时把结尾也改得更乐观了。

然而不管这部小说的结尾改得如何，小说本身对当时英国现实生活的刻划却是十分有力的。狄更斯对于郝薇香、康佩生这一批寄生虫作了无情的揭露；同时狄更斯对于匹普、匹普的姐夫——乔、乔的后妻——毕蒂，却以无限同情的笔触来刻划他们的高贵的品格，真诚的感情。

然而，狄更斯决不是简单地从善恶观念出发来描写这些互相对立的人物，他是从当时英国社会生活中发掘和提炼出这些人物的。这些人物都有血有肉，各有各的个性，决不是某种善恶观念的图解品。

在奴隶社会、封建社会里，一些奴隶主和封建主们在度过了荒淫无耻的一生，终于一命呜呼的当儿，往往要抓一批人为他们殉葬。郝薇香自然不能和奴隶主之流相比，她似乎没有他们那么大的权力，可以随便叫人殉葬。然而她为了报复被人遗弃的仇，故意把艾丝黛拉培养成一个性情怪僻、行为乖张的姑娘；同时又把艾丝黛拉打扮得十分漂亮，逼着她一再逗引匹普，最后又生生把他们拆开，——这不是郝薇香拿活人来殉葬又是什么呢？所以，尽管狄更斯在听了布尔韦·李顿的意见之后，把小说的结尾改得乐观一点了，然而，这丝毫也没有改变事情的悲剧性质。匹普和艾丝黛拉的美好的青春就是在郝薇香胆怯而又心肠毒辣的报复冲动下遭到毁灭的。当两个年轻人最后重新见面的时候，已经在十多年以后了。两个人身上都添上了郝薇香之流所强加给他们的烙印，这种人为摧残的痕迹已经是磨灭不掉的了。

狄更斯是用最亲切的态度来描写匹普和艾丝黛拉之间的关系的。匹普对艾丝黛拉的感情真是十分真诚。匹普是一个没有父母的孤儿，除了姐夫以外，周围的人平时不是对他耳提面命，就是把他责骂殴打。他根本得不到什么温暖。艾丝黛拉突然在他面前出现，使他好象看到一个新的世界。艾丝黛拉一方面对匹普显得傲慢，一方面当匹普作了勇敢的表现时，却又主动对他说，"上这儿来！你要愿意的话，可以吻吻我。"这一吻使匹普决心要为艾丝黛拉"赴汤蹈火"。匹普本来是一心打算学铁匠的活儿，跟姐夫好心的乔一辈子生活在一起。他忽然想做"上等人"，就是为了能和艾丝黛拉平等相待。匹普的动机要比巴尔扎克《幻灭》中的吕西安那种野心勃勃的打算单纯得多。

由于小说是以匹普的名义来叙述的，因此全书就充满着关于匹普心理活动的描写。相比起来，直接写到艾丝黛拉的地方就比匹普少得多。可是从狄更斯对她着墨不多、但却轮廓分明的描写中，可以看出，在正常的情况下，她本来是一个可塑性很大、很有前途的姑娘。然而她却不幸落在郝薇香的手里，郝薇香从她幼小时候，就教她傲慢，教她狠心，教她冷漠无情，这样就使她无法接受匹普的正常的爱情。

狄更斯终于让匹普和艾丝黛拉各奔东西，没有为了满足小市民庸俗的感情让他们结合，这正是狄更斯的批判现实主义的力量所在。

狄更斯在《远大前程》里，不仅满怀同情地刻划了匹普和艾丝黛拉人物性格中的美，而且还以同样的心情刻划了匹普的姐夫——乔·葛吉瑞的善良的性格。这是一个心地温和、富于自我牺牲精神的工人。他跟匹普的姐姐结婚时，就要她把匹普这个可怜的娃娃也带过去。他曾经亲口对匹普说："我们永远是最

V

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好的好朋友"。情形的确是这样,当匹普到伦敦去接受"上等人"教育的时候,尽管匹普受到伦敦生活的熏陶,有点对家乡疏远了,但是乔对匹普依然表示了深切的关怀,甚至对匹普的伦敦生活表示了一种隐隐的不安,他告诉匹普说:"你和我在伦敦坐不到一块儿……除非到了家里,大家就成了自己人,彼此都了解。"这说明匹普到伦敦去做"上等人",乔是不十分赞成的,后来,当匹普继承遗产的希望完全破灭,又生了一场大病的时候,又是乔,不但在精神上给匹普以莫大的支持,而且悄悄地帮助匹普还清所欠的债款。

在《远大前程》里,乔和后妻毕蒂的幸福生活同匹普对"上等人"生活的追求,形成强烈的对照。匹普对生活、对爱情所怀抱着的"伟大的期望"的一一破灭,正说明现实生活中是不存在任何侥幸的机会的。

当然,由于历史的局限,当匹普终于发现自己所以能够做"上等人",是完全依靠罪犯的财产时,这时他虽然有所醒悟,但是决不会从资本主义社会本身去找寻原因。

总之,《远大前程》是狄更斯的一部有深刻社会意义的小说;它的艺术感染力是十分强烈的。尤其是,狄更斯善于用第一人称来叙述事件的由来和发展,更增强故事的真实感。这部小说在结构上也是十分严谨的。尽管登场人物不多,但是这些为数不多的人物却都是互相关联的。这样就增加了小说内容上的丰富复杂性。例如,匹普后来从逃犯马格韦契口里弄清楚,在结婚那一天把郝薇香抛弃的就是教唆马格韦契犯罪的康佩生,而康佩生又是同郝薇香的弟弟阿瑟尔暗中勾结了来欺骗郝薇香的,丝黛拉则是马格韦契的女儿。如此错综复杂的人物关系,显然使作品带有更多的戏剧性。

VI

《远大前程》无论在思想内容上，无论在艺术描写上，都是狄更斯颇有代表性的作品。

<div align="right">

辛　未　艾

一九七九年九月

</div>

Appendix 1.4.: Front Cover of Luo Zhiye's 1994 Translation
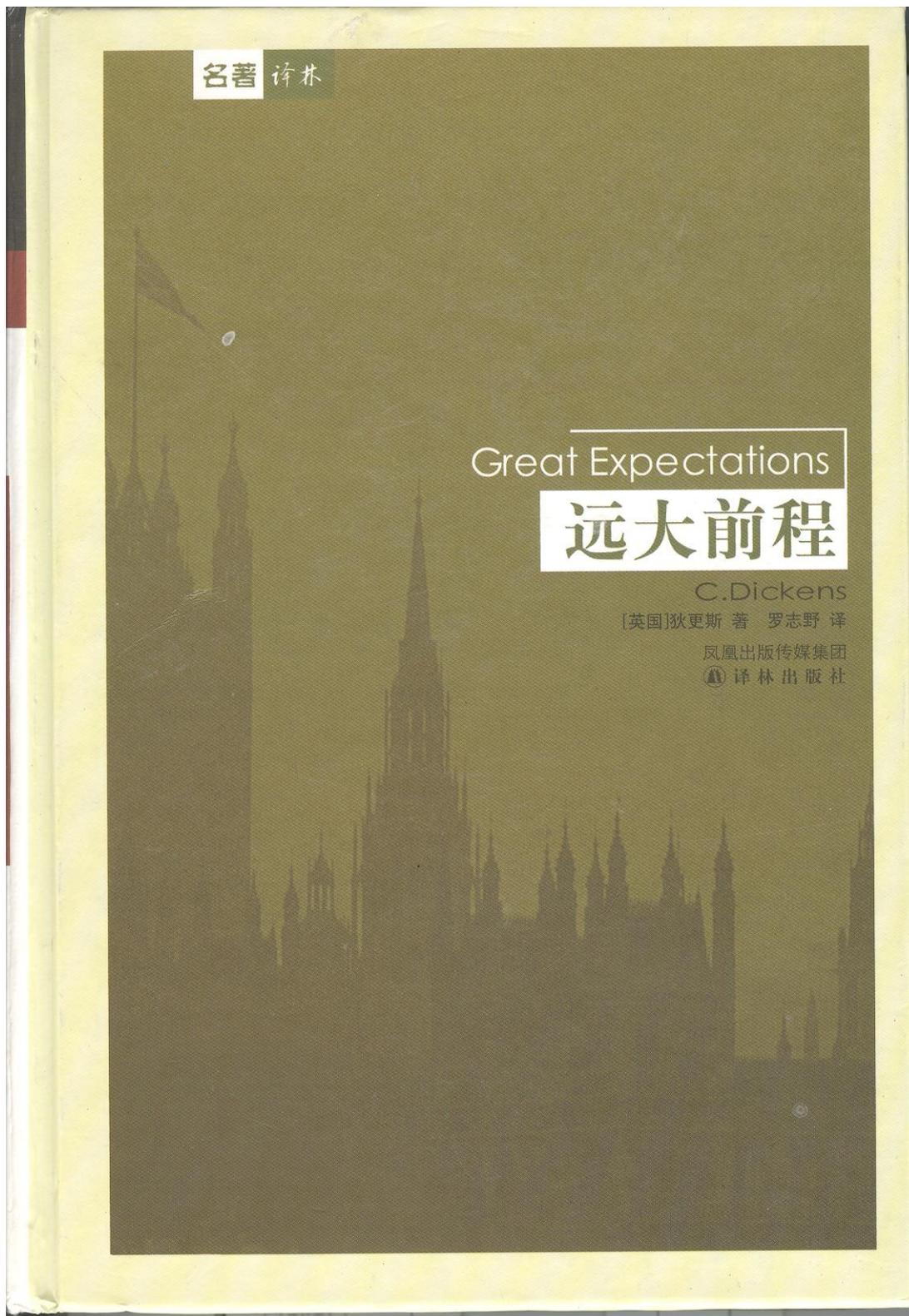
Appendix 1.5.: The Front Cover of Chen Junqun's 1997 Translation

Appendix 1.6.: **Front Cover of ZhuWan & YeZun's 2004**
Translation
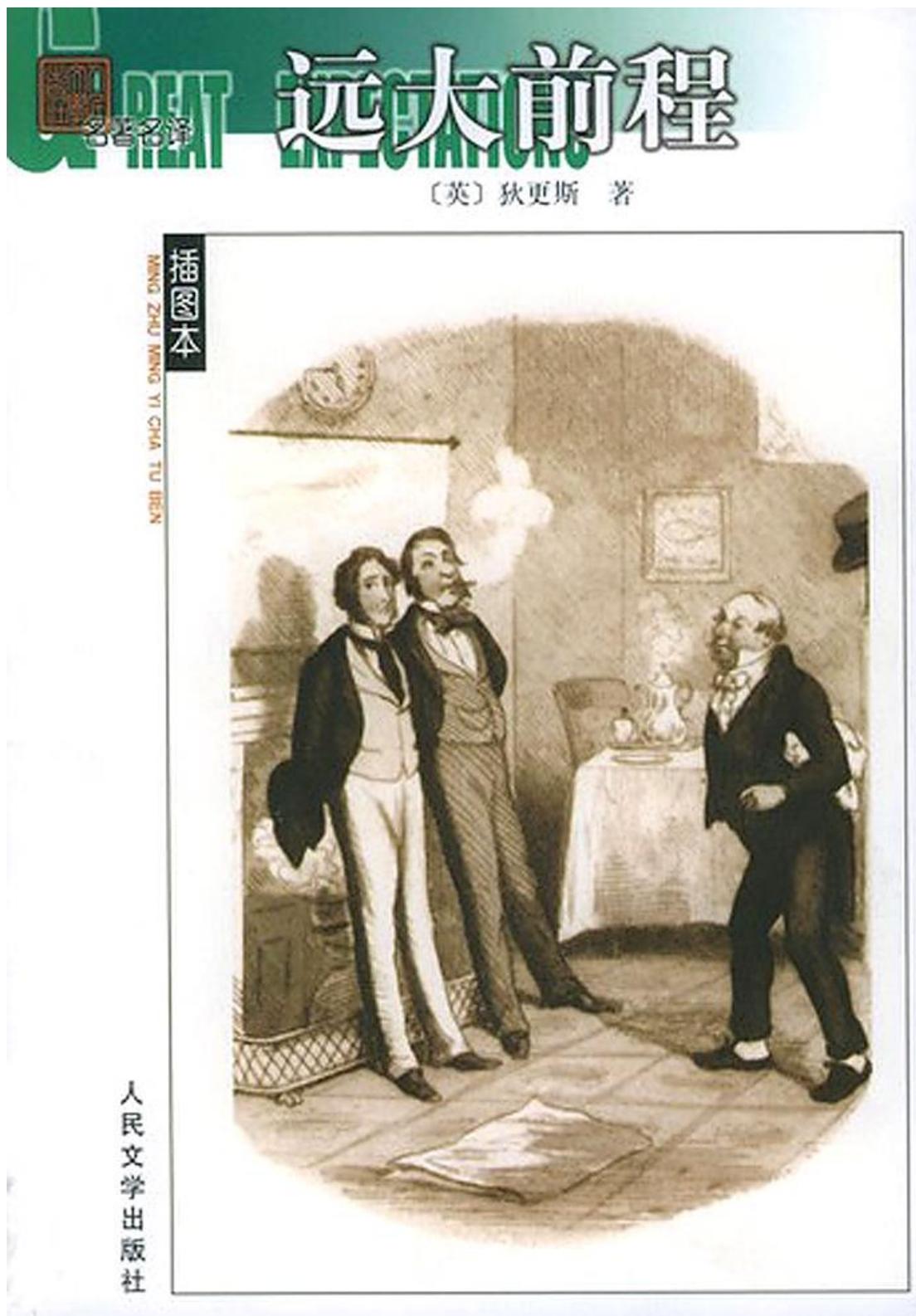
Appendix 1.7.: Title Page in Zhuwan & Yezun's 2004 Translation

Appendix 1.8.: Front Cover of Jin Changwei's 2009 Translation
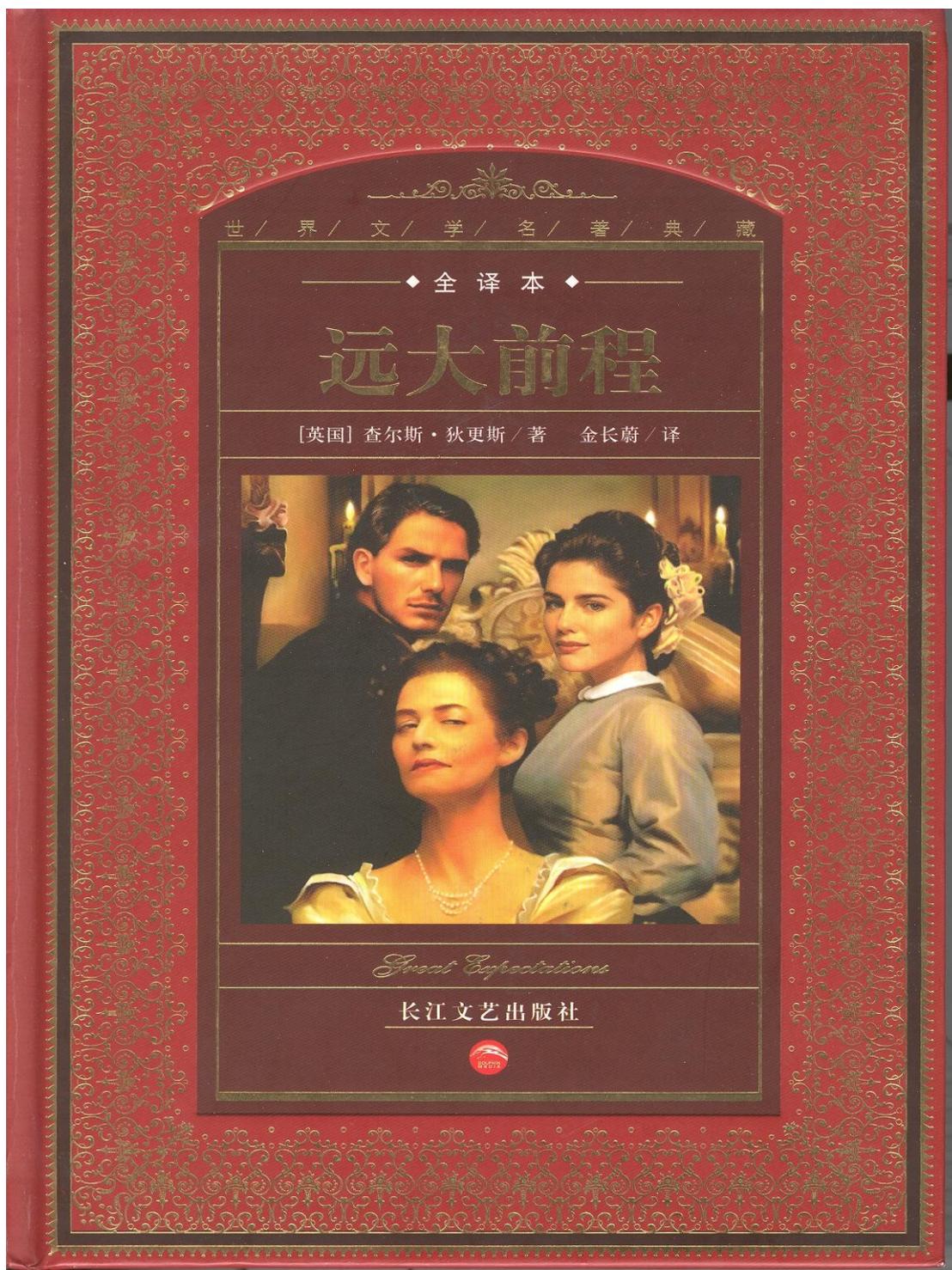
Appendix 1.9: **Front Cover of Liu Lianqing & Zhang Zaiming's**
              1979 Adaptation

孤星血泪

GUXINXUELEI

四川人民出版社

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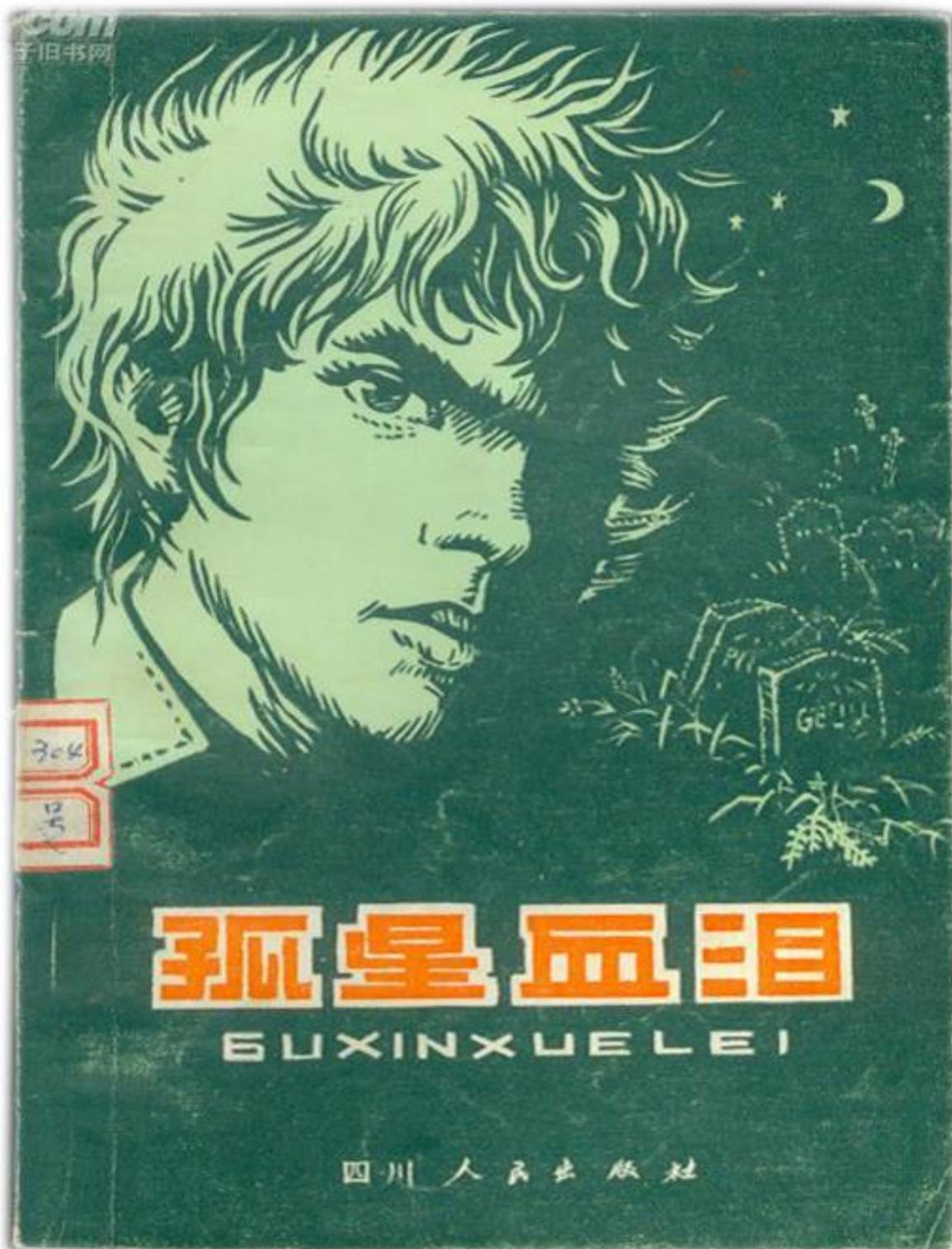
Appendix 1.10: Title Page of Liu Lianqing & Zhang Zaimin's 1979
                Adaptation
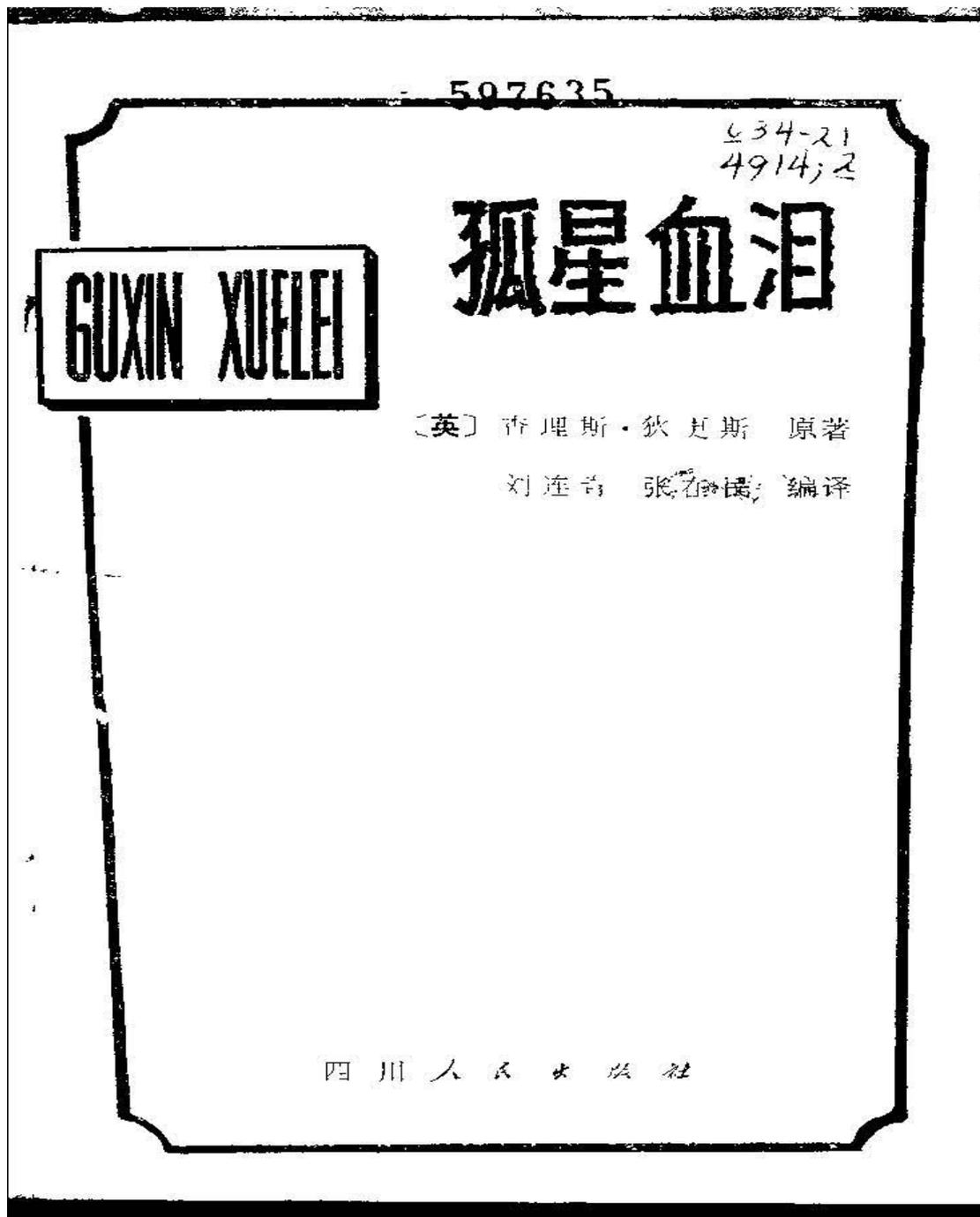
西呢。惧怕笼罩着他的身心。

皮普一夜没合眼，脑子里想着教堂公墓里的那个男人，一定是从牢船上逃跑出来的犯人。皮普十分害怕这男人和他的小伙子，更害怕从姐姐这儿偷东西给他们。但是既然他答应了，况且那神秘的小伙子对他也是严重威胁，所以他就不顾一切地照办了。

黑色天鹅绒似的夜幕上刚刚露出一线灰白，皮普翻身下了床。他心惊胆战地向楼下的食品储藏室走去，楼梯板发出嘎嘎声，好象在他背后喊着：“捉贼呀，起来呀，乔太太！”他急急忙忙偷了些面包、白兰地酒、奶酪、半罐碎肉和一块猪排〔注〕。他又钻进隔壁的铁匠作坊，在乔的工具箱中，翻到了一把锉刀。他把东西打成一个包袱，绕厨房门出来，径直奔向沼泽地。

〔注〕 猪排，一种猪肉食品。

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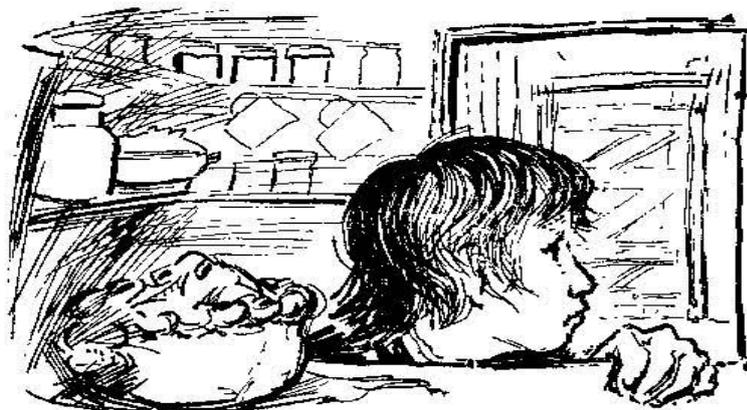
Appendix 1.12: Front Cover of Huang Qingyun's 1990 Adaptation

Appendix 1.13: Illustrations in Huang Qingyun's 1990 Adaptation

匹普的意外之喜

Appendix 1.14: Front Cover of Wang Bei's 2004 Adaptation

Appendix 1.15: Title Page of Wang Bei's 2004 Adaptation

红蜡烛少年必读经典丛书

远 大 前 程

原著: [英]狄更斯

译写:王 蓓

21 二十一世纪出版社
21st Century Publishing House
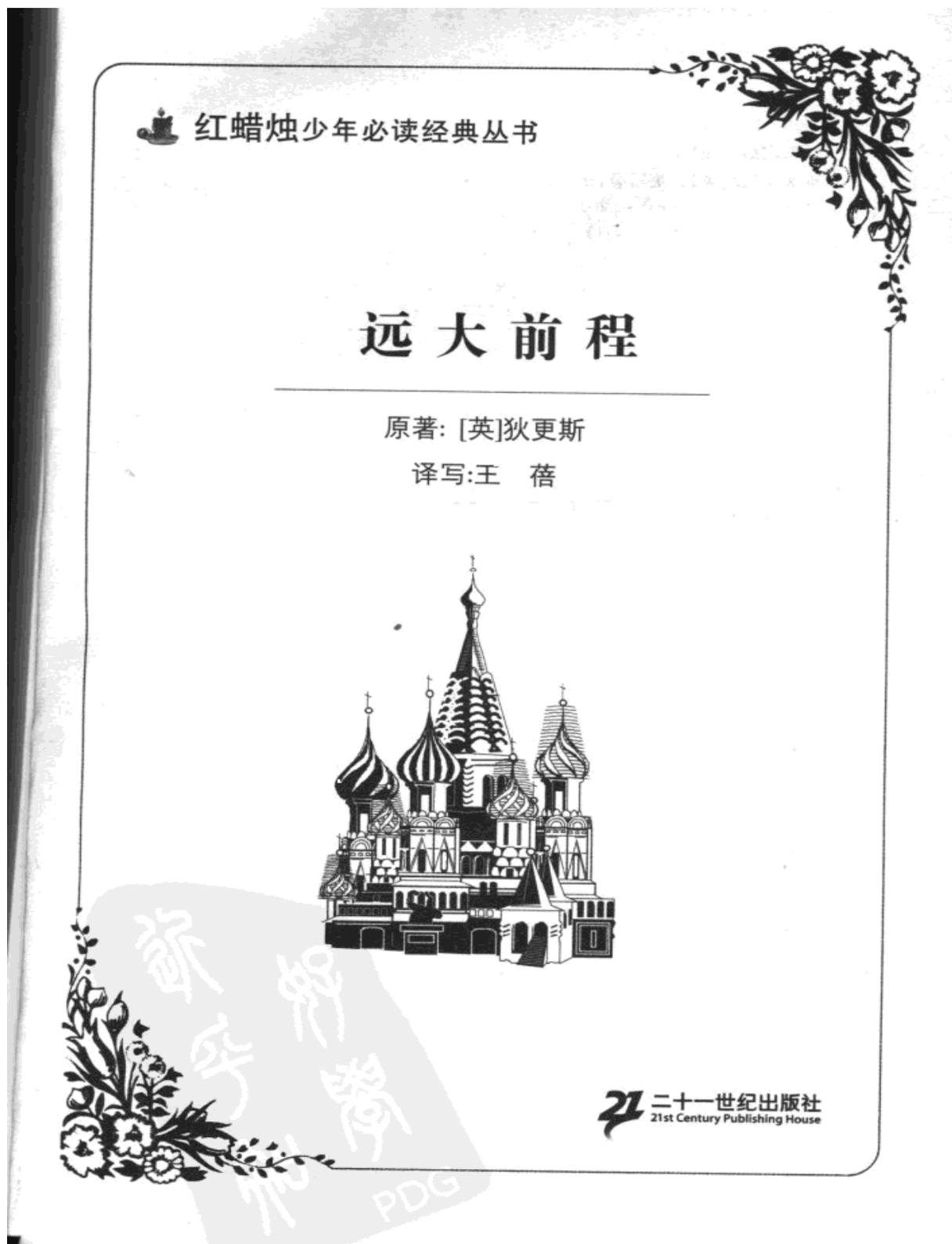
Appendix1.16: Running Title in Wang Bei's 2004 Adaptation

看看你住的地方,和贵族住的地方没有两样! 贵族有什么了不起? 嘿! 你有钱可以和贵族比一下,你可以击败他们! "

他滔滔地说着,兴高采烈而且得意洋洋,好在他看得出我几乎要晕倒了,所以并没有怪我没领他的情,这自然也使我松了一口气。

"听我说!"他继续说道。他从我口袋中掏出我的怀表,又转过来看我手指上戴的戒指,而我只有畏缩地后退,仿佛遇到了一条蛇一样,"这是一块金表,一个美丽的东西;我看这够得上一位绅士戴的表。这是一个钻戒,四边镶着红宝石,我看这够得上是一位绅士的钻戒! 看你身上穿的亚麻衬衫,质地多好,多漂亮! 看你的衣服,再买不到比这更好的了! 你还有书,"他用眼睛扫视了一下房间,"在书架上堆得这么高, 看来有好几百本吧! 你读过这么些书,是吗? 我进来的时候,看到你在读书呢。哈,哈,哈! 亲爱的孩子,你把书读给我听听啊! 即使这些书是用外文写的,我听不懂,但只要我听,我一样会为你骄傲的。"

他又一次把我的双手放到他的嘴唇上,而我身体内流动的血全部变冷了。

"皮普,先不必在意说话。"他说道,并且又用袖子擦了擦他的眼睛和额角, 喉咙里又发出那种我记得非常清楚的咯咯声。他讲得越是那么诚心诚意,我心里也就越感到慌里慌张。"你得先把情绪稳定一下,不必干别的。 你不像我长期地在盼望这件

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<u>Appendix 1.17</u>: Illustrated Vignette in WangBei's 2004 Adaptation

第五章

好运从天降

正是夏季,天清气爽。走出村庄,经过教堂和墓地,只见河上白帆点点。我又像往日一样触景生情,想起了郝薇香小姐和埃丝苔娜。到了河边,坐在堤岸上,脚下河水潺潺,越发显出四处的静谧。

我先叮嘱毕蒂务必保密,接着就说:"毕蒂,我真想做上等人啊!"

毕蒂的想法和乔差不多,她说:"要是我是你,才不愿意呢!我看做上等人也没什么意思。"

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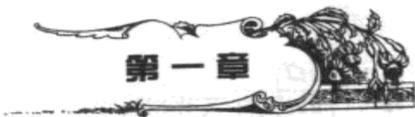
第一章

可怜我望着姐姐一步一步走远吓得直叫起来,我再也忍不住了,心想非得逃走不可,便连忙放掉桌腿拚命往外跑。

谁知刚跑到门口,迎面就碰见一队持抢的士兵走进来,其中有个人手里掂着副手铐,冲着我说:"可找到啦。快,跟我来!"

阅读提示
YUEDU TISHI

这部作品原题名是 Great Expectations,意思是指一笔遗产,我国把它译成"远大前程"。这个译名给读者一种印象,即作品的主人公是有远大前程的。而事实上,这个"远大前程"是带讽刺意味的,应该说这部作品的主题决非仅仅是写孤儿皮普想当上等人的理想幻灭的故事。如果这样理解,就领会错了狄更斯创作这部作品的意义。皮普生活在姐姐家里,生活艰苦,他的理想是当一名像姐夫一样的铁匠,他没有想当上等人。后来他之所以想当上等人是因为环境的改变。狄更斯的哲学思想之一是环境对人的思想的影响。不同的环境可以造就成不同的人。皮普的整个发展过程是符合一般人性理论的。

这部作品并非任意写出,而是以狄更斯以前的十多部作品为基础,是他思想的总结。狄更斯把自己的人生观、哲学和道德的思想都总结到了这部作品之中。

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Appendix 2

Back Translations

Appendix 2.1.: Back Translations of Pip's Note

MI DEER JO I opE U R KrWITE WELL i OPE i SHAL SON B HABELL 4 2 TEEDGE U JO AN THEN WE SHORL B SO GLODD AN WEN I M PRENGTD 2 U JO WOT LARX AN BLEVE ME INF XN PIP. (Charles Dickens, *Great Expectations*: Chapter 7)

SL	TL1	TL2	TL3	TL4	TL5
MI	我	我的	我	X	沃的
(My-Wo3 de)	I	My	I	X	wo4 de

SL	TL1	TL2	TL3	TL4	TL5
DEER	辛爱的	青爱的	亲爱的	亲爱的	青爱的
(dear-qin1ai de)	xin1aide	qing1 aide	dear	dear	qing1 aide

SL	TL1	TL2	TL3	TL4	TL5
JO	乔	乔	乔	乔	桥
Joe					bridge

SL	TL1	TL2	TL3	TL4	TL5
I	X	我	我	X	我

SL	TL1	TL2	TL3	TL4	TL5
opE	西望	西王	西(希)望	希望	系王
(hope-xi1wang4)	xi1wang4	xi1wang2	xi1(xi1)wang		xi4wang

SL	TL1	TL2	TL3	TL4	TL5
U R (you are)	你	你	你	你	你

SL	TL1	TL2	TL3	TL4	TL5
KrWITE WELL (quite well-shen1ti3 jian4kang1)	生体好 sheng1ti3	生体见康 sheng1ti3 jian4kang1	能写好字	身体好	声体间康 sheng1ti3 jian1kang1

SL	TL1	TL2	TL3	TL4	TL5
I	X	我	我	X	我

SL	TL1	TL2	TL3	TL4	TL5
OPE	西望	西王	西(希)望	希望	系王
(Hope-i1wang4)	xi1wang4	xi1wang2	xi1(xi1)wang4		xi4wang2

SL	TL1	TL2	TL3	TL4	TL5
I	X	X	我	X	X

SL	TL1	TL2	TL3	TL4	TL5
SHAL SON	马上	很块	不久	马上	妈上
(Shall soon-ma3shang4)		henkuai3			ma1shang

SL	TL1	TL2	TL3	TL4	TL5
B HABELL 4	就能	X	就能沟(够)	就能	能
(be able for-nenggou4)			nenggou1(gou4)		

SL	TL1	TL2	TL3	TL4	TL5
2 TEEDGE U	教你人字	教你	教你	教你识字	交你人字
(to teach you)	ren1zi				jiao1 ren1

SL	TL1	TL2	TL3	TL4	TL5
JO	乔	乔	乔	乔	桥
(Joe)					bridge

SL	TL1	TL2	TL3	TL4	TL5
AN THEN	那时	那四	那时	那时	那时
(and then-nashi2)		nasi4			

SL	TL1	TL2	TL3	TL4	TL5
WE	我们	我民	我们	我们	我们
(we-women2)		womin2			

SL	TL1	TL2	TL3	TL4	TL5
SHORL B	该有	可	会	该	改
(shall be-gai1)					gai3

SL	TL1	TL2	TL3	TL4	TL5
SO GLODD	多么高心	杜高心	多高兴	多么高兴	多高行
(so glad)	gaoxin1	du4gaoxin1			gaoxing2

SL	TL1	TL2	TL3	TL4	TL5
AN WEN	等	等	等	等	登
(and when-deng3)					deng1

SL	TL1	TL2	TL3	TL4	TL5
I M RENGTD 2 U	土弟	土第	土（徒）弟	学徒	土第
(I am apprenticed to you-tu3di4)	tu3di4	tu3 di4	tu3(tu4) di		tu3di4

SL	TL1	TL2	TL3	TL4	TL5
JO	乔	乔	X	乔	桥
(Joe)					bridge

SL	TL1	TL2	TL3	TL4	TL5
WOT LARX	多么开心	杜心运	多么开心	多么开心	改多开行
(what larx)		du4xinyun4			gai3 kai1xing2

SL	TL1	TL2	TL3	TL4	TL5
AN BLEVE ME	想信	辛任	相心（信）	相信	相心
(and believe me-xiang1xin4)	xiang3xin4	xin1ren	xin1(xin3)		xiangxin1

SL	TL1	TL2	TL3	TL4	TL5
INF XIN	一片针心	X	X	一片真心	X
(in affection-zhen1xin1)	zhen1xin1			zhen1xin1	

Appendix 2.2. : Back Translations of Sentences containing Eye-dialect & Cultural References in the ST

Example 1: Manners is manners, but still your elth's your elth. (Ch.2, Joe)

Example 2: I hope as you get your elths in this close spot? (Ch.27, Joe)

Example 3: You youself see me put 'em in my 'at (Ch.13, Joe)

Example 4: couldn't credit my own ed; hardly believed it *were* my own ed. (Ch.7)
TT1:我简直不敢相信我自己的脑袋；我怎么敢相信我自己的脑袋呢？
BT1: I simply can't believe my own head at all; How dare I believe it is my own head?
TT2:我不能相信我的脑袋瓜子；我真不敢相信这是从我脑袋中冒出来的。
BT2: I can't believe my head (*lit.* head melon seed); I really can not believe this comes out from my head.
TT3: 简直不敢相信自己的脑袋；几乎不相信是我自己的脑袋
BT3: simply can't believe my own head; hardly believe is my own head
TT4: 简直不相信自己的脑袋；我怎么敢相信自己的脑袋呢？
BT4: simply can't believe my own head; How dare I believe it is my own head?
TT5: 简直不能相信我自己的脑袋；我几乎都不相信这是我脑袋里的东西
BT5: simply can't believe my own head; I hardly believe this is the thing in my head

Example 5: do comb my 'air the wrong way sometimes (Ch.27, Joe)
TT1: 有时候真叫我恼火透了
BT1: sometime really make me irritaed
TT2: 有时他把我弄得火冒冒的
BT2: sometime he makes me very irritated
TT3: 有时候真是叫我恼火透了
BT3: sometimes really makes me irritated
TT4: 有时候真叫我火透了
BT4: sometime really makes me irritated
TT5: 有时候他乱编瞎话把我弄得火冒三丈
BT5: sometimes he makes a lie and makes my blood boil

Example 6: Anythink (Ch.20)
TT1: 说啥都可以
BT1: say whatever you like
TT2: 说什么都行
BT2: say whatever you can
TT3: 什么都行
BT3: anything is ok.
TT4: 什么都可以
BT4: anything is fine
TT5: 说什么都行
BT5: say whatever you can

Example 7: there's others went out alonger me (Ch.39)

Example 8: Who d'ye live with (Ch.1, Magwitch)
TT1: 你跟谁在一起过活呢？
BT1: with whom do you live together?
TT2: 你和谁住在一起
BT2: with whom do you live together
TT3: 你同谁生活在一起？
BT3: with whom do you live together?
TT4: 你如今跟谁一块儿生活呢？
BT4: with whom do you live together now?
TT5: 你跟谁过？
BT5: who do you spend time together?

Example 9: I'm dead afeerd of going wrong (Ch.7, Joe)
TT1: 我最怕错待了女人
BT1: What I am the most afraid of is to do something wrong to a woman
TT2: 我就最怕把好心当坏意而亏待了女人
BT2: I am then the most afraid of is to regard someone's kindness as a bad idea, and treat woman unfairly
TT3: 我生怕错待了女人
BT3: I am very much afraid of doing something wrong to a woman
TT4: 我很怕亏待了女人
BT4: I am very afraid of treating woman unfairly
TT5: 我特别害怕做错事
BT5: I am particularly afraid of doing something wrong

Example 10: Don't you be afeerd on it. (Ch.40, Magwitch)
TT1: 甭担心花光了
BT1: needn't be afraid of using up the money
TT2: 你大可不必担心花钱
BT2: You mustn't be afraid of spending money
TT3: 别担心
BT3: don't worry
TT4: 你用不着担心把钱花完
BT4: you do not need to worry about using up the money
TT5: 你不必担心
BT5: You do not need to worry

Example 11: This way I kep myself a going. (Ch.39, Magwitch)
TT1: 就是这样，我撑持着过了过来。
BT1: Just like this, I shored up and battled on my own.
TT2: 我就是用这样的方式坚持着我的生活。
BT2: I just used this way to persist on my life.
TT3: 就这样，我硬撑了过来；
BT3: Just like this, I held on firmly to keep on doing;

TT4: 就这样子，我支撑了过来。
BT4: Just like this, I underpinned everything what I did.
TT5: 就这样我坚持了下来
BT5: Just like this I kept on doing everything.

Example 12: breaking her honest hart (Ch.7, Joe)
TT1: 伤透了她那颗诚实的心
BT1: break her honest heart
TT2: 肠断心碎的诚实人
BT2: an honest person with grieved and broken heart
TT3: 伤透了诚实的心
BT3: break honest heart
TT4: 伤透了她那颗诚实的心
BT4: break her honest heart
TT5: 一颗纯朴的心灵受伤破碎
BT5: an honest mind has been hurt and broken

Example 13: arter a deal o' trouble (Ch.20)
TT1: 费了好多麻烦
BT1: had a lot of trouble
TT2: 真够麻烦的
BT2: indeed enough troubles
TT3: 费了很大的劲
BT3: exerted a lot of energy
TT4: 费了很大的事
BT4: made a lot of efforts
TT5: 真不容易
BT5: really not easy

Example 14: I giv' you to understand just now (Ch.39, Magwitch)
TT1: 我刚才告诉过你
BT1: I just now told you
TT2: 刚才我就告诉过你
BT2: Just now I already told you
TT3: 我刚才就跟你说了
BT3: I just now already have let you know
TT4: 刚才我告诉过你
BT4: Just now I told you
TT5: 就像是刚才告诉过你的一样
BT5: Just like I told you just now

Example 15: poor miserable fellow-creatur (Ch.5, Joe)
Example 16: come so fur (Ch.39, Magwitch)
Example 17: Thankee, my boy. (Ch.3, Magwitch)

Example 18: Summun had run away from me. (Ch.42, Magwitch)

TT1: 有个人，他丢下了我。

BT1: there is someone, he threw me down.

TT2: 他后来离我而去。

BT2: He later left me gone.

TT3: 有一个人---- 他撇下我跑了。

BT3: there is someone --- he left me and run away.

TT4: 当时有个人----他丢下我。

BT4: At that time there is someone ---- he threw me down.

TT5: 后来他离我而去。

BT5: Later he left me behind.

Example 19: I'm glad you've grow'd up, a game one! (Ch.39, Magwitch)

TT1: 你长得这么大了，长得这么神气，真叫我看了高兴！

BT1: You have grown so old, so vigorous, really let me pleased!

TT2: 我非常高兴看到你长大成人，看到你长得如此神气！

BT2: I am very pleased to see that you've grown up, to see that you've grown so vigorously!

TT3: 我很高兴你已经长大了， 长成了一个有胆识的好汉！

BT3: I am very glad that you have grown up, you have grown into a courageous true man!

TT4: 你长这么大了，又这么有胆量，真叫我高兴！

BT4: You have grown so old, and so courageous, really let me happy!

TT5: 我很高兴看到你长成了一个如此神气的小伙子！

BT5: I am very happy to see that you have grown into such a courageous young chap!

Example 20: They always went on agen me about the Devil. (Ch.42, Magwitch)

TT1: 他们总还要唠唠叨叨劝我不要上魔鬼的当 什么的。

BT1: They always babble on and on persuading me not to let myself be fooled by the Devi or such like.

TT2: 他们总是再三地说我遇上了魔鬼。

BT2: They always repeatedly saying that I bump into the Devil.

TT3: 他们总是喋喋不休地告诫我 不要上魔鬼的当。

BT3: They always chatter without stopping to warn me not be fooled by the Devil.

TT4: 他们总还要继续说我 遇上了魔鬼。

BT4: They always keep on saying that I bump into the Devil.

TT5: 他们总是反复地念叨， 说我 着了魔。

BT5: They always repeatedly talk again and again, and say I am bedeviled.

Example 21: It were look'd for'ard to betwixt us (Ch.13, Joe)

TT1: 咱们俩一直都盼着 这一天

BT1: Both of us all the time look forward to this day

TT2: 我们两人都盼望有这一天

BT2: Two of us all look forward to this day

TT3: 我俩一直盼望着 这一天的到来

BT3: Both of us all the time look forward to the coming of this day

TT4: 咱们俩一直都巴望着 这一天

BT4: Both of us all the time hope for this day

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TT5: 我们俩都盼望着这一天
BT5: Both of us all look forward to this day

Example 22: And all friends is no backerder, if not no forwarder. (Ch.27, Joe)
TT1: 所有的亲友们虽没有好到哪里去， 也没有坏到哪里去。
BT1: Although all relatives and friends have not been so good, they all have not been so bad at all .
TT2: 所有亲友也都不好不坏。
BT2: All relatives and friends are also neither good nor bad.
TT3: 所有的朋友虽没进步， 至少也没退步。
BT3: Although all friends have not made any progress, they all have not fallen behind.
TT4: 所有的朋友们即便没有好到哪儿去， 也没有坏到哪儿 去。
BT4: Although all friends have not been so good, they all have not been so bad at all.
TT5: 所有亲友也都不好不坏。
BT5: All relatives and friends are also neither good nor bad.

Example 23: I'm ekerval to most. (Ch.27, Joe)
TT1: 倒是不坏。
BT1: Actually not bad.
TT2: 我倒是还不错。
BT2: I am actually not bad.
TT3: 我还是老样子。
BT3: I am the same self.
TT4: 还可以。
BT4: I am o.k.
TT5: 我倒是还不错
BT5: I am actually not bad.

Example 24: in partickler would not be over partial to my being a scholar (Ch.7, Joe)
TT1: 特别不愿意我成为读书人
BT1: In particular, do not want me become an intellectual
TT2: 特别不喜欢我成为一个有学问的人
BT2: In particular, do not like me become a learned person
TT3: 尤其不喜欢我成为学者
BT3: In particular, do not like me become scholar
TT4: 特别不喜欢我成为读书人
BT4: In particular, do not like me become an intellectual
TT5: 特别是不喜欢我成为一个读书人
BT5: In particular, do not like me become an intellectual

Example 25: How AIR you. (Ch.27, Joe)
TT1: 你 好 吗
BT1: How are you
TT2: 你 好 吗
BT2: How are you
TT3: 你 好 吗

BT3: How <u>are</u> you
TT4: 你 好 吗
BT4: How are you
TT5: 你 好 吗
BT5: How are you

Example 26: Joe inscribed in chalk upon the door (…) the monosyllable HOUT.
        (Ch.13, Joe)
Example 27: I hup and married your sister (Ch.13, Joe)

Example 28: the pot won't bile (Ch.7, Joe)
TT1: 就没有饭吃
BT1: then there is nothing to be eaten
TT2: 锅子连热气也没有
BT2: the pot then has no hot steam
TT3: 就没米下锅啦
BT3: then there is no rice to be put into the pan
TT4: 就没有饭吃
BT4: then there is nothing to be eaten
TT5: 就没饭吃了
BT5: then there is no rice to be eaten

Example 29: this is another pint (Ch.5, Magwitch)
TT1: 我要说的可是另一码子事
BT1: what I want to say is but another sort of thing
TT2: 这是一件另外的事
BT2: this is an another matter
TT3: 这是另外一回事
BT3: this is another bout matter
TT4: 我要说的是另一档子事
BT4: what I want to say is another sort of thing
TT5: 这是另外一件事
BT5: this is another matter

Example 30: He is not --- my nevvy. (Ch.10, Joe)
TT1: 他也不是我的贼儿。
BT1: He is also not my thief.
TT2: 他不是----我的侄儿。
BT2: He is not ---- my nephew.
TT3: 他不是----我的侄儿。
BT3: He is not ---- my nephew.
TT4: 他也不是我的侄儿。
BT4: He is also not my nephew.
TT5: 他不是----我的贼（侄）子。
BT5: He is not ---- my thief (nephew).

Example 31: its being open to black and sut, or such like (Ch.13, Joe)
TT1: 总少不了要吃些黑馅馍（烟煤）什么的
BT1: There will always have some black buns (soft coal) or such like
TT2: 满身会给弄得全是黑黑的煤烟
BT2: will be covered with black soot all over the body
TT3: 干这一行容易沾上黑烟馍（煤）什么的
BT3: doing such business easily stained with black smoke bun (soft coal) or such like
TT4: 总得吃灰，吃些黑煤烟什么的
BT4: must have ashes, eat some black soot or such like
TT5: 不喜欢给弄得满身是黑或者其他什么的
BT5: don't like being kept in black all over the body or other such things

Example 32: She sot down, and she got up (Ch.2 Joe)
TT1: 她在家坐也不是，站也不是
BT1: She is at home and does not know whether to sit or stand.
TT2: 她 一会坐下来，一会站起来
BT2: She sometimes sits down, sometimes stands up
TT3: 她刚一坐下，就又站起身来
BT3: Once she sits down, then again she stands up
TT4: 她在家里坐立不安
BT4: she is at home and cannot sit or stand in peace
TT5: 她坐下去，站起来
BT5: She sits down, and stands up

Example 33: I want to say very serous to you (Ch.7, Joe)
TT1: 我必须认真说给你听
BT1: I must seriously tell you
TT2: 我得很严肃认真地对你说
BT2: I have to earnestly and seriously speak to you
TT3: 我想认真说给你听
BT3: I want to seriously speak to you
TT4: 我想很认真地讲给你听听
BT4: I want to seriously say something to you
TT5: 我要非常认真地告诉你
BT5: I need to tell you very seriously

Example 34: He calls the knaves, Jacks, this boy! (Ch.8)
TT1：你瞧这孩子！他把"奈夫"叫做"贾克"呢！（注解）
BT1: He called the 'knaves' as 'Jacks'! (with footnote)
TT1 **Footnote**: 纸牌中的"贾克"，最初原叫"奈夫"。在所谓"上流社会"中，都以叫"奈夫"为风雅，而认为"贾克"是俚俗的叫法，不足为训。
BT1 **Footnote**: Jacks' in the card is originally called as 'knaves'. **In the "upper-class society"**, call "Knaves" as an elegant and refined manner, while "Jacks" is regarded as a colloquial name, and not serve as an example to be followed.
TT2：瞧这个孩子！他把这张"奈夫"叫做"贾克"！

BT2: He called this 'knaves' as 'Jacks'!

TT3: 他把'J'叫做'勾'呢，这孩子！

BT3: He called 'J' as 'Gou'

TT4: 瞧这孩子！他竟把"内夫"叫做"杰克"！（注解）

BT4: He actually called 'knaves' as 'Jacks'! (with footnote)

TT4 **Footnote**: 英国上流社会中当时都管纸牌中的"杰克"叫"内夫"所以这么说。

BT4 **Footnote**: **British upper class society** at that time call "Jacks" in the card as "Knaves", so saying in this way.

TT5：这个孩子，他管"奈夫"叫"杰克"呢！（注解）

BT5: He called 'knaves' as 'Jacks'! (with footnote)

TT5 **Footnote**: 当时上流社会以叫纸牌中的"J"为"奈夫"为风雅。

BT5 **Footnote**: At that time **upper-class society** call "Jacks" as "Knaves" being as an elegant manner.

Example 35: he'd come with a most tremenjous crowd (Ch.7 Joe)

TT1: 就邀了一大伙人

BT1: then invite a group of people

TT2: 他纠集了一大 帮子人

BT2: he gets together a bunch of people

TT3: 于是总是带着一大群人冲来

BT3: then always bring a crowd of people rush in

TT4: 就邀上一大伙人

BT4: then invite a group of people

TT5: 他带了一大帮子人

BT5: he brings a bunch of people

Example 36: That's nigher where it is (Ch.57, Joe)

TT1: 这样说才像个话儿

BT1: Saying in this way is more like it

TT2: 这样说还差不多

BT2: Saying in this way is more or less right

TT3: 这样说还差不多

BT3: Saying in this way is more or less right

TT4: 这样说才差不多

BT4: Saying in this way is just right

TT5: 这样说就好多了

BT5: Saying in this way is much better

Example 37: It's only to be hoped that he won't be Pompeyed. (Ch.7, Mrs. Joe)

TT1: 我只希望他不要给葱烂了。

BT1: I only hope that he is not going to become rotten onion.

TT2: 我只不过是希望，他不要给宠坏了。

BT2: I only hope, he is not going to be spoilt.

TT3: 我只希望他不要'搅生坏养'。

BT3: I only hope he is not 'pompeyed'.

TT4: 我只希望，他不要被宠坏了。

BT4: I only hope, he is not going to be spoilt.

TT5: 我只是希望，他不要被崇（宠）坏了。

BT5: I only hope, he is not going to be worshipped (spoilt).

Example 38: You are oncommon in some things. You're oncommon small. Likewise you're a oncommon scholar (Ch.9, Joe).

TT1: 你有些方面已经很不平凡啦。你的个儿就小得很不平凡。你的学问也很不平凡哩。

BT1: You have been very uncommon at some aspects. Your height is so small and rather uncommon. Your knowledge is also very uncommon.

TT2: 在有些地方你是不平常的，比如说在小个子这方面你就是不平常的，也许在做学问方面，你也是不平常的。

BT2: At some aspects you are unusual, for example in terms of the smallness of your height you are unusual, perhaps on the aspect of being a scholar, you are also unusual.

TT3: 你在一些方面并不平庸普通，你个子小得不普通，你还是个不平庸的学者呢。

BT3: At some aspect you are not ordinary and common, in terms of the smallness of your height, you are uncommon, you are also an unordinary scholar.

TT4: 你在有些方面已经很不平凡啦。你的个儿小得很不平凡。你的学问也很不平凡。

BT4: At some aspects you have been already very uncommon. In terms of the height, your smallness is rather uncommon. Your knowledge is also very uncommon.

TT5: 你在某些事情上并不平庸，你个子小得就不平庸，同样，你还是个不凡的学者。

BT5: On certain matters you are not mediocre, in terms of the height, your smallness is not mediocre, likewise, you are also an unordinary scholar.

Example 39: I'd fur rather of the two go wrong t'other way (Ch.7, Joe)

TT1: 要错的话我也宁可倒个过儿

BT1: If it goes wrong I would rather switch the order of the two

TT2: 要亏待就亏待我，而不亏待她

BT2: should treat me shabbily, but not to be unkind to her

TT3: 我宁愿两者倒个过儿

BT3: I would rather turn the order of the two

TT4: 我倒宁愿反过来

BT4: I would rather turn the other way around

TT5: 宁愿选择对待女人的另一条路

BT5: would rather choose another way to treat woman

Example 40: Somebody must keep the pot a biling. (Ch.7, Joe)

TT1: 总得有人去挣饭吃嘛

BT1: must have somebody earn food

TT2: 总要有人让锅子里冒热气

BT2: have to have somebody let the pot steam the hot air

TT3: 总得有人养家糊口呀

BT3: have to have somebody feed the family

TT4: 总得有人去挣饭吃嘛

BT4: must have somebody earn food

TT5: 总有人要忙活生计

BT5: there must have somebody who is busy in making a living

Example 41: Is the house a-fire? (Ch.7, Pip)

TT1: 难道是家里起了火不成？

BT1: Could it be possible that the house has set the fire?

TT2: 难道家里失火了不成？

BT2: could it be possible that the house got fire?

TT3: 房子起火了吗？

BT3: Does the house set fire?

TT4: 屋子着火了吗？

BT4: Does the house set fire?

TT5: 屋子着火了不成？

BT5: could it be possible that the house has set the fire?

Example 42: when he were a unpromoted Prince (Ch.9, Joe)

TT1: 在做小王子的时代

BT2: at the time of being a little Prince

TT2: 他起初也只是一个没有发迹的王子

BT2: He is also just a Pince who does not rise to the power at the beginning

TT3: 在做 王子 时

BT3:   at the time when he was a Prince

TT4: 在做小王子的时候

BT4:   at the time when he was a little Prince

TT5: 从小

BT5: from the early age

Example 43: you see it wos me (Ch.39, Magwitch)

TT1: 你可明白是我啦

BT1: You understand it is me at the end.

TT2: 你可知道我是谁了吧

BT2: You know who I am at the end.

TT3: 你明白了吧, 是我干的。

BT3: You understand, is me who did it.

TT4: 你知道了，是我一个人。

BT4: You know now, is me one person.

TT5: 你知道是我了吧

BT5: You know it is me.

Example 44: There was a conwict off last night, after sunset-gun. (Ch.2, Joe)

TT1: 昨儿晚上太阳下山以后，一个患人逃走了。

BT1: Yesterday evening after the sunset, a patient run away.

TT2: 昨天傍晚，太阳落山以后，有一个万人逃走了。乔总是把"犯"人说成"万"人。

BT2: Yesterday toward evening, after the sunset, there was a ten-thousand person run away. Joe always said 'convict' into 'ten-thousand' person.

TT3: 昨晚太阳落山后跑了一个犯人。

BT3: Yesterday after the sunset there was a convict run away.

TT4: 昨天晚上，太阳落山以后，有一个犯人逃跑了。

BT4: Yesterday evening, after the sunset, there was a convict run away.

TT5: 昨天晚上，太阳落山以后，有个犯人没了。

BT5: Yesterday evening, after the sunset, a convict disappeared.

Example 45: he hammered at me with a wigour (Ch.7, Joe)

TT1: 他打起我来，那一股蛮劲

BT1: when he beats me, what a sort of brute force

TT2: 他总是用打铁时的力气来打我。

BT2: He always beats me with the strength that he uses for hammering the iron.

TT3: 他捶我时用的力量

BT3: the strength that he was hammering at me

TT4: 他那股劲儿

BT4: his blatant strength

TT5: 他捶我的那个筋（劲）儿啊

BT5: what a muscle (strength) he hammered at me

Example 46: be little ill-conwenienced myself (Ch.7, Joe)

TT1: 大 不了自己多添些麻烦。

BT1: The worst myself have more troubles.

TT2: 宁愿自己吃亏麻烦。

BT2: would rather myself get the worst of the troubles.

TT3: 自己添些不便也 没关系。

BT3: myself has some more inconveniences wouldn't be a problem.

TT4: 顶多给自己多添点儿 麻烦。

BT4: At the most have myself more troubles.

TT5: 自己多些麻烦。

BT5: myself a lot of trouble.

Example 47: There is some wisits p'r'aps, as for ever remains open to the question. (Ch.15, Joe)

TT1: 你要是去看别人，这话你也许没说错。

BT1: If you go to visit some other persons, what you said perhaps is not wrong.

TT2: 你自然是可以去看她的， 不过这里有些问题要考虑。

BT2: You of course can go to visit her, but there are some issues that need to be considered.

TT3: 也许是有些拜往（访）永远留有商议的余地。

BT3: Perhaps some back and forth (visits) remain leeway for discussion forever.

TT4: 要是你去看别人，这话也许不错。

BT4: If you go to visit the other people, this remark perhaps is not wrong.

TT5: 也许有些拜访该不该去，还有待商议。

BT5: Perhaps if some visits should be made or not, also needs to be negotiated.

Example 48: Naterally wicious (Ch.4, Mr. Hubble)
TT1: 都是些天生的坏坯子嘛。
BT1: All are natural bad persons.
TT2: 他们都是天生的坏蛋。
BT2: They are all natural bad eggs.
TT3: 生性邪恶。
BT3: A tincture of evil in the nature
TT4: 都是一些生来邪恶的家伙。
BT4: All are some naturally evil guys.
TT5: 他们都是些天生的坏料。
BT5: They are all natural spoiled materials.

Example 49: them were which I meantersay of a stunning and outdacious sort (Ch.9, Joe)
TT1: 你这些谎话实在说得太大胆，太吓唬人了
BT1: Your these lies indeed are too audacious, too stunning
TT2: 你说的假话，比如你说的……假话，那是太过分了，太大胆了
BT2: Your lies, like the lies about…, that is too much, too audacious
TT3: 你那些谎话我认为实在是胆大包天令人震惊
BT3: Your those lies I think indeed are audacious in the extreme and quite a shock
TT4: 你的这些谎话实在编得太大胆，太吓人了
BT4: Your these lies indeed are made up too audacious, too terrifying.
TT5: 那些谎话太令人震惊，太大胆了
BT5: Those lies are too shock, too audacious
Example 50: Mum, with respections to this boy! (Ch.12, Pumblechook)
TT1: 夫人来谈谈这孩子的事吧！
BT1: Madam, come to talk about this child!
TT2: 来，夫人，来讨论一下这孩子的事！
BT2: come, Madam, come to discuss about this child!
TT3: 好啦，夫人，现在谈谈这孩子的事吧！
BT3: Ok, Madam, now talk about this child!
TT4: 大嫂，来谈谈这孩子的事吧！
BT4: Ma'am, come to talk about this child!
TT5: 好了，夫人，谈谈这孩子吧！
BT5: Ok, Madam, let's talk about this child!

Example 51: She had wrote out a little coddleshell in her own hand (Ch.57, Joe)
TT1: 她又亲手在遗嘱上加了一个陶罐（条款）
BT1: She again added a gallipot (term) on the will by her own hand
TT2: 她又追加了一条
BT2: She added another term again
TT3: 她亲笔在遗嘱上写了一个小小的葫芦（附录）
BT3: She in person on the will write a little gourd (appendix)
TT4: 她又亲手在遗嘱上加了一条
BT4: She again added another term on the will by her own hand
TT5: 她又亲手写了一张纸条
BT5: She again wrote a note on a slip of paper by her own hand

Example 52: A wisit at such a moment might not prove unacceptabobble. (Ch.57, Joe)

TT1: 在这种紧要当口来看看你，你也许不会反对吧。

BT1: Visiting you at this crucial moment, you might not oppose.

TT2: 在你生病的时候来看看你，你不会不欢迎的。

BT2: Come to visit you when you are ill, you are not going to unwelcome me.

TT3: 在这种时刻去看看你，你也许不会介意吧

BT3: At this time to go to see you, you perhaps don't mind.

TT4: 在这种时候来看看你，你也许会欢迎的。

BT4: come to see you at this moment, you might welcome me.

TT5: 在你生病的时候来看看你，你不会不欢迎的。

BT5: come to see you when you are ill, you are not going to unwelcome me.

Example 53: I kep him till he went off in a purple leptic fit. (Ch.7, Joe)

TT1: 一直养到他满脸红肿，发麻风病去世为止。

BT1: keep him till his face became red and swollen, and died of apoplectic

TT2: 我一直把他养到患麻风病死去。

BT2: I keep him till he was suffered apoplectic and died.

TT3: 一直把他养到全身红紫麻风病发作而死为止。

BT3: keep him till he became reddish purple all over the body, broke out apoplectic and died

TT4: 一直养到他满脸红肿，患麻风病去世为止。

BT4: keep him till his face became red and swollen, suffered from apoplectic and died

TT5: 一直养到他浑身紫斑，患麻风病去世为止。

BT5: keep him till he had purple spots all over the body, suffered from apoplectic and died

Example 54: exhausted by the debilitating effects of prodigygality (Ch.58, Pumblechook)

TT1: 在外面花天酒地，把身子都掏空了

BT1: You lead a gay life and do nothing but drinking and helling around outside, hollow out of yourself

TT2: 在外面花天酒地，弄得一贫如洗

BT2: You are outside, lead a gay life and do nothing but drinking and helling around, leave yourself penniless

TT3: 因花天酒地而摧垮了的身体

BT3: Because of leading a gay life and do nothing but drinking and helling around so the collapsed body

TT4: 那因为前一阵子挥霍浪费而给耗费得精疲力竭的身子

BT4: the body is completely exhausted by the waste and extravagance life earlier on

TT5: 在外面大鱼大肉吃腻了，吃成了现在这副模样

BT5: You are satiated with abundant fish and meat –rich food outside, and then you have been eaten in such a shape

Example 55: "Camels?" said I, wondering why he could possibly want to know.
        Joe nodded. "Mrs Camels" (Ch.57, dialogue between Pip and Joe)

TT1: 我弄不懂他要问这个干嘛，便说："是不是叫凯末尔（骆驼）？"
    乔点点头说："正是凯末尔夫人。"

BT1: I did not understand why he asked this, and then said, 'is she KAIMER (CAMEL)?'
    Joe nodded his head and said, 'it is just Mrs. KAIMER.'

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TT2: 我不知道为什么他要想晓得这种动物的名称，我说道："是"卡美尔"*吗？"
乔点头答道："是卡美尔夫人。"

BT2: I didn't know why he would like to know the name of this kind of animal, and then I said, "is 'KAMEIR' *?" Joe nodded and said, "is Mrs. KAMEIR". This rendition with a footnote (*)：Camel, 骆驼，读音与卡美拉相近。(*lit.* Camel, the camel, the pronunciation is similar to KAMELLA).

TT3: 是不是叫卡米尔（骆驼）？

BT3: Is it called Kameir (camel)?

TT4: 是不是骆驼？*

BT4: is it camel? * This rendition with a footnote (*) :
英文骆驼 camel 发音与卡米拉 Camilla 相近，所以乔以为两者是同一个词 (*lit.*The pronunciation of English word camel is similar to the pronunciation of Camilla, so Joe thought that both pronunciations refer to the same word).

TT5: 是'开末尔 93'吗？

BT5: Is 'KAIMER93'?

Example 56: This lady's name was Mrs Coiler. (Ch.23)

TT1: 这位女士的名字叫做可意乐夫人。

BT1: This lady's name is called Mrs. Gratifying and Happiness.

TT2: 这位妇人就是考埃勒夫人。

BT2: This woman is Mrs. Kaoaile.

TL3: 这位女士名叫科伊勒夫人。

BT3: This lady's name is Mrs. Keyile.

TT4: 这位太太的姓名是科伊勒夫人。

BT4: The name of this madam is Mrs. Keyile.

TT5: 这位妇人就是考伊勒夫人。

BT5: This woman is Mrs. Keyile.

Example 57: I see Miss A (Ch.27)

Example 58: Your sister comes the Mo-gul over us. (Ch.7, Joe)

TT1: 你姐姐老是像个暴君似的骑在我们头上。

BT1: Your sister always rides over our head like a tyrant

TT2: 你姐姐总是像一个蒙古暴君骑在我们头上作威作福。

BT2: Your sister is always like a Mogolian tyrant trodding on the neck of us.

TT3: 你姐姐经常像暴君一样骑在我们头上作威作福。

BT3: Your sister is always like a tyrant trodding on the neck of us.

TT4: 你姐姐老像个暴君似的骑在咱们头上。

BT4: Your sister is always like a tyrant trodding on our head.

TT5: 你姐姐有时会像蒙古暴君似的骑在我们头上。

BT5: Your sister sometimes is like a Mogolian tyrant trodding on our head.

Example 59: She Ram-paged out. (Ch.2, Joe)

TT1: 暴跳如雷，奔了出去。

BT1: She is in a thundering rage and rushes out.

TT2: 疯狂地跑了出去。

BT2: frantically dashed out

TT3: 暴跳如雷地冲了出去。

BT3: stamp with rage and rush out

TT4: 气势汹汹地出去了。

BT4: go out in a very threatening manner

TT5: 横冲直撞地跑了出去。

BT5: run out by pushing her way

Example 60: You was favoured. (Ch.53, Orlick)

TT1: 你得宠

BT1: You were favoured by somebody

TT2: 你看你走运

BT2: You see you were in luck

TT3: 你受人宠爱

BT3: You were favoured by somebody

TT4: 你受到宠爱

BT4: You were favoured

TT5: 你走运了

BT5: You had been in luck

Example 61: Now you pays for it. You done it. Now you pays for it. (Ch.53, Orlick)

TT1: 这笔债现在要你来还。你自己做事自己当。

BT1: This debt now needs you pay back. You yourself must meet your own debts.

TT2: 现在 冤有头，债有主，你来偿命。你既然敢做，你就该来偿命。

BT2: Now every injustice has its perpetrator, you pay your life for a life. Since you dare do it, you should pay your life for a life.

TT3: 现在这笔债你该还了。你干的好事，现在就得付出代价。

BT3: Now you should pay back this debt. You had done the devil things, now you must pay the price for it.

TT4: 这笔债现在得由你来还。你干了就得受到惩罚。

BT4: This debt now must be paid by you. You must be punished by what you did.

TT5: 现在你的报应来了。你既然敢整我，我今天就要让你偿命。

BT5: Now your retribution comes. Since you dare to make me suffer, today I then will let you pay your life.

Example 62: he ain't (Ch.10, Joe)

TT1: 他哪里是我的儿子

BT1: He is not my son at all.

TT2: 他不是我儿子

BT2: He is not my son.

TT3: 他不是我的儿子

BT3: He is not my son.

TT4: 他不是我的儿子

BT4: He is not my son.

TT5: 他不是我儿子

BT5: He is not my son.

Example 63: "Are you here for good?"

"I ain't here for harm, young master, I suppose?" (Ch.29, dialogue between Pip and Orlick).

Orlick's reply is translated as follows:

TT1: 不是直的，难道还是斜（邪）的？总不见得我来干邪门儿吧，少爷。

BT1: If it is not straight, isn't it be surely that it is slant (evil)? It is surely that I am not here for doing something evils, young master.

TT2: 小少爷，我看我可不是在这里捣乱的。

BT2: Young master, I don't think I am here to behave mischievously.

TT3: 不呆下去，难道还歹下去不成，少爷。

BT3: If I do not stay here, could it be possible that I am here for being bad for good, young master.

TT4: 我上这儿来可不是来碍事的，少爷。*

BT4: I am not here for being in the way, young master.*

TT5: 我想我不会在这里瞎捣乱的，小少爷。

BT5: I don't think I am here for messing about with things, young master.

Example 64: Tain't only one wot can go up-town. (Ch.15, Orlick)

TT1: 总不见得只去得一个吧。

BT1: Not necessarily that only one person can go.

TT2: 不能只许一人去镇上。

BT2: Do not allow only one person can go to the town.

TT3: 难道只有一个人去得不成。

BT3: Could it be possible that only one person can go?

TT4: 总不该只有一个可以去吧。

BT4: It mustn't let only one person go.

TT5: 不能只许一人去。

BT5: Should not allow only one person go.

Example 65: And where the deuce ha' *you* been? (Ch.4, Mrs. Joe)

TT1: 你死到哪儿去啦？

BT1: Where did you die?

TT2: 你这个鬼东西刚才又死到哪里去了？

BT2: Where did this damned thing die just now again?

TT3: 你究竟上哪儿去啦？

BT3: Where on earth have you been to?

TT4: 你死到哪儿去啦？

BT4: Where did you die?

TT5: 你这小鬼死到哪里去啦？

BT5: Where did this young devil die?

Example 66: He don't want no wittles. (Ch.3, Magwitch)

TT1：他不吃东西的。

BT1: He doesn't eat anything.

TT2：不过他是不吃东西的。

BT2: But then he doesn't eat anything.

TT3：他不想吃东西。

BT3: He doesn't want to eat anything.

TT4：他不吃东西。

BT4: He doesn't eat anything.

TT5: 不过他不吃东西。

BT5: But then he doesn't eat anything.

Example 67: And Lor-a-mussy me! (Ch.7, Mrs. Joe)

TT1: 哎呦，我的老天爷呀！

BT1: Ouch, my Heaven!

TT2: 但愿我主保佑！

BT2: May God bless me!

TT3: 噢，我的天哪！

BT3: Oh, my heaven!

TT4: 噢，我的天哪！

BT4: Oh, my heaven!

TT5: 噢，我的天哪！

BT5: Oh, my heaven!

Example 68: I'm jiggered if I don't see you home! (Ch.17, Orlick)

TT1: 我要是不送你们回家去，我就是那话儿！

BT1: If I don't send you home, I will be that word!

TT2: 看来我只有送你们回家喽，否则我可就该杀了！

BT2: It seems I can only send you home, otherwise I will be killed!

TT3: 如果不送你们回家，我就不得好死。

BT3: If I don's send you home, I then will die in my boots.

TT4: 我要是不把你们俩送回家去，那我就倒霉！

BT4: If I don't send both of you back home, then I will be very unfortunate!

TT5: 我要是不送你们回家，我就真是该杀了！

BT5: If I don't send you home, I then really will be killed!

Example 69: Here I stand talking to mere Mooncalfs (Ch.7, Mrs. Joe)

TT1: 我只顾站在这儿跟两个大白痴说话

BT1: I simply stand here and talk to two silly idiots

TT2: 我只顾站着和两个傻瓜讲话

BT2: I simply stand here and talk to two fools

TT3: 我只顾站在这里对牛弹琴

BT3: I just simply stand here and cast pearls before swine

TT4: 我只顾站在这儿跟两个大白痴说话

BT4: I just simply stand here and talk to two silly idiots

TT5: 我站着和两个十足的傻瓜说话

BT5: I stand here and talk to two one-hundred percent fools

Example 70: Not a ha'porth.

TT1: 认识个鸟！

BT1: Know this bird!

TT2: 他不认识我

BT2: He doesn't know me
TT3: 压根儿不认识！
BT3: He doesn't know me
TT4: 认识个屁！
BT4: Know the nonsense!
TT5: 他不认识我
BT5: He doesn't know me

Example 71: It was a run indeed now, "a Winder" (Ch. 5, Joe)
TT1: 我们跑得可真够瞧的，真叫做"奔命"！
BT1: Our running is fairly quick, it indeed means 'running in a desperate hurry for life'!
TT2: 这次才算是货真价实的跑，"逃命"
BT2: This time indeed is a genuine run, it is called 'running for life'
TT3: 这可真是一场猛跑啊，乔把它叫做"络纱机"
BT3: This actually indeed is a dash, Joe called it as 'winding machine'
TT4: 这时，我们可真在拼命跑了，就是"卖命"！
BT4: at the time, we are really risking our life for running, it is 'running to death'!
TT5: 现在这会儿可真的算是跑了，就是"逃命"
BT5: now this time it is indeed counted as 'running', it is 'running for life'

Example 72: With this boy! Why, he is a common labouring-boy! (Ch.8, Estella)
TT1: 跟这个孩子玩! 哎呀，他是个干粗活的小子，低三下四的！
BT1: To play with this boy! Ah, he is a boy who does heavy manual labouring work, and very humble!
TT2: 要我和 这小孩儿 玩！为什么，这是一个乡下干苦力的孩子！
BT2: Let me to play with this boy! Why, this is a child who works as a coolie in the countryside!
TT3: 同这个男孩玩！啊呀，他是一个干体力活的平庸之辈呢！
BT3: Playing with this boy! Ah, he is a sencon-rater who does physical work!
TT4: 跟这孩子！哟，他是个低下的干粗活的小子！
BT4: With this boy! Yueh, he is a low bloke who does heavy manual work!
TT5: 和这个男孩！为什么？他是一个粗俗的小苦工啊！
BT5: With this boy! Why? He is a coarse sweated labour!

Example 73: Let me have a look at my gentleman agen. (Ch.40, Magwitch)
TT1: 让我再仔细看看我一手培养出来的上等人吧。
BT1: Let me have a careful look again at my upper-class person who is trained by my hand.
TT2: 我还得再看一下我一手培养出来的绅士。
BT2: I had to again have a look at my gentleman who is trained by my hand.
TT3: 让我再看看我的绅士吧。
BT3: Let me have a look again at my gentleman.
TT4: 让我再 瞧瞧我 培养 出来的上流绅士吧。
BT4: Let me have a look again at the fine gentleman that I trained.
TT5: 让我再 看看我一手 培养出来的绅士吧。
BT5: Let me again have a look at my gentleman that I train by hand.

Example 74: Love her, love her, love her! If she favours you, love her. If she wounds you, love her. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her! (Ch.29 Miss Havisham) (8)

TT1: 快去爱她，爱她，爱她。她待你好也爱她。她伤你的心也爱她。哪怕她揉得你心碎——你年纪大了，坚强了，你就不轻易心碎了－－可是哪怕心碎，也要爱她，爱她，爱她！(8)

BT1: Go quickly to love her, love her, love her. She treats you good and you also love her. She hurts you and you also love her. Even though she rubs your heart to pieces ---- you get older, stronger, your heart is then not easily to be broken ---- but even if your heart is broken, you also love her, love her, love her!

TT2: 你爱她吧，爱她吧，爱她吧！如果她喜欢你，爱她；如果她伤害你，也爱她；即使她把你的心撕成碎片，还是要爱她——慢慢随着年龄的增长，你会更坚强，心碎也会更痛苦——你要爱她，爱她，爱她! (9)

BT2: Love her, love her, love her! If she likes you, love her; if she hurts you, also love her;
Even if she tore your heart apart, also love her ---- slowly with your growing, you become stronger, the torn heart is more painful ---- you must love her, love her, love her!

TT3: 爱她，爱她，爱她吧！如果她喜欢你，你爱她；如果她伤害你，你也爱她；即使她将你的心撕成碎片，随着年龄增大性格越坚强，撕裂得会越深----即使是那样，你也爱她，爱她，爱她吧！(8)

BT3: Love her, love her, love her! If she likes you, you love her; If she hurts you, you also love her; Even if she will tear your heart into pieces, with getting older, you become stronger, the heart will be torn deeper ---- even if it is like that, you also love her,love her, love her!

TT4: 去爱她，爱她，爱她。她待你好也爱她。她伤你的心也爱她。要是她把你的心扯得粉碎——等你年纪大点儿，老练点儿，受的伤也就会更深－－仍要爱她，爱她！(7)

BT4: Go to love her, love her, love her. She treats you good also love her. She hurts you also love her. If she pulls your heart into pieces ---- until you grow older, more experience, your suffer will then go deeper ---- still must love her, love her!

TT5: 你快去爱她吧，爱她吧，爱她吧！如果她喜欢你，爱她。如果她伤害你，也爱她；即使她把你的心撕成碎片——随着这颗心变得更老更硬，它就会碎得更----你还要爱她，爱她，爱她！(8)

BT5: You go quickly to love her, love her, love her! If she likes you, love her. If she hurts you, also love her; Even if she pulls your heart into pieces ---- with this heart getting older and harder, it will then be broken more deeply ---- you will then must love her, love her, love her!

Example 75: Joe was readier with his definition than I had expected. (Ch.7)
TT1: 胸中早有成竹
BT1: have a well-thought-out plan in his mind
TT2: 但出乎意料之外，我根本没有想到他早已胸有成竹。
BT2: but beyond my expectation, I never thought that he had already had a very well-thought-out plan in his mind.
TT3: 出乎意料的是他早已胸有成竹。
BT3: What beyond the expectation is he had already had a well-thought-out plan in his

mind

TT4: 可是乔完全出乎我的预料

BT4: but Joe completely is beyond my expectations

TT5: 但乔比我想象得胸有成竹

BT5: but Joe has more well-thought-out plan than I imagine.

Example 76: And as to being common, I don't make it out at all clear. (Ch.9, Pip)

TT1: 至于什么叫做平反，我还是一锅糊涂粥弄不明白。

BT1: as for what is called redress, I am still a pot of confused porridge and do not understand.

TT2: 至于什么叫平常， 我是弄不清楚的。

BT2: as for what is called common, I can not make it clear.

TT3: 至于说平庸普通，我还根本不明白。

BT3: as for mediocre and ordinary, I still do not understand at all.

TT4: 至于怎么叫平庸，我压根儿弄不明白。

BT4: as for how is to be called common, I do not understand it from the start.

TT5: 要说平庸不平庸，我根本说不清楚。

BT5: if it is to say that it is common or not, I can not say it clearly at all.

Example 77: However, go to Miss Havisham's I must, and go I did. (Ch.12)

Example 78: though never looked for, far nor near nor nowhere. (Ch.13, Pip)

TT1: 不过我可从来没有想要过，压根儿压叶儿压芽儿都没有想要过。

BT1: but I never thought to look for it, do not think about looking for it at all.

TT2: 不过我从来没有想过要它，而且一丁点儿也没有想要过。

BT2: but I never thought to ask for it, do not think a little bit to ask for it neither.

TT3: 不过, 我可从来没想到过，压根儿压叶儿压芽儿都没有想到过。

BT3: but, I never think about it, do not think about looking for it at all.

TT4: 不过我可从来没有想要过，老天在上，绝对没有想要过。

BT4: but I never think about looking for it, by Heaven, absolutely do not think about looking for it.

TT5: 虽然我从没指望过，远的近的哪儿哪儿都不指望。

BT5: although I never hope for it, do not hope for it at all.

Example 79: though he never knew it (Ch.16, Pip)

TT1: 幸亏乔本人一直蒙在鼓里

BT1: fortunately Joe himself all the time is kept in a drum.

TT2: 虽然他本人一点儿也不知道。

BT2: though he himself does not know a little bit at all.

TT3: 不过他本人对此始终一无所知

BT3: but he himself knows nothing about it throughtout

TT4: 不过乔始终一 无所知

BT4: but Joe knows nothing about it throughout

TT5: 虽然乔从来都不知道这件事

BT5: though Joe never knows anything about this matter

Example 80: you shall repent it. (Ch.19)
TT1: 我叫你吃不了兜着走。
BT1: I will let you bring back all the residue if you cannot finish all the food you ordered.
TT2: 难道要让我把你踢出店门
BT2: Could it be said that you want me kick you out of the door of the store?
TT3: 不然我叫你吃不了兜着走
BT3: otherwise I will let you bring back all the residue if you cannot finish your food
TT4: 要不然我叫你吃不了兜着走
BT4: then otherwise I will let you bring back all the residue if you cannot finish your food
TT5: 不然我就叫你后悔一辈子
BT5: otherwise I will let you repent for a whole life

Example 81: There! It is done. (Ch.44)
TT1: 得啦！ 生米已经煮成熟饭啦。
BT1: There! The raw grains have already been cooked into boiled rice.
TT2: 行了！一切都定了。
BT2: Enough! All has been decided.
TT3: 好啦！木已成舟啦。
BT3: Good! The wood has been made into the boat.
TT4: 得啦！一切都定下来了。
BT4: There! All has been done.
TT5: 好了！现在木已成舟。
BT5: That's it! Now the wood has been made into the boat.

Example 82: You fail, or you go from my words in any partickler, no matter how small it is, and your heart and your liver shall be tore out, roasted and ate.
(Ch.1, Magwitch)
TT1: 哪怕走漏了芝麻绿豆那么大一点儿风声
BT1: Even though you leak out a little bit of information as big as sesame and mung bean
TT2: 不论这话多么微不足道
BT2: no matter how trivial this word is
TT3: 哪怕是走漏一丁点儿风声
BT3: even if you leak out a little bit of information
TT4: 那么只要稍微走漏一点儿风声
BT4: then only slightly leak out a bit of information
TT5: 不管这话多么微不足道
BT5: no matter how triviality of your word is

Example 83: what a questioner he is. (Ch.2)
TT1: 真是打破砂锅问到底！
BT1: You are really persistent in your questions!
TT2: 没完没了地问。
BT2: keep asking questions without an end
TT3: 问题真多呀。
BT3: There are really a lot of problems.

TT4: 总是问个没完。

BT4: Always ask questions without an end

TT5: 整一个问题家。

BT5: A complete questioner.

Example 84: Joe greatly augmented my curiosity by taking the utmost pains to open his
                mouth very wide (Ch.2)

TT1: 偏偏乔又费尽九牛二虎之力，嘴巴张得老大

BT1: Joe deliberately again spend an immense amount of energy, make the mouth open
      very wide

TT2: 乔尽了最大努力把他的嘴巴张得很大

BT2: Joe then makes his utmost efforts on opening his mouth to the widest

TT3: 他正费尽九牛二虎之力，把嘴张得老大

BT4: He is making herculean efforts, make the mouth open very wide

TT4: 乔却费了莫大的劲儿，把嘴张得老大

BT4: Joe then makes very big efforts, makes the mouth open very wide

TT5: 乔还费尽周折，把嘴张得老大

BT5: Joe then causes a lot of twists and turns, makes the mouth open very wide

Example 85: Magwitch – in New South Wales – having at last disclosed himself (Ch.40)

TT1: 马格韦契----新南威尔士的马格韦契，现在到底出面了。

BT1: Magwitch ---- Magwitch in New South Wales, now shows up at the end.

TT2: 马格韦契，住在新南威尔士的马格韦奇终于本人出面了。

BT2: Magwitch, Magwitch who lives in New South Wales himself shows up at the end.

TT3: 马格威治----住在新南威尔士的马格威治----终于露面了。

BT3: Magwitch ---- Magwitch who lives in New South Wales ---- finally shows his face.

TT4: 马格韦奇----新南威尔士的马格韦奇终于出面了。

BT4: Magwitch ---- Magwitch in New South Wales eventually shows his face.

TT5: 那个马格威奇---- 住在新南威尔士的那位---- 终于露出了他的庐山真面目。

BT5: That Magwitch ---- that person living in New South Wales ---- eventually reveals the
     true face of *Mountain Lu*.

Example 86: If the Church was "thrown open," meaning to competition, he would not
                despair of making his mark in it. (Ch.4)

TT1: 如果教会"开放"的话，也就是说， 如果谁都可以上圣坛去一显身手的话，他未
    尝没有一举成名的希望。

BT1: If the church is 'open', that is to say, If anybody can display his / her talent at the
altar,
    he might not have no hope of becoming a famous person overnight.

TT2: 如果教会实行开放政策，进行竞选，他只要参加竞争，就一定当选，决不会失
    望。

BT2: If the church implements the 'opening-up' policy, enters into an election contest,
    once he attends the competition, he will then surely be elected, and he will not be
    disappointed.

TT3: 如果教会"开放"的话，意思是如果允许竞争的话，他就不会丧失成名的信心。

BT3: If the church is 'open', it means that if the church is allowed to have competition, he
    will then not lose the confidence for becoming a famous person.

TT4: 如果教会对外"开放"的话，也就是说，如果谁都可以登上圣坛显露一下身手的话，那它肯定可以一鸣惊人。

BT4: If the church is 'open' to the outside world, that is to say, if anybody can step up to the altar and becomes visible for the skill, then he certainly will give a surprise to the public.

TT5: 如果教会"开放"的话，意思是实行竞争上圣坛的话，他一定不会失望而归，而是就此声明显赫。

BT5: If the church is 'open', it means that implementing the competition for stepping up to the altar, he will be sure not coming back with a disappointment, but he will then become prominent person.

Example 87: I have always adhered to the strict line of fact. There has never been the least departure from the strict line of fact. (Ch.40, Mr. Jaggers)

TT1: 我和你打交道，自始自终都是严格遵守实事求是的方针。一丝一毫也没有背离过这个严格的 实事求是的方针。

BT1: I contact with you, all along stick strictly to the policy of seeking the truth from the fact. There is not a tiny bit of deviation from the policy of seeking the truth from the fact.

TT2: 我总是严格地遵守事实的方针路线, 一点儿也没有违背这事实的方针路线。

BT2: I always strictly adhere to the guidelines and policies for the fact, without any deviation from this guideline and policy for the fact.

TT3: 在与你的交往中，我自始自终是多么严格地遵循了实事求是这一方针，而且从来 没有过丝毫的偏离。

BT3: During the contact with you, all along how I strictly adhere to the policy of seeking the truth from the fact, and without ever having any deviation from it.

TT4: 我和你联系，自始自终都严格地遵守事实求是的方针。

BT4: I contact you, all along strictly adhere to the policy of seeking the truth from the fact.

TT5: 我总是严格地 遵守着 真相的界线，从来都没有越雷池一步。

BT5: I always strictly adhere to the boundary of the truth, never transgress the bounds.

Appendix 2.3.: **Back Translations of Magwitch's address towards Pip** as *little boy*, *common labouring-boy, little coarse monster, you little wretch, little devil, young dog, Master, Noble Pip, dear boy, my gentleman, a game one!*

Example: Dear boy, I done it！(Ch.39, Magwitch)

TT1: 好孩子，我成功啦！

BT1: Good child, I succeed!

TT2: 亲爱的孩子，我终于成功了！

BT2: Dear child, I eventually succeed!

TT3: 亲爱的孩子，我成功了！

BT3: Dear child, I succeed!

TT4: 好孩子，我成功啦！

BT4: Good child, I succeed!

TT5: 亲爱的孩子，我终于成功了！

BT5: Dear child, I eventually succeed!

Example: You little coarse monster (Ch.11, Estella)

TT1: 你这个粗野的小妖怪

BT1: You little coarse monster

TT2: 你这个粗野的小妖怪

BT2: You little coarse monster

TT3: 你这个粗野的小丑八怪

BT3: You this little coarse ugly monster (spoken)

TT4: 你这粗野的小怪物

BT4: You this little coarse monster

TT5: 你这个粗俗的小怪物

BT5: You this little coarse monster

Example: you little wretch? (Ch.11, Estella)

TT1: 你这个小无赖

BT1: You little rascal

TT2: 你这个小坏蛋？

BT2: You little bastard?

TT3: 你这个小可怜虫。

BT3: You little wretch.

TT4: 你这个小坏蛋。

BT4: You little bastard.

TT5: 你这个小坏蛋？

BT5: You little bastard.

Example: Keep still, you little devil (Ch.1, Magwitch)

TT1: 你这个小鬼！不许作声！

BT1: You little devil! Don't speak!

TT2: 不许出声，你这个小鬼精

BT2: Don't speak, you this little imp

TT3: 别出声！你这个小鬼

BT3: Don't make a sound! You this little devil

TT4: 你这个小鬼！不许哭
BT4: You this little devil! Don't cry
TT5: 站着别动，你这小鬼
BT5: Stand still, you this little devil

Example: You young dog (Ch.1, Magwitch)
TT1: 你这个小王八蛋
BT1: You this little bastard
TT2: 你这条小狗
BT2: You this little dog
TT3: 你这个小子
BT3: You this little bloke
TT4: 你这小畜生
BT4: You this little beast
TT5: 你这小子
BT5: You this little bloke

Example: I wish to come in, Master. (Ch.39, Magwitch)
TT1: 我要进来，少爷。
BT1: I want to come in, young Master.
TT2: 少爷，我要到里面去坐一下。
BT2: Young Master, I need to go inside to sit.
TT3: 我想进屋里谈，少爷。
BT3: I want to go into the room to talk, young Master.
TT4: 我要进屋里去，少爷。
BT4: I want to go into the room, young Master.
TT5: 我想到里面坐一下，少爷。
BT5: I want to go inside to have a seat, young Master.

Example: Noble, Pip! (Ch.39, Magwitch)
TT1: 高贵的匹普呀!
BT1: Honourable Pip!
TT2: 高贵的匹普!
BT2: Honourable Pip!
TT3: 高尚的皮普呀！
BT3: Noble Pip!
TT4: 高尚的匹普！
BT4: Noble Pip!
TT5: 品行高贵，皮普！
BT5: Noble character, Pip!

Example: a game one！(Ch.39, Magwitch)
TT1: 真叫我看了高兴！
BT1: Really let me feel happy when I see you!
TT2: 长得如此神气！
BT2: Grow so air!

TT3: 一个有胆识的好汉！
BT3: a courage and insight true man!
TT4: 真叫我高兴！
BT4: Really let me feel happy!
TT5: 一个如此神气的小伙子！
BT5: What an air young chap!

Appendix 2. 4.: **Back Translation of Magwitch's Self Name** as *warmint, heavy grubber, a old bird, dunghill dog.*

Example: if at your time of life you could help hunt a wretched warmint. (Ch.3, Magwithc)

TT1: 假如你这么小小年纪就要帮着人家 来追捕我这样 一条倒霉 的小毛虫

BT1: If you at your so young age could help others hunt me such a wretched vermin

TT2: 如果在你这个年纪就帮着别人 来追捕一条可怜 的小毛虫

BT2: If at your age you could help others hunt a poor vermin

TT3: 假如你这么小的年纪就帮着追捕一条倒霉的小害虫

BT3: If you at such a young age could help hunt a wretched vermin

TT4: 要是你年纪这么小， 就帮着人家来追捕我这样一条倒霉的小毛虫

BT4: if you at such a young age, help others hunt me such a wrtetched vermin

TT5: 如果 你这点年纪就学会帮着别人追捕我这样一条可怜的小毛虫

BT5: If you at such a young age learn to help others hunt me such a wretched vermin

Example: I'm a heavy grubber (Ch.40, Magwitch)

TT1: 我这一顿饭吃得可够厉害的

BT1: I had enough in this meal

TT2: 我算得上是一个厉害的吃客

BT2: I can be counted as a undoubtable free-eater

TT3: 我是个很会吃的人

BT3: I am a very good eater

TT4: 我是一个很会吃的人

BT4: I am a very good eater

TT5: 我吃起饭来就像一台重型 推土机

Example: I' m a old bird now (Ch.40, Magwitch)

TT1: 我好比是一 只 饱经风霜的老鸟。

BT1: I am just like an old bird that has experienced years of wind and frost.

TT2: 我已是一 只 久经风霜的老鸟。

BT2: I have already been an old bird that has experienced all sorts of hardship.

TT3: 我如今已是一 只 老鸟了。

BT3: I now had been an old bird.

TT4: 我其实就像一头饱经 风霜的鸟儿。

BT4: I am actually just like a bird that has experienced years of wind and frost.

TT5: 我已经是一 只 饱 经风霜的老鸟。

BT5: I had already become an old bird that has experienced years of wind and frost.

Example: hunted dunghill dog wot you kep life in (Ch.39, Magwitch)

TT1: 蒙你救了命的那条粪土不如的丧家狗

BT2: indebted to you for saving the life for that homeless dog that is not better than dirt

TT2: 曾经在 粪堆上荡来荡去的狗

BT2: the dog that had been hanging around on the dunghill

TT3: 被你救过 的那条粪土不如的丧家犬

BT3: homeless dog that is not better than dirt had been saved by you

TT4: 你救了他命的那条粪堆 一般的丧家狗

BT4: you save the life for that homeless dog that is like a dunghill

TT5: 从前被你搭救过性命的丧家之犬 也有今天

BT5: the homeless dog that had been saved also had today

Appendix 3

Additional Publication Information

A: Print-run of Title *Great Expectations* 远大前程

Year of Publication	Print-runs
1979	117,000
Nov. 1981	70,000

B: Print-run of Title *Great Expectations* 远大前程, which is used as the version for *The Collection of Dickens' Works*

Year of Publication	Print-runs
Aug. 1998	6,000

C: Print run of Title *Blood and Tears of A Lonely Star* 孤星血泪, which is used as *Foreign Classics*

Year of Publication	Print-runs
Sept. 1990	20, 000
Dec. 1990	40,000
Sept. 1991	80,000
Oct. 1991	50,000
Nov. 1991	60,000
Mar. 1992	30,000
Jun. 1992	100,000
Sept. 1993	50,000
Dec. 1993	50,000
Sept. 1994	50,000
Oct. 1994	100,000
Mar. 1995	100,000
Apr. 1996	50,000
Dec. 1996	50,000
Jul. 1997	30,000
Nov.1997	30,000
Sept. 1998	10,000
Dec. 1999	10,000

D: Print-run of Title *Blood and Tears of A Lonely Star* 孤星血泪, which is used as *the New Popular Version*

Year of Publication	Print-run
Sept. 2001	8,000

E: Print-run of Title *Blood and Tears of A Lonely Star* 孤星血泪, which is used as *YiWen Classic*

Year of Publication	Print-run
Aug. 2006	10,000
Aug. 2007	3,200

(sources: provided by the translator's daughter, Mrs. Wang Lei on August, 2010, with email correspondence)

Appendix 4

List of 12 Complete Translations of *Great Expectations*

List of 12 Chinese Full-Length Translations of *Great Expectations*; with two different titles of <远大前程> (A Bright Future) and <孤星血泪> (An Orphan's Hard Time)

Translator	Publishing House	Year of Publishing	No. of Pages	Printing Volumes
Wang Keyi *	Shanghai Translation Publishing House	1979,1982, 1990--2002, 2006	587 pages	
Luo Zhiye *	Yilin Publishing House	1994, 1996, 1998, 1999, 2001, 2004, 2006, 2007	515 pages	
Chen Junqun*	Lijiang Publishing House	1997	575 pages	
Zhu Wan, Ye Zun*	People's Literature Publishing House	2004	567 pages	8 times
Jin Changwei *	Changjiang Literature & Arts Publishing House	2009	557 pages	hardbound
Hu Zegang	Nanfang Publishing House	2002, 2003	580 pages	1000 pieces
Wang Yingyun	Hunan Literature & Arts Publishing House	1998, 2001	565 pages	
Yang Shibi	China Theatre Publishing House	1999	534 pages	
He Qiaowei, Lu Ailin	Beijing Mass Literature & Arts Publishing House	1999	567 pages	
Hu Xiangke	Times Literature & Arts Publishing House	2002	580 pages	
Guo Li	China Zhigong Publishing House; Jincheng Publishing House;	2005 1999 2008	577 pages	3 editions; 4 times
Wang Huijun & Wang Huiling	Yili People's Publishing House; Kewen Publishing House	2001	535 pages	

Appendix 5

List of 38 Chinese Adaptations of *Great Expectations*

List of 38 Abridged Chinese Translations of *Great Expectations*; The following tables mainly cover six groups of abridged versions: 1).Abridged versions, with or without *pinyin*; 2).Abridged versions which are used for teenagers languages learners; 3).Abridged versions which are used as extra-curricular reading materials for middle school students; 4). Abridged versions which are used as film and drama scripts; 5).Abridged versions have annotations which are used for language learners; 6).Abridged versions have illustrations which are used for young children readers.

1). Abridged versions; used as English language learning materials for different levels of language learners (contrast texts with both English and Chinese languages), and abridged versions with annotations. The table is arranged according to the chronological order of the Publishing Year of each version.

Translator / Annotator*	Publishing House	Year of Publishing	Notes	No. of Pages
The 3rd year teaching group, Beijing Foreign Language Institute*	The Commercial Press	1964	Only English text, with Chinese annotations	208 pages
Liu Jinfang *	People's Education Publishing House	1982	Only English text, with Chinese annotations; used as extracurricular reading material	90 pages
Chen Zuoqing	The Commercial Press	1983	Contrast texts between both languages, with Chinese annotations	231 pages
Ge La Ji Ding	Xinjiang People's Publishing House	1986	Minority language	
Li Xiulian*	Chinese Publishing House	1995; 1997	Contrast texts between both languages, with *pinyin* annotations by Zhen Xiuzhi and Wang Ruoming	367 pages
Zhou Renmin & Du Fei	Foreign Language Teaching and Research Publishing House	1997	Contrast texts between both languages, used as materials for senior middle school 2nd and 3rd year students; English text abridged by Clare West	212 pages
Zhang Sijie	Jiangsu Education Publishing House	1998	Contrast texts with both languages; with Chinese annotations	337 pages
Wang Zhanjing	Foreign Language Publishing House	2000	Contrast texts with both languages	187 pages
Zheng	Shanxi Education	2003	Contrast texts between	401

Shouguan	Publishing House		both languages, with illustrations; English text abridged by Zhang Tong	pages
Zhang Chun*	Shanghai Foreign Language Education Publishing House	2003	Only English text with Chinese annotations only; abridged by Florence Bell	115 pages
Chang Zixia	Tianjin Science & Technology Translation Publishing House	2003	Contrast texts between both languages; English text abridged by Brian Phillips and Wendy	195 pages
Zu Hui	China Science & Technology University Press	2004	Only English text, with Chinese annotations; used as an extracurricular reading materials for intermediate language learners	
Yan Wenjun	Aviation Industry Publishing House	2004	Contrast texts between both languages; English text abridged by Olivia Williams	205 pages
Xu Ping	Qingdao Publishing House	2005	Only English text , with Chinese annotations	460 pages
Fu Qiong & Wang Hongxin	Dalian Polytechnic University Press	2008	Only English text, with Chinese annotations; English text abridged by Mitsu Yamamoto and illustrated by Brendan Lynch	257 pages
Dan Xiaohong	China Books Publishing House	2009	Only English text, with Chinese annotations written by Minority langague; used as material for advanced English language learners; English text abridged by A Mi Si Te Li	298 pages
Li Siqing	Tianjin Science & Technology Publishing House	2009	Contrast texts between both languages; used as a classic reading material	191 pages
Wang Xun & Ji Fei	Qinghua University Press	2009	Only English text, with Chinese annotations	550 pages

2) Abridged versions (only Chinese text); The table is arranged according to the chronological order of the Publishing Year of each version

Translator / Adaptor *	Publishing House	Year of Publishing	Notes	No. of pages
Liu Lianqin & Zhang Zaimin	Sichuan People's Publishing House	1980		
Chen Taixian	Hunan People's Publishing House	1981		
Wang Keyi / Huang Qingyun *	China Juvenile and Children's Publishing House	1990	translated by Wang Keyi and adapted by Huang Qingyun	193 pages consists of 39 chapters
Qian Qing	Foreign Language Teaching and Research Publishing House	1994		
Ma Yan	China Literature Federation Publishing House	1999	One of series of world literature Classic for teenagers	366 pages
Gao Hongyang	North China women and children Publishing House	2000	English text abridged by Mi Xiu Ya Ma Mo Te	232 pages
Zhou Le	Hebei Education Publishing House	2000		147 pages
Liang Yuguo	World Knowledge Publishing House	2000	English text abridged by John Kennett, illustrated by Peter Wilks	296 pages
	Yili People's Publishing House	2001	Adapted by English Language Learning Bookworm Research group	637 pages
Bai Hua	Tianjin People's Publishing House	2003, 2007	Used as language learning material for teenagers; The Foreword written by professor Yu Qiuyu	167 pages
Li Juan	Elephant Publishing House	2004	Adapted text with *pinyin* and colour illustrations	107 pages
Yi Ming	Zhuhai Publishing House	2004	Adapted Text with Chinese annotations	450 pages
Wang Bei *	21st Century Publishing House	2004; 2009		219 pages, with 10 chapters

Yi Lu	Foreign Language Teaching & Research Publishing House	2007	English text adapted by Benette and Huang, with CDs as complimentary sound material	
Lin Zhanqian	*Journal New Teenage*	2005	Abridged story for children readers; published as an article in serial No. 6 in the Journal	250 words
Li Jiahong	Illustration Publishing House	2006		144 pages
Yang Nan	Henan People's Publishing House	2009	Used as an extracurricular reading materials for 11-14 age teenagers, recommended by Education Dept.	186 pages, with 19 chapters
Shi Yanxin	World Publishing House, Xian Branch			

3). Abridged versions used as scripts for film and drama

Translator	Publishing House	Year of Publishing	Notes	No. of pages
Jiang Yimin & Sun Jianhua	Qinghua University Press	1997	Contrast text with both languages, used as film and literature script	126 pages
Guan Yi	People's Education Publishing House	2005, 2006	Abridged by Keith West, used as drama script	68 pages

Appendix 6

List of *The Complete Works of Charles Dickens*

(狄更斯文集)

This 19-volume hard-bound collection was published by Shanghai Translation Publishing House (Known as YiWen Publishing House) in 1998, which includes the following Dicken's works:

Great Expectations (1979) translated by Wang Keyi

Hard Times (1978) translated by Quan Zengxia and Hu Wenshu;

Bleak House (1979) translated by Huang Bangjie, Chen Shaoheng and Zhang Zimo;

The Pickwick Papers (1979) by Jiang Tianzuo, which is a retranslation and its first publication was in 1950.

The Old Curiosity Shop (1980) translated by Xu Junyuan;

David Copperfield (1980) translated by Zhang Guruo;

American Notes (1982) translated by Zhang Guruo;

Martin Chuzzlewit (1983) translated by Ye Weizhi;

Oliver Twist (1984) translated by Rong Rude;

Pictures from Italy (1985) translated by Jin Shaoyu;

Our Mutual Friend (1986) translated by Zhiliang;

The Mystery of Edwin Drood (1986) translated by Xiang Xingyao;

A Tale of Two Cities (1989) translated by Zhangling and Zhang Yang;

Barnaby Rudge (1990) translated by Gao Diansen and other translators;

Little Dorrit (1993) translated by Jin Shaoyu;

Dombey and Son (1994) translated by Zhu Qingying;

Nicholas Nickleby (1998) translated by Du Nanxing and Xu Wenqi;

Appendix 7

Twenty-Five Categories of Translation Strategies

1.	ex. 6 (TT2/TT3/TT4/TT5); ex. 14 (TT1/TT2/TT4/TT5); ex. 45 (TT2/TT3); ex. 13 (TT1/TT4); ex. 46 (TT2); ex. 33 (TT3); ex. 27 (TT4); ex.9 (TT5);
2.	ex. 46 (TT1/TT3/TT4/TT5); ex.45 (TT4);
3.	ex.54 (TT1/TT2/TT3/TT4); ex. 12/19 (TT2); ex.16/40/49/69 (TT3); ex. 32(TT4); ex.5 (TT5);
4.	ex. 12 (TT5);
5.	ex. 28 (TT4/TT5);
6.	ex. 15 (TT1/TT2/TT3/TT4); ex.22 (TT3);
7.	ex. 57 (TT5);
8.	ex. 54/55/51(TT5);
9.	ex.52/58(TT2/TT5) ; ex. 53 (TT3);
10.	ex. 31 (TT5);
11.	ex. 37 (TT3);
12.	ex.56 (TT2/TT3/TT4/TT5); ex.55 (TT1/TT2/TT3/TT5); ex. 57 (TT1/TT2/TT4);
13.	ex. 56(TT1);
14.	ex.58 (TT2/TT5)
15.	ex. 2/16/51 /31/47 (TT1/TT3); ex.27 (TT1/TT2/TT3/TT5); ex. 1 (TT1); ex.55(TT3); ex.45 (TT5);
16.	ex. 3 (TT1);
17.	ex. 30/45 (TT5);
18.	ex.68/69(TT1/TT4) ; ex.37/48(TT1); ex. 4/28 (TT2); ex.54(TT5);

19.	ex.21b(TT1/TT3/TT4/TT5) ; ex. 45(TT1/TT4/TT5); ex. 5 (TT1/TT3/ TT4);
	ex. 10 /39(TT1/TT3); ex.35 (TT2/TT5);ex. 29 (TT1/TT4); ex. 6/30 /36 /41(TT1);
	ex. 46(TT2); ex.70 (TT3) ; ex. 7/21a (TT4) ; ex.20(TT5);

20.	ex. 44(TT2);

21.	ex. 22/23/35/49 (TT1/TT2/TT4/TT5); ex. 9/36 (TT1/TT2/TT3/TT4);
	ex. 21b/28/42/46/50 (TT1/TT3/TT4/TT5); ex.32(TT1/TT2/TT3/TT5) ;
	ex. 47(TT1/TT2/TT3); ex.11/12/18/19 (TT1/TT3/TT4);
	ex. 8 (TT1/TT2/TT5); ex.68 (TT2/TT3/TT5); ex. 10 (TT4);
	ex. 13/48/52/69 (TT2/TT5); ex. 7/14(TT3) ;
	ex. 21a/29/40 (TT1/TT4); ex. 51(TT2/TT4/TT5);
	ex. 20/37(TT2/TT4); ex. 41(TT4/TT5);
	ex.39 (TT2); ex. 16/17(TT5);

22.	ex. 17 (TT1/TT2/TT3/TT4);
23.	ex. 43/ 25 (TT3); ex.65 (TT3) ;
24.	ex. 18(TT1/TT3/TT4) ;
25.	ex. 70 (TT1/TT4) ;

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