

## 摘要

王佐良先生是我国外国语言文学的著名学者，在翻译实践和翻译研究方面也做出了卓越的贡献。他翻译的一系列英国作家的作品受到广泛的好评，同时，他的翻译思想也引起了翻译理论界的注意。本文试图证明王佐良先生的翻译思想是一种文化翻译观，它强调文化和翻译间的相互影响以及文化间的平等交流。

本文以历史文化的描述与细致入微的分析相结合的方法，对王佐良先生的翻译思想进行探讨。

翻译在文化交流中起着举足轻重的作用。怎样翻译以及采用何种方法进行翻译成了翻译史上长期争论不休的问题。由于翻译涉及两种语言文化，它成为了两种文化交流的渠道，因此，任何对原作以及文化的误读都会导致文化交流的不畅。主体间性理论，因其倡导翻译中各主体的良性关系，为跨语言文化交流的研究提供了新的视角。本文通过对王佐良先生译作的文本分析发现，他对原作和翻译策略的选择以及读者意识使他的翻译作品独具特色。作为译者，王佐良对原作者以及目的语读者的尊重彰显了翻译主体间性，体现了他深刻的人文关怀。

译介学，或称比较文学视角下的翻译研究，以文学翻译和翻译文学为考察对象，从而展开对文学间交流、影响、接受和传播等问题的分析。王佐良先生是中国比较文学研究的先驱，他从文化和翻译互动的角度将比较文学研究和翻译研究联结在一起。他对严复翻译中的创造性叛逆的独特见解，对戴望舒、卞之琳、查良铮等人诗歌翻译和诗歌创作之间相互作用的研究，对莎士比亚在我国的译介的考察，为我们展示了翻译在文化交流中所起到的重要作用，同时也揭示了翻译与文化间的相互影响。

王佐良的翻译思想反映了他深刻的人文关怀。作为中国翻译文化研究的开创性思想，他的翻译思想具有极大的学术研究价值。

关键词：王佐良；主体间性；译介学；文化翻译理论

## Abstract

Wang Zuoliang is a preeminent scholar in foreign language and literature study in China, who has also made outstanding accomplishments in translation theory and practice. Besides his well-known translations of a series of writers in English literature, his views on translation have attracted great attention from the translation academia. This thesis attempts to demonstrate that Wang's views on translation are a theory of cultural translation, which stresses the mutual influence between culture and translation, and the equal exchange between cultures.

The study is a combination of historical and cultural description and an analysis on Wang Zuoliang's views on translation.

Translation plays an essential role in cultural communication. The issues of how to translate or what method to adopt in translation have become vexed and problematic in the history of translation. However, as an activity involving languages and cultures, translation is a channel of cultural communication, in which any misinterpretation of the source language or culture will result in a failure of communication. The theory of inter-subjectivity, which stresses a benign relation between subjects in translation, has been generally recognized as providing a new perspective for the studies of cross-language and cross-culture communication. Through an analysis of Wang's translations, we find that his selection of source materials, and translation strategies and his awareness of the target reader made his translations unique. As a translator, Wang's respect for both the original author and the target reader is marked by inter-subjectivity, which shows that Wang has a distinctive cultural and humanistic concern.

Medio-translatology, translation studies from the perspective of comparative literature, is a study on literary translation and translated literature and focuses on literary communication, influence, reception and diffusion between cultures. As a pioneer in comparative literature in China, Wang Zuoliang systematically combines

comparative literature with translation studies from the angle of the interaction between culture and translation. His distinctive views on Yan Fu's creative treason, his exploration of the relations between poetry composition and poetry translation of Dai Wangshu, Bian Zhilin, Zha Liangzheng, and his cultural examination on Shakespeare's introduction and translation in China, have revealed the significance of translation in cultural communication and the mutual influence between translation and culture.

Wang's views on translation reflect his cultural and humanistic concern. Pioneering the studies of cultural translation in China, they are of great academic significance.

**Key words:** Wang Zuoliang; inter-subjectivity; medio-translatology; cultural translation theory

## 湖南师范大学学位论文原创性声明

本人郑重声明：所呈交的学位论文，是本人在导师的指导下，独立进行研究工作所取得的成果。除文中已经注明的内容外，本论文不含任何其他个人或集体已经发表或撰写过的作品成果。对本文的研究做出重要贡献的个人和集体，均已在文中以明确方式标明。本人完全意识到本声明的法律结果由本人承担。

学位论文作者签名：喻杭

2008年5月28日

## 湖南师范大学学位论文授权使用授权书

本学位论文作者完全了解学校有关保留、使用学位论文的规定，同意学校保留并向国家有关部门或机构送交论文的复印件和电子版，允许论文被查阅和借阅。本人授权湖南师范大学可以将本学位论文的全部或部分内容编入有关数据库进行检索，可以采用印影、缩印或扫描等复制手段保存和汇编学位论文。

本学位论文属于

- 1、保密□，在\_\_\_\_\_年解密后适用本授权书。
- 2、不保密□。

(请在以上相应方框内打“√”)

作者签名：喻杭

日期：2008年5月28日

导师签名：蒋晓彬

日期：2008年5月28日

## Introduction

Wang Zuoliang, a professor of English literature in Beijing Foreign Studies University, is a distinguished figure in the Chinese translation circle who has made outstanding accomplishments in translation theory and translation practice. Extensive research interests and far-sighted academic vision bestow on him a solid grounding and a broad view in translation studies.

Wang Zuoliang is famous for his well-known translations of a series of writers in English literature, such as Bacon, Byron, and Wordsworth and so on. Meanwhile, he impacts the translation academia with his advocacy of combining translation studies with cultural studies and studies in comparative literature, which is almost a concurrence with the cultural turn in translation studies in the west. Different from the systematic canon of the cultural turn by Susan Bassnett and other scholars in the west, Wang Zuoliang's pioneering vision in translation is scattered in his papers on translation and comparative literature. Compared with the huge amount of evaluations on Wang Zuoliang's translation practice, there is scarcely any systematic study of his views on translation which are of great significance for the development of translation studies in China.

There are some synoptical examinations on Wang Zuoliang's views on translation. Liu Lihua (刘丽华 2002: 172-175) in her article "A Study of Wang Zuoliang's Views on Translation" affirms that the study of the translator, including his purposes, methods and aptitude, is an indispensable part to the translation theory in our country; she probes into Wang Zuoliang's thought on the translator, indicates its significance to translation studies in our country. Zhang Jianjia (张建佳 2000: 96-98) in "A Review of Professor Wang Zuoliang's Views on Translation" briefly introduces Wang's viewpoints on translation, including his advocacy of the summarizations of translation practice and translation theory, his emphasis on translation's influences on

social ideology and cultural transmission, the importance of cultural recognition in translation, and his attention to rhyme, artistic conception, image, momentum, number of words, sentence pattern in verse translation. Huang Xiaoyun (黄晓云 2005) in her M.A. thesis makes a more detailed exploration of Wang Zuoliang's translation. In the first part, Wang Zuoliang's life and his translation achievements are introduced. Wang Zuoliang's views on translation, including his evaluation of the role of translation, and his combination of translation studies with cultural studies and studies in comparative literature, which is the main part of the thesis, is introduced in the second part. In the third part, Wang's translation practice is carefully examined using examples from his translations of 《雷雨》 (*Thunderstorm*) and "A Red, Red Rose". Wang's viewpoint that "only poets are qualified to render verse well" is questioned in the last part.

Some papers tend to dwell on specific aspects of Wang's views on translation. In "Translate Verse as Verse, Let Poets Translate Poetry—A Study of Wang Zuoliang's Verse Translation", Yi Lixin (易立新 2001: 109-111) first gives a brief introduction to Wang Zuoliang's ideas about verse translation, then dwells on Wang Zuoliang's verse translation practices from the four aspects of 1) a poem's meaning, 2) poetic art, 3) language and 4) Wang Zuoliang's views on verse translation which is summarized in the phrase "translate verse as verse, let poets translate poetry." An eminent scholar in English literature and a skillful translator, Wang Zuoliang's views on translation are not limited to the word or sentence level. Yang Hengda (杨恒达 2005: 40-46) in "Wang Zuoliang and Comparative Literature" highly thinks of Wang's contribution to both translation studies and studies in comparative literature and generalizes the essence of Wang's views on verse translation as the interaction between verse composition and verse translation, the interaction between translation and literature, and between translation and culture.

Wang Zuoliang distinguishes himself from other translators in China's history of translation. His views on translation are worthy of deeper investigation. Wang's consideration of the target reader, his respects for the original writer, his advocacy of the combination of translation studies with cultural studies and studies in comparative literature, and his examinations of the western influence in Chinese literature and

culture through translation surely not only renew our conception of translation practice, but also deepen our understanding of cultural, social, historical and economic influences in translation, and consequently inform Chinese translation studies with rare insight.

We are not going to rush to a value judgment on Wang Zuoliang's translation theory and his translation skills. Instead we will address issues such as the motivation of Wang Zuoliang's translation activities, his selection of material for translation, his views on the restrictions culture laid on translation and on the influence of translation on culture. The study is basically descriptive and evaluative with the help of relevant theories.

Liao Qiyi (廖七一 2006: 7) in his monograph *A Study on Hu Shi's Poetry Translation* points out that the amazing development in translation theory provides us with more effective research perspectives and research methods in both microscopical and macroscopical translation studies.

The linguistic approach to translation studies tends to centre on the text, which is by no means the only factor in translation. "We need both the microscope and the telescope," as Maria Tymoczko has argued (Tymoczko 2002: 9-15). Therefore, I shall take a microcosmic textual analysis as the groundwork of this study on which to carry out my research. However, a macroscopic cultural view on translation will shed light not only on the nature or idiosyncrasy of translation, also on the interaction between translation and culture in human history. From the judgments Wang Zuoliang made on Yan Fu (严复), Bian Zhilin (卞之琳), Dai Wangshu (戴望舒) and Mudan (穆旦), we would sense his cultural awareness, and his sensitivity on the interaction between culture and translation. Therefore, historical and cultural descriptions will be adopted as well as a careful language analysis and textual comparison.

Through a careful reading of Wang Zuoliang's books and scattered essays, this thesis probes into Wang's translation theory microscopically and macroscopically to reach the conclusion that Wang Zuoliang's views on translation are a theory of cultural translation.

Wang Zuoliang's life and his achievements on translation as well as a

generalization of his translation views on translation are presented in the first chapter of the thesis as a preparation for discussions.

Then, the cultural translation theory is introduced in the second chapter, in which the relationship between language, culture and translation are discussed and the development of the cultural translation theory is introduced.

The third and the fourth chapters are the main part of the thesis.

Microscopically, Wang Zuoliang's translation practice as illustrated by his translation of Burns's poems and Cao Yu's 《雷雨》 (*Thunderstorm*) is carefully examined on the word, sentence, and paragraph level. Through the detailed examination, Wang's respect for the original writer and the original culture, and his consideration of the target readers are demonstrated to show that Wang has a distinctive cultural and humanistic concern as a translator. In other words, as a subject in translation, Wang showed adequate respects for other subjects in the process of translation such as the original writer, the target reader and his co-translator. Therefore, a perspective for inter-subjectivity will be adopted as the frame theory in this chapter.

Comparative literature, literary study in its real sense provides us with a brand new perspective on translation and culture. The translation study from the perspective of comparative literature is named medio-translatology by Professor Xie Tianzhen (谢天振). Different from previous translation theories, medio-translatology tends to demonstrate the interaction between translation and culture. In the fourth chapter, a macroscopic exploration of Wang Zuoliang's views on translation is carried out from the perspective of comparative literature.

The conclusion of the thesis is inclusive of Wang Zuoliang's influence on and contributions to the academia of translation.



## Chapter One

### Wang Zuoliang's Life and His Views on Translation

In this chapter, Wang Zuoliang's life and contribution to translation will be introduced as a preparation for the following discussions.

#### 1.1 Wang Zuoliang's life

Wang Zuoliang, an eminent expert on English literature and accomplished translator, was born in Shangyu county, Zhejiang province in 1916. He spent his childhood in Wuhan city with his father, who was an office clerk in a small company. He studied in Ningbo primary school in Hankou and Boone School, a missionary school in Wuchang. In Boone School all the courses except Chinese were taught in English. This laid the first foundation for his later studies of English language and literature. When he graduated from Boone School, he intended to pursue higher education. But his father went bankrupt and he had to support himself to continue his studies. In 1935, Wang Zuoliang entered Tsinghua University. Among his classmates were Li Funing (李赋宁), Xu Guozhang (许国璋), Zhou Jueliang (周珏良), Zha Liangzheng (查良铮), who all became well-known experts on foreign language and literature later in China. When studying in Tsinghua University and South-West Associated University, Wang learned philosophy from Jin Yuelin (金岳霖) and He Lin (贺麟), literature from Wu Mi (吴宓) and Qian Zhongshu (钱钟书). He also learned from some other famous scholars such as Zhu Ziqing (朱自清), Wen Yiduo (闻一多). In the year of 1947, Wang Zuoliang became a postgraduate of Oxford University, majoring in British literature in the 17<sup>th</sup> century.

## 1.2 Wang Zuoliang's Views on Translation

Wang Zuoliang started his translation very early. His translations include essays, drama and poems. He once said, "I do like translation. Sometimes, when I finished a 'research' paper, I always feel that I'd rather translate a foreign writer's works than comment on his works, for the translation of his works may be more beneficial to the readers." (王佐良 1989: 92) He built up his reputation as a talented translator through his translation of William Cobbett's *Rural Rides* and Francis Bacon's *Essays* and Robert Burns' poems, which are compiled into *Selected Poems, Love and Liberty* and *Selected Translations of British Poems*. What's more, he translated Cao Yu's 《雷雨》 (*Thunderstorm*) in his early years.

Wang Zuoliang's views on translation touch upon many controversial issues in the field of translation studies. He inherits the essence of traditional translation studies and comes up with his perceptive views on translation. His views on translation are broad in scope and profound and deserve our thorough study.

Most of Wang's papers on translation are collected in *Translation: Experiments and Reflections, On Affinity, On Poetry Translation* and *A Sense of Beginning: Studies in Literature and Translation*. For convenience of discussion, his main views on translation are summed up into the following aspects.

### 1.2.1 His Translation Strategies

As to translation practice, Wang Zuoliang claims that the translator should adopt *Shunyi* (顺译 smooth translation) as much as possible and turn to *Zhiyi* (直译 literal translation) only when necessary. A good translation must be a combination of smooth translation and literal translation. (ibid: 3)

What is *Shunyi*? Wang Zuoliang did not give a clear concept of it, but we could get some clues from the comments given by a previous translator, Yu Guanying (余冠英).

Yu Guanying once translated *The Book of Songs* (《诗经》) into the vernacular

Chinese (白话). He listed several principles for the translators to abide by, of which the fourth one is the readability of a translation. Agreeable with Yu Guanying's suggestion, Wang Zuoliang gave his own understanding on translation in his article titled as "Translation Views in the New Period".

Therefore, we can define *Shunyi* as a translation method by which the original is so well rendered into the target language that the target reader can get a full understanding of it, or as smooth translation opposite to literal translation.

Taking the target reader into consideration, Wang Zuoliang further claims that a translation is judged and completed by the target reader. Besides taking the target reader into consideration, the translator should adhere to the original works strictly, and that comes with his emphasis on *Zhiyi* and his belief that the source text is the only tenet we should abide by with the same style and character.

His translation strategy echoes with Lu Xun's views on translation that "all translations must give consideration to two aspects: one, of course, is to make it easy to understand, the other is to keep the flavor of the original work." (郭著章 2002: 17)

## 1.2.2 His Views on the Role of Translation in the Construction of National Culture

In Wang's opinion, translation helps to construct national culture; literary translation is beneficial to any national literature and culture. Translation plays an irreplaceable role in the construction of national culture and the Chinese cultural modernization. Through a historical and cultural examination on the translations and poetry compositions of Bian Zhilin(卞之琳), Dai Wangshu (戴望舒), Zha Liangzheng (查良铮) and Mu Dan (穆旦), Wang Zuoliang points out that:

Translation benefits the very fabric of any national literature, indeed, any culture. It does something more than opening new windows; it helps rejuvenate a culture in a way that touches the very inner being of it, by

giving its languages a shakeup and a sharpening so that it becomes sensitive and alive again.(Wang Zuoliang 1991: 86)

Translation, as a cross-language and cross-culture activity has got much academic attention. Talking about the tremendous impact translation has brought to China in the 20th century, Wang says that

Indeed, the whole movement championing vernacular literature around 1919 got its inspiration from the translation of foreign literary works. The English Romanticism and Whitman helped to usher in Chinese vernacular poetry, Ibsen and Shaw gave the Chinese ideas about a new kind of drama, and Western and Eastern European writers supplied models for the new fiction. (Wang Zuoliang 1991: 83)

“Indeed, the whole world would become shabbier without the splendid translations of literary works from all nationalities.” (ibid: 86) With translation, one language may import grammar and modes of expression from other cultures. The May Fourth Movement is a good example. In a long period of time, Chinese language develops in a relatively static culture; while around 1919 it experienced radical changes. Under the influence of translation boom at that period of time, not only the words, but the sentence has been enriched by the translated works. For instance, the words “咖啡” (coffee) “坦克” (tank) “逻辑” (logic) have survived through times and became an integral part of Chinese language and culture. While in the sentences, subordinate clause was followed by main clause in traditional Chinese. After the May Fourth Movement, the main clause followed by subordinate clause began to make its appearance in Chinese writings. It is translation that helps Chinese language more and more expressive after the May Fourth Movement.

### 1.2.3 His Views on the Combination of Cultural Studies with Translation Studies

Wang Zuoliang is an active participator of the combination of cultural studies with translation studies. He published "Cultural Comparison in Translation" and "Translation and Cultural Boom" in 1984 and 1985 dealing with the deep relation between culture and translation.

Translation is not a two-stage linguistic process of decoding and recoding. The whole process of translation involves mental, multi-factorial activities that cannot be exhaustively investigated within a linguistic framework. As Susan Bassnett (2001) points out, translation does not happen in a vacuum. Cultural factors play a crucial role in translation. Wang Zuoliang (1989: 18) claims that, "Anyone who does not know the social culture contained in a language cannot master a language in the real sense." Accordingly, we could say that any translator who does not know the social culture contained in the source language cannot do the translation well.

Language and culture are interwoven. Thus, 'rest room' could not be literally translated into "休息室" in Chinese, for which it will surprise the native speaker. The same goes with the word of dog in English. As a faithful companion to Englishmen, it gets praise from the society, for example, "You lucky dog", or "Every dog has its day". While in China, the contrary is true, for instance, "狼心狗肺" "狗腿子" are both carrying the derogatory sense.

Wang Zuoliang explores the social reasons why some classical works in the source countries can not be transferred into our country; while the less classical ones enjoys higher reputation in the target culture when translated. For example, Han Shan's poems won a even huger readership than Li Bai's and Du Fu's poems in America in 1950s to 1960s when the Beat Generation was on the rise. However, it is notable that Han's literary reputation is too lower to be ranked as a great poet in Chinese culture. His popularity owes much to the themes of his poems which are in accordance with the zeitgeist of a rapidly changing society of America. What's more he discusses China's social environment which prefers Bacon to Wadsworth. Certainly, it has

something to do with the translator's preferences and ability, but what matters is "the historical, social and cultural aspects" which determine the reception of the original writers.

Therefore, Wang Zuoliang appeals to the translation studies from the perspectives of cultural studies. In 1980s, Susan Bassnett and Andre Lefevere made an official claim of the 'cultural turn' of translation studies. Wang Zuoliang's appeal of combining translation studies with cultural studies is thus almost a concurrence with the "cultural turn" of translation studies in the west.

### **1.2.4 His Views on Verse Translation**

Some argue that poems cannot be translated. Frost stresses that, "poetry is what gets lost in translation." (qtd in Susan Bassnett & Andre Lefevere 2004: 57) According to Wang, verse translation is possible and necessary, for "The poet-translator brings over some exciting work from another culture and in doing so is also writing his own best work, thereby adding something to his culture. In this transmission and exchange, a richer, more colorful world emerges." (Wang Zuoliang 1991:112).

Then how can we translate poems? According to Wang's understanding, poetry translation is related to three aspects: a poem's meaning, poetic art and language.

#### **(1) A poem's meaning**

Wang Zuoliang (1991: 93) holds that when one realizes that meaning does not consist in the meaning of words only, but also in syntactical structures, speech rhythms, levels of style, the translation of a poem becomes much more complex.

#### **(2) Poetic art**

According to Wang, "Bly's point about the "marvelous translation" being made possible in the United States only after Whitman, Pound and Williams Carlos Williams composed poetry in speech rhythms shows what may be gained when there is a genuine revolution in poetic art." (ibid: 93).

#### **(3) Language**

“Sometimes language stays static and sometimes language stays active. When language is active, it is beneficial to translation”. (王佐良 1997: 523) Active language can weather violent transformation and absorb new idiosyncrasies, which will be quite favorable to translation.

Wang dwells on their translations and poetry compositions of Mu Dan, Dai Wangshu, Zha Liangzheng and Bian Zhilin; he highly praises their contribution to version translation especially to China's verse modernization, and explores the relationship between verse creation and verse translation. He remarks that in translation, their artistic life got reconfirmation and continuation.

In Wang's opinion, a poem should be translated into poem. The translation should be faithful to the original in terms of form and images; and the total effect of the poem is the most important thing. Poetry is the crystallization of wisdom. The difficulties of poetic translation lie not only in lines, but also in structure, such as cadence, rhyme, rhythm, and so on.

In “Between Verse Creation and Verse Translation”, Wang firmly holds that only poets can render poems well. His views echo with those of Dryden who once declared that no man is capable of translating poetry besides a genius of that art.

### **1.2.5 His Combination of Translation Studies with Stylistics**

In the past hundred years, traditional Chinese theories have centered on Yan Fu's “faithfulness, expressiveness and elegance” and the debate of “literal translation” versus “liberal translation”. These principles, the sum-up accumulated in experience or comparatively fuzzy translation standards, can not systematically reveal the objective rules of translation. In recent years, the development of stylistics which is supposed to help a translator in understanding the text from the internal and external aspect of language and language usage in the society has shed light on the translation studies. Wang is one of the pioneers of combining translation studies with stylistics.

In 1979, Wang Zuoliang published *Sense • Style • Translation*, discussing the relation between translation and stylistics, Wang mainly mentioned three aspects:

(1) Resemblance in spirits rather than form. Resemblance in form generally refers to keeping the original form intact while resemblance in spirit aims at retaining the spirit of the original. Wang's emphasis on the spirit of the original and the total effect of translation shares similarity with Fu Lei's "spiritual resemblance".

(2) Register. Register is a kind of situational factor, called generic situation, which is concerned with the user's and receiver's relationships to each other. (Hu Zhuanglin 2001: 206) Specifically, it means different words are used in different situations. The translation of legal documents will be different from literary translation in style and specific terms. "The soul of stylistics lies in studying what kind of language should be adopted on a given situation. The responsibility of the translator is to reproduce the feature and spirit of the original." (王佐良 1980: 108)

(3) Deviation. The use of English is sometimes accompanied with deviation in various degrees, which is supposed to distinguish different styles and to arrest readers' attention. In a paper, Wang points out, "As far as the translator is concerned, his qualities determine which style of language he is suitable to translate." (王佐良 1995: 135) Therefore, the works of Byron can not be translated into something like the style of Wordsworth.



## **Chapter Two**

# **Cultural Translation Theory**

Language, culture and translation are the key terms in the discussion of cultural translation. Translation involves language as well as culture. To discuss cultural translation, we need first of all to have a correct understanding of the relationship among language, culture and translation.

### **2.1 Language and Culture**

Before the discussion on the relationship between language and culture, an investigation into the definitions of culture is necessary.

#### **2.1.1 The Definition of Culture**

People instinctively know what “culture” means to them and to which culture they belong. However, to give a definition of culture has been notoriously difficult.

One of the most quoted definitions of culture was formulated by English anthropologist Edward Burnett Tylor in 1871, “Culture is that complex whole which includes knowledge, belief, art, morals, custom, and other capacities and habits acquired by man as a member of society.” (F. M. Keesing 1958:18) After Tylor, Ralph Linton, an American anthropologist defined culture as “the sum total of the knowledge, attitudes and behavior patterns shared and transmitted by the member of a particular society.” (ibid)

However, the culture we talk about in translation is a broad-sense one, referring to all socially conditioned aspects of human life. This concept of culture was defined

by the American ethnologist Ward H. Goodenough as follows:

As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. ...It is rather an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them... (Snell-Hornby 2001:40)

Adopting Goodenough's definition of culture, Heinz Gohring developed his own one in the sense of cross-cultural communication:

Culture is everything one need to know, master and feel in order to judge where people's behavior conforms to or deviates from what is expected from them in their social roles, and in order to make one's own behavior conform to the expectations of the society concerned—unless one is prepared to take the consequences of deviant behavior. (Snell-Hornby 2001:40)

The above definitions of culture are focused on how to make an efficient communication in a group with distinctive cultural properties, however. The definition of culture should be more than that.

Peter Newmark, on the other hand, defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.” (Newmark 1988: 94) Newmark's definition focuses on language, but as we know, culture is far more than what language could specify.

For the purposes of this paper, culture is defined as:

A shared mental model or map of the world. The model is a system of congruent and interrelated beliefs, values, strategies and cognitive

environments which guide the shared basis of behavior. Each aspect of culture is linked in a system to form a unifying context of culture which identifies a person and his or her culture. (David Katan 2004: 17)

## **2.1.2 The Relationship among Language, Culture and Translation**

Language is essentially rooted in the reality of the culture and is generally believed to be an essential instrument of ethnic expression, a bridge for the communication of beliefs, customs, rituals, and behaviors which constitute cultural identity. Language is part of culture; it is the most complex set of habits that any culture exhibits, describing and reflecting people's way of life. Eugene A. Nida (1994: 1) remarks, "Language reflects the culture, provides access to the culture, and in many respects constitutes a model of the culture." On the other hand, language is influenced and shaped by culture. Edward Sapir and Benjamin Whorf state that, "No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language." (Bassnett 2004: 22) For example, we say something "as white as snow", but in other cultures, the expressions of "as white as egret feathers", or "as white as fungus" are more suitable and acceptable. Another example is the family titles. The English word "cousin" can refer to all the following Chinese forms of address: 堂哥, 堂弟, 堂妹, 表哥, 表弟, 表姐, 表妹, which shows that the Chinese people are more attached to the kinship than the English.

The close relationship between language and culture indicates that culture and translation can not be separated from each other. Transferring one language into another is necessarily involved in the conversion of two cultures. As it is put forward by Nida (1994: 1), "It is true that in all translating and interpreting the source and target languages must be implicitly or explicitly compared, but all such inter-lingual

communication extends far beyond the mechanics of linguistic similarities and contrasts.” These words technically justified the importance of understanding the culture when in translating. Therefore, translation is the comparison, transformation and mutual understanding between the models of culture behind the languages involved.

It is worthy of noting that the relationship between translation and culture become more complicated since the “cultural turn” in translation studies got its full wings in the west in the late 1970s. For Andre Lefevere, “Translation practice is one of the strategies a culture devises for dealing with what we have learned to call ‘the other’.”(Bassnett & Lefevere 2004: 13) While Susan Bassnett considers that translation always takes place in a continuum, never in a void; It is a broader issue about context, history and convention.

## **2.2 Cultural Translation Theory**

With the development of translation studies, the “cultural turn” of translation studies came into being which was officially advocated by Susan Bassnett and Andre Lefevere in the late 1970s.

### **2.2.1 Translation Studies**

The practice of translating has been long established, however; the study of the field developed into an academic discipline only in the second half of the twentieth century. A seminal paper in the development of the field as a distinct discipline is James Stratton Holmes’s “The Name and Nature of Translation Studies.” Crucially, Holmes puts forward an overall framework, describing what translation studies covers. In Holmes’s explanation, the objectives of the “pure” areas of research are: the description of the phenomena of translation and the establishment of general principles to explain and predict such phenomena. (Munday 2001: 10) In his

*Contemporary Translation Theories*, Genzler (2001: 93) describes Holmes's paper as "generally accepted as the founding statement for the field."

The surge in translation studies since the 1970s has been different areas of Holmes's map come to the fore. (Munday 2001: 14) The linguistic-oriented "science" of translation has continued strongly in Germany, where the rise of theories centered on text types and text purpose is seen. The late 1970s and the 1980s saw the rise of a descriptive approach that had its origins in comparative literature and Russian Formalism, with Itamar Even-Zohar and Gideon Toury pursuing the idea of the literary polysystem, the Manipulative School scholars such as Susan Bassnett, the late Andre Lefevere, and Theo Hermans advocating the cultural turn in translation studies. And the 1990s witnessed the incorporation of new schools and concepts such as Canadian-based translation, gender research, Brazilian cannibalism, and postcolonial translation as well as the culture-studies-oriented analysis.

### 2.2.2 The Cultural Turn in Translation Studies

Actually, the "cultural turn" is initiated by Mary Snell-Hornby in her essay "Linguistic Transcoding or Cultural Transfer: A Critique of Translation Theory in Germany" in the collection edited by Susan Bassnett and Andre Lefevere (1990), entitled *Translation, History and Culture*. Primarily initiated by Snell-Hornby, this term is generally attributed to Susan Bassnett and Andre Lefevere, partially due to their academic fame and more to their deliberate presentation of the connotation of "cultural turn". They describe the move from translation as text to translation as culture and politics. Going beyond language, they focus on the interaction between translation and culture, in the way that culture impacts and constrains translation, and on the larger issues of context, history and convention.

Combining with comparative literature and cultural studies, Bassnett questions the static linguistic translation theory. For her, translation never happens in a vacuum; it is not an innocent or transparent transfer of text from one language into another, but "a process of negotiation between texts and cultures." (Bassnett 2004: 6) Translation

is a cultural interaction. "There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed."(Bassnett & Lefevere 1990: 11) Therefore, the object of the study of translation is the text embedded within its network of both source and target cultural context.

### **2.2.3 Cultural Translation Theory**

It is Bassnett and Lefevere who announced the official arrival of the "cultural turn" in Translation Studies, however. Cultural translation theory is not the term they coined for their transnational philosophy, instead it is a term we used to address all of the translation theories which explore translation under the context of culture, history and power.

Then, what is the theory of cultural translation? First, we need to take a look on what is cultural translation.

Nida once made a definite distinction of what are linguistic translation and cultural translation:

Linguistic translation: a translation in which only information which is linguistically implicit in the original is made explicit and in which all changes of form follow the rules of back transformation and transformation and of componential analysis; opposed to cultural translation. Only a linguistic translation can be considered faithful. (1969: 199)

Cultural translation: a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the

original; opposed to linguistic translation. (1969: 199)

According to Nida, cultural translation is opposite to linguistic translation and is a translation method of target culture-oriented. Cultural translation here is cultural substitution, in which the information in the originals is adjusted in accordance with the target culture.

And there are also other kinds of definition of cultural translation.

1. It is the translation between languages and cultures;
2. It is the translation of cultural contents or elements;
3. It is a translation method in which the expressional way in a certain culture is transformed into another culture;
4. It is a translation method in which the expressional way in a certain culture is reserved in translating;
5. It is a cultural study on translation;
6. It is a culture-oriented translation. (蔡平 2005: 75)

Notoriously difficult to give a definition of cultural translation, Cai Ping makes a tentative one following the way through which “legal translation” or “scientific translation” is defined. For him, the translation of cultural contents or elements is more acceptable.

However, Cai Ping's understanding of cultural translation is not the same as what we are going to address—cultural translation theory.

Fang Mengzhi (方梦之), a famous scholar in translation studies makes a definition of cultural translation theory in his *A Dictionary of Translation Studies*:

Translation is more intercultural communication than a bilingual transfer; it should break through the cultural obstacles and make the materialization and acceleration of cultural communication; technically,

it should be a cultural-oriented activity and cross-culture information transfer; and cultural transplant and blending are the focal points of translation; cultural information, instead of the language should take the priority in translational operation; cultural intervention in translation is immutable; aesthetic preference, political inclination and moral tendency, etc. play vital roles in translating; reduction or omission, rewording or polishing are the results of cultural intervention at a certain time and place; reduction or rewording will be acceptable and indispensable when cross-culture communication is stressed; and the alteration in translation is supposed to serve the target culture or to achieve better cross-culture communication.(1999: 49)

For him, translation is a cross-culture communication and aims at promoting the communication between different cultures and nations. Translation studies itself is culture-oriented, especially when it comes to the interaction between cultures.

Yang Shizhang (杨仕章), in his article “A Tentative Exploration on Cultural Translation” argues that cultural translation should not be simplified to translation of cultural elements or content, for which are only the products of a certain culture and which could not and should not be “translated”. Cultural translation should be more than that. Combining with the current research of translation studies, he makes his own definition of cultural translation,

It mainly consists of two parts, one focusing on translation issues in a certain culture, the other focusing on cultural considerations in translation activities. As to translation issues in a certain culture, it stresses the influence of translation on a certain culture; examines



translation in the grand environment of national culture and its importance on cultural development. While cultural consideration in translation activities includes the understanding and expression of the cultural information in the source text, and the influence of the national culture on the selection of translation materials and strategies. (2001: 19)

Different from the traditional concept of translation, Yang Shizhang's definition focuses on the interaction between culture and translation—cultural influence on translation and the influence of translation on national cultures. Translation has become a way of communication and interaction between cultures and nations; and its influence on the construction of national culture has been stressed.

According to the conceptions we mentioned above, it is held that any view on translation can be generalized into cultural translation theory as long as it deals with the deep relation between culture and translation, and stresses translation's function in cultural transmission and communication.

### 2.3 Translation Studies in China

Translation in China has a history of over two thousand years, and many translators made their respective contribution to the affluence of translation theory. There are many distinguished translators, such as An Shigao (安世高), Zhi Qian (支谦), Kumarajiva (鸠摩罗什), Yan Fu (严复), Lin Shu (林纾), Su Manshu (苏曼殊), Ku Hung-ming (辜鸿铭), Lu Xun (鲁迅), Guo Moruo (郭沫若), Zhu Shenghao (朱生豪) and so on.

However, translation studies in China has been long centering on the vexed problem of "literal translation vs. liberal translation" and trying to reach a value judgment on the translated works, which correspondently did nothing but is harmful

to the development of translation studies.

In the 1980s, studies on culture became popular in China. Wang Zuoliang published “Cultural Comparison in Translation” and “Translation and Cultural Boom” in 1984 and 1985 discussing the relation between culture and translation. He emphasizes that a translator should be aware of cultural differences. We should probe further into the cultural significance of translation and the historical role of translation, and combine translation studies with the studies of comparative literature, a new subject dealing with culture and translated literature. Wang’s study of the relation between culture and translation almost coincides with the “cultural turn” which took place in western translation studies in the 1970s. Far-sighted, his research on cultural studies in translation has exerted profound and far-reaching impact on China’s translation academia.

From then on, a lot of scholars in the field of translation studies has eyed on the interaction of culture and translation and made their respective contribution to establish the disciplinary status of translation studies, such as Wang Kefei (王克非), Eve Huang (孔慧怡). The former scholar expounds on cultural history of translation with an eye on the mutual influence between culture and translation, while Eve Huang in her *Translation • Literature • Culture* makes a comprehensive exploration on reception and transmission of the translated works in target culture and elucidates that the target culture will have determinant impact on the translator. (孔慧怡 1999)

## Chapter Three

# Inter-subjectivity and Wang Zuoliang's Translation Practice

In recent years, the subject and the subjectivity of translation have attracted more and more academic attention. The translator's subjectivity has been more emphasized than ever in the heated discussion. However, it is also recognized that as a subject in translation, the translator has a close relation with the original author and the target reader: in the first place, the translator should show certain respect for the original author, while at the same time, he should take the target reader into consideration. Translator, original author and target reader are all the subjects in translation, whose relations are marked by the inter-subjectivity in translation.

### 3.1 Subjectivity and Inter-subjectivity

A full understanding of inter-subjectivity necessitates the comprehension of subjectivity.

The question of human subjectivity has been the central topic of discussion in western philosophy. It is generally accepted that the concept of subjectivity originates with Rene Descartes, the founder of the philosophy of subject, who puts forward the famous proposition "I think, therefore I am". "Descartes' subject is absolute, self-evident, a man with transcendental reason." This conception of subjectivity is characterized as "the metaphysics of the subject", whose central concepts are the ego, consciousness, self-consciousness, self-transparency, self-presence and self-determination. (qtd. in 陈大亮 2004: 12) The human subjectivity is the active dynamics in the subject-object relation, and is made clear when attention is paid to the

self-ego and self-consciousness. Thus, we holds that subjectivity refers to the essential quality of the subject, the externalization of the subject's innate capacity and the distinctive feature the subject possesses to change, influence and control his objects in an active way.

Then, the philosophy of subjectivity or philosophy of consciousness encountered great challenge from linguistic philosophy. During the process of the development of subjectivity, the linguistic turn, which attempts to overcome the philosophical paradigm of consciousness by arguing that language essentially excludes the expression of the individual. The relation between language and self-consciousness is the key issue in pushing forward the discussion on the philosophy of subject. Saussure elucidates the inseparable relation between language and thought as follows: "without language, thought is a vague, uncharted nebula. There are no pre-existing ideas and nothing is distinct before the appearance of language."(qtd. in 陈大亮 2004: 15) Heidegger makes his famous metaphor by saying, "language is the house of Being. In its lodgings dwells man." Here, the idea of the subject is totally subverted by advocating its dependence on language and consciousness. (ibid)

Since the 20<sup>th</sup> century, Husserl's phenomenology, Heidegger's existentialism, Gadamer's philosophical Hermeneutics and Derrida's deconstructionism have been using the bound strength to push forward the discussion on the philosophy of subject. By the time of post-structurism, Foucault, Barthes and Derrida had formed the conception that man is no longer the subject of his works. They tried to dismantle some of the key premises of linguistics. He Weiping (何卫平 2001: 222) summarizes this tendency as follows: "contemporary philosophy, on the whole, has witnessed a new transition from substance to relation, from subject to inter-subject, from subject-object relation to subject-subject relation." Anti-essentialism and anti-logos became the key words of the post-philosophy studies. Fundamentally, this kind of transition is a conceptual and academic shift from self to the other, from monologue to dialogue, from dominating culture or text-centered paradigm to an interactive and even communication or dialogue. (杨柳 2005: 161)

Obviously, the epistemology of inter-subjectivity has overridden the traditional

and oversimplified subject-object relation and advocated a brand-new relation between subjects. De-centering the binary opposition of original author and translator in traditional translation studies, it encourages the dialogue and negotiation between the different subjects—the original author as the creative subject, the translator, the subject of translation, and the reader or receptive subject (陈大亮 2004: 20) in translation. This provides a new perspective for translation studies, and promises a different comprehension of the nature and process of translation, which should be interpreted as cross-language and cross-culture communication and negotiation between the subjects of translation. Inter-subjective relation suggests a kind of mutual-admission, mutual-discovery and mutual-restriction between the subjects; hence the communication and negotiation are carried out in the idiosyncratic cultures with their respective logos. Correspondently, translations are the results of interaction, dual-denial and negotiation of the subjects involved in the translating process.

### **3.2 The Philosophy of Subject in the History of Translation Theory**

In his M. A. thesis, Chen Daliang (陈大亮 2004: 20) holds that the current status quo on the research of subjectivity has not moved beyond the fetters of the individual subjectivity, and has not taken paradigm shift from subjectivity to inter-subjectivity in its real sense. The successive paradigm shifts from author-centered through text-centered to translator-centered indicate a history of replacement of one center with another.

Generally speaking, there are mainly three subjective paradigms in the history of translation theory, namely, the author-centered paradigm, the text-centered paradigm and the translator-centered paradigm.

The author-centered paradigm sanctifies the original author, while the translator was grounded by the original text, in which the reader was invisible and ignored. In emphasizing the author, the mutual relation between the original author, translator and

reader was cut off, and the subjectivity of translator and reader was screened up.

The text-centered approach conceives translation as a mechanical language transfer. This branch of translation studies is linguistically oriented. Anybody who has mastered the rules of encoding and decoding and the linguistic transfer can do translation well, even machines can. The principles of “following the source text closely”, “faithfulness, expressiveness and elegance”, “spiritual resemblance” are golden rules for translators. In this case, the translator’s initiative and creativity are inevitably suppressed and obscured.

Since in the 1980s when Susan Bassnett and Andre Lefevere officially claimed the cultural turn of the translation studies, the words of “history”, “power” and “culture” have become the new focus of the translation circle, and in turn a series of approaches in translation, such as hermeneutics, deconstructions are trying to de-center the original author’s authority and accordingly emphasize the translator’s and the target reader’s subjectivity. The role of translator has been pushed to the foreground from its shadowy existence, while translator as “rewriter”, “conqueror” and “dominator” stands at the forefront. Under this condition, translation becomes a linguistic game with “anything goes”. (qtd. in 陈大亮 2004: 25)

In order to avoid of the unreasoning expansion of the subjects, we should “annihilate any possessive individualism and the single subjectivity devoid of the inter-subjectivity.” (陈大亮 2005: 4) The translator should be a mediator, a harmonizer, a arbitrator, a moderator, a negotiator or a consultant in the cross-language and cross-culture communications. Only by showing their respects to the subjects in the translation-- the original author and the target reader, the achievement of the communicative goal can be expected.

### **3.3 The Inter-subjectivity in Wang Zuoliang’s Translation**

#### **Views**

In translation, the inter-subjectivity can be interpreted as a benign relationship

among the original author, the translator and the target reader, and it suggests an equal exchange between cultures. From “adhere closely to the original text” to “faithfulness, expressiveness and elegance”, “translators as dancers in fetters”, to “sublimation theory”, the author-centered or the text-centered approach has been dominating the academic circle for nearly two thousand years. And translation theory seemed to be locked in what George Steiner (1998: 319) calls a “sterile debate over the triad of ‘literal’, ‘free’ and ‘faithful’ translation.” The potential connection among the original author, the translator and the target reader has been screened up and cut off.

While in the 1920s, Hu Shi (胡适), a brilliant scholar and leading translator in his article “Translating Books” suggested that translator should first and foremost be responsible for the original writer in trying to reserve the content of the original; second, he should be responsible for the reader in reproducing a understandable text and third be responsible to himself of being not self-conceiving. (陈福康 1995: 277) Another translator Fu Sinian (傅斯年) also put forward that the translator should be responsible for both the original author and the target reader, which he concluded as “two responsibilities of translator” (ibid: 210) Their visions in translation have overridden the traditional concept of taking translation as merely a linguistic transfer and are full of the potential significance of translation's function of spreading new knowledge, reforming the status quo and quickening the cultural development.

Wang Zuoliang, rooted himself in the splendid culture in China, brings forward his own translation views as “We should take a dialectic look on translation—*shunyi* (顺译) should take the priority, while *zhiyi* (直译) being necessary. A good translation must be a combination of literal and liberal translation, the former being adopted wherever possible and the latter being turned to whenever necessary”. Distant himself from setting up prescriptive principles of “adhere to the original text strictly” or “rather faithfulness than fluency”, he points out that we should dialectically adopt the proper translation method according to the original language situation, literally or liberally when necessary.

Wang Zuoliang did not give a clear conception on *Shunyi*, but we may get some clues from its opposition—*zhiyi*. *Zhiyi*, or literal translation, is a kind of translation

method in which the content and style of the original work has been completely reproduced into the target language. Therefore, we could interpret *Shunyi* as “smooth translation”, in which “more attention is paid to producing a naturally reading target text than to preserving the source text wording intact.”(Shuttleworth & Cowie 2005: 62) The adaptation of smooth translation can produce a naturally reading text which would be beneficial to the reader’s reception. While literal translation could effectively preserve the original work’s peculiarities when it deserves, and it is highly favorable to the enrichment of the target language and culture. And he further remarks that a good translation derives from the combination of the two methods—*shunyi* and *zhiyi*.

Tried of the traditional translation theory of setting rules for the translator, Wang suggests that it is the time for us to take a careful look on readers’ concerns. Translators were confined to the source text, taking the original author’s personal information, education, life experiences into serious consideration in order to convey the original as possible as they could, however. They ignored the target reader. Wang points out that a good translation should be not only faithful to the spirit of the source text, but also be acceptable and readable for the target reader. A fair relationship between the source writer, the translator and the reader is stressed.

In selecting the translating materials, Wang expounds that a translator should only translate the materials which share with him similar styles. A translating-all translator must have been committing mistranslation. His statement echoes with that of Earl of Roscommon, who suggested that a translator should seek a poet who his ways does bend and there should be a relationship of symbiosis between the translator and this author.(Bassnett & Lefevere 2004: 74) The two are not separated individual, but rather in a mystical orgasmic relationship. An adequate translating production lies that it should be produced under the environment of sympathy in which the translator clearly knows his author, knows what he is dealing with and how to. Wang’s addictions to Robert Burns, whose poem, according to Wang could give us “a sense of happiness”, and William Cobbett, with whom we could share a smell of freedom-loving and the affection to farmers revealed his peculiar selection on



translating materials and his symbiosis with these poets.

Sympathetic with the original writer, faithful to the source text and concerning for the target reader, the interaction between the subjects in translation could definitely contribute to a benign improvement of translation practice and pave ways to the construction of translation studies.

### **3.4 The Inter-subjectivity in Wang Zuoliang's Translation Practice**

The inter-subjectivity in translation practices lies in the loyalty to the source text and the concerns for the target readers. The following discussions are based on Wang Zuoliang's translation practice.

#### **3.4.1 His Translation of Robert Burns' Poems**

Robert Burns was one of the greatest poets of English literature. The language of his poems humble though, fresh, vivid, having sense of melody is quite touching and impressive. Burns fits himself quite into writing short love poems, such as "A Red, Red Rose" and long sarcastic political poems, such as "Two Dogs". He led a vigorous life, never surrounding himself to the ruling-class, while remained optimistic to the future of the society, loyal to his lovers and his friends. Most of his works are full of boundless enthusiasm for life. With his peculiar writing skills and bitter ironies in these poems, he represents another highest peak in English literature.

Wang Zuoliang was very fond of Burns poems. He once said that I could touch a deep sense of "happiness" in reading and translating Burns. In translating, Wang Zuoliang tries to preserve Burns's specialties, strength and cultural aspects through translating poems by poems. There are a lot of six-line stanzas in Burns's poems, each of which includes eight syllables in the first, second, third, fifth lines, and four syllables in fourth and sixth lines. Wang made a good representation of Burns in his



But there it streams, an'richly reams—

My Helicon I ca'that.

Wang Zuoliang's version:

我从未饮过缪斯的喷泉，

也没登过诗神的堂奥，

但我自有灵感的来源——

流不尽的啤酒，冒不完酒泡！

In this stanza, Castalia and Helicon are names of place in Greek mythology, and Castalia was a nymph whom Apollo transformed into a fountain at Delphi, at the base of Mt. Parnassus, or at Mt. Helicon. ([en.wikipedia.org/wiki/Castalia](http://en.wikipedia.org/wiki/Castalia)) Metaphorically, they are used to refer to the fountain of inspirations. However in translation, these names and their significances to the source culture are all Greeks to the target reader, and if translated literally, their communicative and informative functions cannot be reproduced. So Wang replaced Castalia and Helicon with five-character expressions of “诗神的堂奥” and “灵感的源泉”, which are much more acceptable for the target readers. At the same time, the order of the third and fourth lines in the original poems has been conversed in the translation in accordance with the normal order of Chinese sentence. In general, the mood and atmosphere are wittily and jokingly kept the same with the original poem. The fearless rewriting of the original poem indicates that Wang Zuoliang has inconceivably grasped the spirit and essence of the poem. By translating poems through poems, we witnessed “a bond of spiritual affinity between Wang Zuoliang and his original poet. As to the translator, he was guaranteed with satisfaction in the unique creations; and to the reader, it is an aesthetic experience.”

### 3.4.2 His Translation of 《雷雨》 (*Thunderstorm*)

It is generally accepted that because of its specialties of dramatic translation, there is very little material on the special problems of translating dramatic texts,

which leads to the ignorance of this field.

### 3.4.2.1 The Characteristics of Drama Translation

Drama, an artistic form of literature shares with other types of literature the similar characteristics: like novels, it contains personae and plots; like poetry, it needs reading as well as listening; like prose, it aims at conveying certain viewpoints and expressing special feelings. So when it comes to drama translation, it is reasonable to argue that it is a decoding and recoding process in which the original version is still considered as tenet for the translator. Susan Bassnett (2004: 90) in the article “Still Trapped in the Labyrinth: Further Reflections on Translation and Theatre” argues that the translator’s primary task is the ultimate rendering of the text into another linguistic system. That is, the only thing the translator need to do is to engage specially with the signs of the text, in short, the linguistic and paralinguistic aspects of the written text that are decodable and re-encodable.

However, for the most part, dramatists convey ideas through their characters and the plot, rather than in a direct embodiment of themselves in the way novelists do with narrators and personae. Dong Jiang and Ma Junshan (董健 & 马俊山 2004: 13) in their co-authored book of *Fifteen Lectures on the Art of Drama* concludes the characteristics of drama, of which the most essential characters is that drama is a one-off artistic form of dual communication, non-repetition and visualization. In the process of drama composition, the dialogues are made to narrate the story, reflect the personality and push forward the whole plot. The depiction of characters and the development of scenario both depend on the dialogue of drama, which is so concise and colloquial that it was supposed to be understood as soon as it was uttered. Mr. Ying Ruocheng (英若诚) holds in the preface of his translation of Lao She’s (老舍) *Teahouse* that drama is a literary genre that depends on dialogue most.

Since the translations of drama serve the stage performance, the language should be concise, simplified and oral. Otherwise, the translated text would not be suitable for performance and readers’ comprehension, which will hold down

inter-communication between cultures. A good dramatic translation lies in the effect which it can bring to the target audiences.

### 3.4.2.2 The Inter-subjectivity in the Translation of *Thunderstorm*

*Thunderstorm* embodies all factors an excellent play should have: attractive language, interwoven plots, sharp conflicts between reality and ideality and distinctive characters. It has held the stage since it was first produced in 1933 and was translated into English by Wang Zuoliang and Barnes in 1958. It is a tragedy whose setting is the home of an industrialist in North China, where a family has come together with their inexorable fatality. A complicated play of the tensions, and full of numerous inevitable tragic coincidences, it is also a dramatic feat with profound connotations and heart-stirring artistry. In particular, the dramatic language used in the play is refined, pure and full of undertones. Guo Moruo (郭沫若) called it “a rare weighty work”. Mao Dun (茅盾) praised it as something that “shocked me like a violent storm I encountered at sea.” (田本相 2004)

The inter-subjectivity in the translation of *Thunderstorm* at the first place can be seen in the way how it was translated. It is not Wang alone who translated *Thunderstorm*. Xu Jianping(许建平 2002: 38) in his article “Foreignization and Domestication in Cross-cultural Translation” praised that the great popularity of *Thunderstorm* enjoyed in western countries owes much to the co-translator—A. C. Barnes. They made praiseful contribution to cross-culture communication. But it is still acknowledged that Wang Zuoliang was the main translator, while Barnes made some complements on behalf of a native reader.

In the translated version, the nature of the characters is vividly represented in front of the target audience. In the year of 2002, *Thunderstorm* was made a public performance in Oxford, England, and the dramatic version used was Wang Zuoliang and Barnes's translations, of few of which was rewrote. And it made a hit there. Their version, full of brilliance, melliflence and concision made a fresh and vivid of representation of the characters to the target audiences.

The sharp conflicts are developed by dialogues which are implicit and are in accordance with the identity of the character.

鲁 贵： 他妈的! (兴奋地问着)你们想,你们哪一个对得起我? ( )你们哪一个不是我辛辛苦苦养大的?可是你们哪一件事做的对得起我? (对大海)你说? (对四凤)你说? (对待萍)你也说,这都是你的好孩子啊?.....我跟你们一块儿饿着肚子等死。你们想想,你们是哪一件事对得起我? (对大海).....我要是饿死,你是哪一点对得起我?我问问你,我要是这样死了?

LU: God almighty! (Heatedly.) Just look at you. There's not one of you can look me in the face! I've worked my fingers to the bone to bring you two up, both of you, but what have either of you ever done to show your gratitude? (To Ta-hai)Eh? (To Ssu-feng)Answer me that! (To Lu Ma)Or perhaps you can tell me, seeing that they re your precious children...I've just got to stay here and starve to death with you! Now just ask yourselves: What have you ever done for me that you can be proud of?...If I did die, you'd have it on your conscience, now wouldn't t you? Eh? If I did die like this?

This is a dialogue in the third action of *Thunderstorm*. The weather is dreary and frustrated, and a thunderstorm is approaching. After dropping his tart family teachings, Lu Gui is highly-excited about his superior authority in the family and is going to move forward. In the original text, Lu Gui began his vulgar utterance to Sifeng, Lu

Dahai and Shiping. His emotion was strengthened through the four repeated expressions of “对得起”. He shouted it out excitedly to the rest of his family members, trying to ashamed them into a sense of guilty. So Wang rendered it into “look me in the face” according to the very situation. Then, Lu Gui scolded his daughter and his stepson--Dahai. Greedy, snobbish and selfish, Lu Gui held that daughter and son should return back what parents have done for them. Hence, Wang Zuoliang made a vivid sketch of him, when he shouted to his children by saying that “what have either of you ever done to show your gratitude”. As to his wife, he has always been irritated by what Shiping had done, including bring Dahai to his home with the marriage. He at last poured it out at the right time and right place. Wang Zuoliang grasped his mentality accurately and became a mind-reader for Lu Gui by “what you have done for me that you can be proud of.” And then it was his stepson. Since Dahai was raised up by him, he had the right position to ask Dahai do what he should do, and if Dahai let him die of starvation, it was lack of “conscience”. By accurately dealing with the emotions at that time, Wang Zuoliang made a full representation of the mentality and personality of characters, pushed forward the plots, and made the target audience have the same response with that of the original readers.

Cao Yu is a great master who is well-versed in the depiction of characters by dialogues. Through the idiosyncratic dialogues, the characters can be described incisively and vividly. Zhou Chong is naïve and believes in the proper order of the society. The following lyrical monologue reflects his mentality and personality.

周 冲 有时我就忘了现在, (沉醉在梦想里) 忘了家, 忘了你, 忘了母亲, 并且忘了我自己。象是在一个冬天的早晨, 非常明亮的天空, ……在无边的海上, ……有一只轻得象海燕似的小帆船, 在海风吹得紧, 海上的空气闻得出有点腥, 有点咸的时候, 白色的帆张得满满的, 象一只鹰的翅膀, 斜贴在海面上飞, 飞, 向着天边飞。那时天边上只淡淡地浮着两三片

白云, 我们坐在船头, 望着前面, 前面就是我们的世界。

Chung     Sometimes I forget the present——(with a rapt expression on his face) I forget my home, I forget you , I forget my mother——I even forget myself. It seems like a winter morning with a brilliant sky overhead ... on a boundless sea... there's a little sailing-boat, bright as a gull. When the sea-breeze gets stronger, and there's a salty tang in the air, the white sail billow out like the wings of a hawk and the boat skims over the sea, just kissing the waves, racing towards the horizon. The sky is empty except for a few patches of white cloud floating lazily on the horizon. We sit in the bows, gazing ahead, for ahead of us is our world.

In depicting the sea scene, Wang Zuoliang brought forth the stylistic characteristics by adopting some diphthongs and long vowels, such as boundless, sailing, tang, floating, lazily, which were expected to be quite lyrical and poetic. And then Zhou Chong expressed his strong desire of sailing towards the ideal land, Wang Zuoliang adopted some words with short and mighty sounds, such as skims, kissing, which were quite suitable for the situation and the psychology of the young man. Using a series of the phonetics methods, Wang Zuoliang made a full representation of the original text, which was beneficial for the target audience's simultaneous comprehension. And as a translator, he justified himself by having reproduced properly the original text and what's more, having taken the audience into his serious consideration in his translation.



### 3.5 Summary

The inter-subjectivity in translation provides a new perspective for translation studies in that it overrides the metaphysical thinking characterized by binary opposition in translation and its focus shifts from Epistemology to Understanding (Chen Daliang: 2004) It opens another channel for us to appreciate what the translator has done for the cross-culture communication.

Equal communication lies in the equal inter-relationship between the communicative subjects, that is, in their mutual respect and mutual understanding. Wang Zuoliang's translation practice is the very embodiment of his respect for the other subjects in translation. This lies at the bottom of his success in achieving the aim of cross-culture communication and promoting the mutual prosperities of cultures.

## **Chapter Four**

### **Translation Studies and Comparative Literature**

As an eminent scholar in English literature in China, Wang Zuoliang had a lot of insightful thoughts on cultural interactions between China and foreign countries brought about by some poet-translators in the 1930s and 1940s. In 1984 and 1985, he published “Cultural Comparison in Translation” and “Translation and Cultural Boom”, in which he discussed the relation between culture and translation. Besides, as a scholar in comparative literature, he devoted himself to the research of the relationship between Chinese and western literatures during the 20<sup>th</sup> century. As a pioneer of comparative literature in China, he traced the translation of Shakespeare in China through different historical times, and dwelled on the development of Modernism in Chinese poetry through a discussion of several poet-translators in the 1930s and 1940s. An expert, he combined his thinking on translation with that on comparative literature and made a great effort for the construction and development of the discipline of comparative literature, and broadened our vision on translation.

#### **4.1 Translation Studies and Comparative Literature**

Translation has been a major shaping force in the development of world culture, and no study of comparative literature can take place without regard to translation. (Bassnett & Lefevere 1990: 12) As a cross-language and cross-culture activity, it involves a lot of social, political, and economic factors, and then falls into the focus of cultural studies.

### 4.1.1 The Development of Comparative Literature as a Discipline

As a discipline built up at the end of the 19<sup>th</sup> century, comparative literature witnessed several stages of development. Philarete Chasles in his inaugural lecture in 1835 endeavored to define the object of study in the following terms: “Let us calculate the influence of thought upon thought, the manner in which the people are mutually changed, what each of them has given, and what each of them has received.” (Bassnett 1993: 12)

A key word in that text is ‘influence’, and since then on the study of influences has always occupied an important position in comparative literature.

Disagreeable with the studies of influences and accused the French school of being too heavily relied on factual evidence, the American school insisted on the importance of psychology, anthropology, linguistics, social science, religion and art in the study of literature. Just as the United States prided itself on providing a melting pot for all comers, into which national and linguistic differences would be cast so as to be forged into something new and all-encompassing, so the American perspective on comparative literature was based on ideas of interdisciplinary and universalism from the start. (ibid: 33)

Since 1970s, the “cultural turn” in translation studies was linked to developments in the expanding field of “cultural studies”. Susan Bassnett, detecting many similarities between cultural studies in the 1990s and the studies of comparative literature in the last century, advocated the “translational turn” of comparative literature and introduced cultural perspective in the studies of comparative literature. Comparative literature involves the study of texts across cultures, which it is interdisciplinary and that is concerned with patterns of connections across both time and space. The study of comparative literature on the level of culture is intrinsically determined by its very nature of interdiscipline and cross-culture and would be a certain currency of this discipline, for “some literary events can only be interpreted more comprehensively and profoundly in a broader domain of culture.” (查明建 2000: 119)

Thrived in China in 1980s the studies of comparative literature drew its academic attentions on influential studies, trying to sought out the relationship between Chinese and western literatures. The influence of western literature to Chinese writers and literature became an exciting research field both in the studies of modern and contemporary literature in China and the literature of foreign countries.

#### **4.1.2 Translation Studies from the Perspective of Comparative Literature**

A fundamental focus in comparative literature is the relationship of literary and cultural communications among different nations, which apparently depend much on translation. It is supposed to be decisive in bring down the obstacles between languages and culture, and for which it becomes the most notable academic branch under comparative literature. Xie Tianzhen(谢天振), a prominent scholar in China, in his monograph *Medio-translatology* (1999) named the translation studies from the perspective of comparative literature as medio- translatology.

##### **4.1.2.1 Its Difference from Traditional Translation Studies**

Medio-translatology, as it is pointed out in *Medio-translatology* by Xie Tianzhen is a study concerned with translation (especially literary translation) and translated literature from perspective of comparative culture. It takes the loss, change, addition of information of source language in translation process as its primary concerns instead of the transformation from source text to target language in linguistic level and expands its research domain to the influence, communication and reception of literatures.

However, how to define intrinsically the medio-translatology becomes the most crucial problem for the development in this field. Zha Mingjian (查明建 2000: 115-128) in his article named as “Field of Vision and Academic Personality of a Scholar of Comparative Literature”, indicates that the definition of translation studies

from perspective of comparative literature should focus much of its attention on the aspects of literary and culture which would in turn build up the foundation of medio-translatology.

There are in general three main differences between medio-translatology and traditional translation studies:

First, it is the difference of point of views. Medio-translatology, by setting translations under the background of cultures of two or more nations, elucidates and illuminates how different nations come to communicate and influence each other.

Second, it is the difference of focus of research. Traditional translation studies stress on the linguistic transformation, such as “faithfulness, expressiveness and elegance”, “a translator should make a full reproduction of the original text”, and linguistically attached translation theory, such as the theory of functional equivalences, theory of translational shifts. While medio-translatology is a study of literary and cultural communication and interaction, and their mutual understanding and repulsion which in turn leads to cultural distortion and transformation. The sphere of medio-translatology runs beyond the boundaries of linguistic phenomena, such as the loss, addition and adaptation of the information in translation.

Nevertheless, the most notable difference between them lies in that traditional translation studies are intended to seek out a universally applicable theory to prescript each process in translation; medio-translatology tends to elucidate the literary and cultural influence and communication through the way of translation. In a word, it is the primary attention of medio-translatology to illuminate the loss, change, addition, enlargement of information in translation and find out the significance of translation as a cross-culture activity.

For example, the absence of correspondence in the word level can reveal the slight difference between cultures. In China, the ethical or kindred relation is the foundation of society which determines the complexity and diversity of the words referential of kinship, such as “堂兄”, “堂弟”, “表兄”, “表弟”, which could be represented by the word of “cousin” in English. Similarly, because of a nearly life time experience with snow, there are many diversified expressions of snow in the

language of Eskimo. The translator would find himself in a dilemma of dealing with these words. The absence of correspondence in the word level reflects not only the discrepancies in geography, environment and climate, but displays the differences in life styles and values between cultures and nations. Correspondently, the translator's tendencies, choices and preferences on these problems can give us a clear clue of how cultures interact and communicate with each other.

#### **4.1.2.2 Medio-translatology**

It is firmly held in the field of comparative literature that there is no absolute faithfulness to or sameness with the original in translation. Along with the subjective and personal reasons of the translator, the sociological, ideological and economic factors at a certain time exert an amazing influence on translation. Just as what Susan Bassett said, translation does not happen in a vacuum. An absolute reproduction of the original is but a utopia and non-existence, and much more discussions on this vexed problem will do anything but discredit translators' painstaking works, and in the long run it will be unfavorable to the construction of translation studies as a discipline.

The deviations to the original reflect the misunderstandings, obstacles and transformations in the cultural communication and the inclinations of a certain group or a society in converging with other cultures. Correspondently, they become a vital dimension of medio-translatology, and hence carry out enormous academic significance.

Medio-translatology, intrinsically a literary and cultural study centered on the translation literatures, emphasizes the impact, reception and transmission of the translated literatures. Distinguished itself from the traditional literary history of translation with particular stresses on the description of the translational events, translator, translation group or translation views of a certain translator, it endeavors to rewrite the history of translated literature combining tightly with the cultural and ideological environment of translations, probe into the social factors which have an essential effect on the transmission and reception of translations, expatiate on the

relations between translated literature and creative compositions and finally enhance the literary positions of the translated literature in history of literature.

In addition to the rewriting of the history of translated literature, medio-translatology is inclusive of, first the introduction to and translation of some foreign writers and their works; second, the studies of some particularly selected translations; third, the prefaces and endnotes made by translators; fourth, the studies of translator's subjectivity, ideology, identity and his or her translation strategies; fifth, the interaction of translation and invention; sixth, the studies of translational canon; seventh, the studies of the image of a certain writer after being introduced into the receptor culture; eighth, the introduction and translation of the periodicals of the foreign literature. (查明建 2005: 53)

## 4.2 His *On Affinity* (《论契合》)

In the middle of the 1980s, Wang Zuoliang distinguished himself by making fruitful work on comparative literature, which can be seen in his monographs, such as *On Affinity, Translation: Experiments and Reflection* and *A Sense of Beginning: Studies in Literature and Translation*.

In a memory of Wang Zuoliang's initiatory contribution to the field of comparative literature in China, Foreign Language Teaching and Research Press issued a book named as *The Affinity on Literature: Analects of Wang Zuoliang's Studies on Comparative Literature*, which is composed of Wang's articles on comparative literature and translation and provides valuable materials for further studies of related field.

The book consists of two parts. The first part is on the affinity of literatures in the 20<sup>th</sup> century, which is a retrospection of the relation between western and Chinese literatures in the view of reception and influence. Communication, commingling and sharing are the key words of the studies of comparative literature. "The Shakespearean Moment in China" and "English Poetry and the Chinese Reader" are

papers dwelling on the receptions of some English writers in China, while “Lu Xun and Western Literature” provides us an insightful observation on literary reception based on the relations between Lu Xun and western literatures. The book is an embodiment of Wang Zuoliang's contribution to the field of comparative literature.

What's more, there are some incisive papers on translations. His discussions of some famous poet-translator in China in 1930s-1940s and the interaction of poetry composition and translation become the converging points of Wang's studies of comparative literature and translation.

The second part consists of several articles tackling the problem of translation, among which “Two Early Translators” draws a comparison between Yan Fu and Lin Shu, “Cultural Comparison in Translation” probes into the cultural effects on translation. In general, Bian Zhilin (卞之琳), Dai Wangshu (戴望舒) and Zha Liangzheng (查良铮) are the most notable poet-translators in China according to Wang Zuoliang. He not only eyed on their compositions, but also on their translation practices and their contribution to China's poetry modernism. For him, the literary composition and literary translation are reciprocal. In this way, Wang's academic dimensions are combined together systematically by his grand view sight on translation, literature and culture.

In a word, *On Affinity* provides us a clue to track down Wang Zuoliang's translation views from the perspective of comparative literature.

### **4.3 His Views on Translation from the Perspective of Comparative Literature**

Generally, the principles of literal translation, liberal translation or dynamic equivalence can not be used to figure out the questions in medio-translatology; likewise, the translation studies of non-literary works can not be categorized into medio-translatology even though it is a research from the perspective of culture; likewise, the literary studies, if not directed towards the literary relations and cultures,



is not the medio-translatology in its real sense. The translation studies from the perspective of comparative literature should be the translation studies on the level of culture with a particular stress on the relations between literatures and cultures.

### 4.3.1 His Views on Creative Treason in Literary Translation

The creative treason of translation is in essence a cultural phenomenon. It results from cultural differences and reflects distinctively the phenomena of impact, reformation and distortion between literatures of different cultural backgrounds.

Yan Fu was famous for his three criteria of translation, yet his translation strategies were severely criticized by some translation theorists in the first half of the century. For example, he omitted the second part of the title of Thomas H. Huxley's *Evolution and Ethics*, rendering it as *On Evolution*; He also changed the first person narrative into the third person narrative (that is, changing the authorial 'I' into 'Huxley') and chose to use the lexis and syntax before Han Dynasty. Lin Yutang described Yan's translation of *On Evolution* as an extreme case of 'wild translation' (胡译) (林语堂 1984: 420)

Mao Dun once suggested that literary translation is a reproduction of the original's aesthetic value, from which the target reader could get the same inspirations and stimulations as those of the original readers. The first and basic requirement of literary translation is the reproduction of the original contents. Besides that, the translators are supposed to represent the aesthetic beauty according to his interpretation and understanding. However, the social ideology and poetics at a certain time have great impact on translator's strategies. Literary translation thereby is marked by translator's creative treasons, which represent translator's deviations to the original resulting from personal, social and cultural elements.

Wang Zuoliang is highly aware of the immense effect of the social and cultural factors in translation. For him, Yan Fu's translation strategies rooted deep into the situation of society and culture he encountered with. The followings are examples of Yan Fu's creative treasons:

It may be safely assumed that, two thousand years ago, ...

Yan Fu's version:

赫胥黎独处一室之中。...

Yan Fu's version, a dramatic rewriting of the original sentence arouses reader's interests immediately. Wang Zuoliang held that it is possibly to produce a sense of history, which is the normal representation of the historical books in China. And these books, because of its novelty in narration, often won lots of readership.

And in the next version, Yan Fu made a horrible addition and transformation to the original sentence, which reads:

战事炽然。强者后亡。弱者先绝。年年岁岁。偏有留遗。

The original sentence only carries four words: unceasing struggle for existence.

Why did Yan Fu make such a transformation to the original? Wang Zuoliang pointed out that Yan Fu aimed to a translated version with a strong sense of history, which is the reason that made him adopt a series of translation methods, such as addition, reduction. The original has been introduced into a new language environment through Yan Fu's creative treasons and has witnessed series transformations. As Xie Tianzhen pointed out in his monograph *Medio-translatology*, the creative treasons in literary translation bring the original text into a new receptor environment which is unexpected to the original writer and change the form it was originally endowed with by its writer. Therefore, a plenty of modern western books which shaped an efficient capitalist society has been transformed into a "war situation gazette".

Wang Zuoliang highly appreciated Yan Fu's translation which won a large readership at that time, and aroused the intelligentsia's profound reflection on the situation of the society. Historically, China was in a turning point of outmost misery, in which the intelligentsia was quite prone to accept the new things in the western countries. Meanwhile, the education Yan Fu received determines his selection on translation strategies. Wang Zuoliang held that it is the historical and cultural factors that accounted for the great popularity which Yan Fu's creative treason enjoys.

Owing to his creative treason in translation, the original work was endowed with

new interpretations, which not only prolonged the life of the original work, but also bestowed it a second life. The creative treason made it possible the transmission and communication of literary works across time and space. And as a form in literary reception, the creative treason reflects the communication and misinterpretation between cultures.

Wang's exploration of Yan Fu's translation, with a particular stress on the special value of translation as a cross-culture activity is more a cultural study than a pure linguistic one. A study with an eye on culture and communication, Wang Zuoliang's translation study then bears the nature and significance of comparative literature—the influence and communication between cultures.

#### **4.3.2 His Interpretation of the Interaction between Chinese and Western Literatures**

It is well-acknowledged that modern Chinese literature has been affected immensely from western politics, economy, culture and literature. The essence of democracy and freedom and the literary genres, such as novels, poetry and drama from Western civilizations constituted the spirit and artistic resources of modern Chinese literature. Many aspects of the modernity of Chinese literature can only be interpreted in the relations between China and Western nations, which is of immense significance to the studies of Chinese literature in 20<sup>th</sup> century.

However, how did the western culture have its impact on Chinese literature? By what degree did it influence Chinese literature? Why did variations occur in translation and what were the cultural reasons that contributed to those variations?

In general, western cultures exerted their influence on Chinese literature through translation, which revitalized Chinese literature and pushed it forward. Translated literature, together with modern Chinese literature shouldered the responsibility of transforming Chinese society.

In the progress of modernity of Chinese literature, poetry, as a highly-canonized

literary genre in Chinese culture encountered greater obstacles than novels and dramas. In an article named "The Modernity of Chinese Poetry", Wang Zuoliang suggested that our primary assignment was to dwell into how the Chinese poets got inspirations from the western modernity, what kind of poetry these poets wrote, what kind of shifts had they experienced, and for what these shifts happened.

In the 1930s and 1940s, several famous poets made their distinctive contribution to the modernism of Chinese poetry, such as Bian Zhilin, Dai Wangshu, Feng Zhi and Mu Dan. Wang Zuoliang conducted his study from the interaction of their poetry composition and poetry translations and revealed the influence of western modernity to Chinese poetry, in which the function of translation has been greatly highlighted.

These poets kept translating from western countries, especially those of highly modernity. As it was pointed out by Wang Zuoliang, translation is a dual communication, in which the translator get inspirations from his poetry composition, and likewise.

First, the interaction of poetry composition and its translation could be seen from the metrics these poets adopted.

For example, Dai Wangshu was once severe and classic:

怀着热望来相望，  
希冀一诉旧衷情。

Later, he changed his style into a loose one:

我的记忆是忠实于我的，  
忠实甚于我最好的友人。

Wang Zuoliang held that Dai Wangshu's progress in poetry composition coincides with his translation activities.

Dai Wangshu translated the musical Verlaine with versions equally musical:

Le ciel est, par-dessus toit,  
  
Si bleu, si calme!  
  
Un arbre, par-dessus le toit,

Berce sa palme.

--Le Ciel Est, Par-Dessus Le Toit...

瓦上长天

柔复青！

瓦上高树

摇娉婷。

Wang Zuoliang commented on his earlier style, by saying that “The diction and the phrases are a trifle too refined, and the metrical arrangement too much likes classical Chinese poetry, so that they verge on preciosity.” Actually, this is Dai’s earliest poetic manner.

Later, he acquired a new manner, which is more colloquial and more relaxed in his translation:

Tu auras l’odeur des pommes

Sur ta robe et sur tes mains,

Et tes cheveux seront pleins

Les pommiers sont pleins de pommes

Allons au verger, Simone,

Allons au verger.

Remy de Gourmont: Le Verger

你将有林檎的香味

在你的衫子上和你的手上，

而你的头发将充满了

秋天的温柔和芬芳。

林檎树上都已结满了林檎，

到果树园去吧，西蒙纳，

到果树园去吧。

——果尔蒙：《果树园》

Reading these versions side by side with Dai's own composition lines, we can see that there was a parallel development as regards style and poetic language. The shifts of Dai's poetic manner, language and style were greatly owed to his translation experience. Wang Zuoliang found that these poets, such as Dai Wangshu were greatly inspired by western modernism either in their composition or in their translation. At the same time, Wang (2005: 68) stated that "modernist poetry did not develop into a powerful movement in China." He (1991: 82) remarks that, "Two factors were constantly at work to counteract foreign influences, namely, the condition of China and the long tradition of its splendid classical literature."

All the poets mentioned above had been reared in this tradition (a long, resilient tradition of Chinese classical poetry) which taught them certain old virtues, such as good sense, a feeling for form, an emphasis on quality, so that even at their most European-modernist, they didn't get swept off their feet by the merely new and trendy. After the freshness wore off, they found further that even technically the Europeans had in many ways been forestalled by their own classical masters...In the end, European modernism was reduced, in the eyes of its Chinese admirers, to few old things such as urban rhythms, industrial metaphors and some novel theories of psychology. (Wang Zuoliang 2005: 68)

They renewed their cultural tradition and literary poetics. As poets, they can

absorb the new things in western modernism; and as translators, they can wipe off the drabby contents in it. Hence, it is no wonder that the poems they wrote were gifted with the artistic sensibility of western modernism as well as the essence of Chinese culture and literature.

As it was pointed out by Wang Zuoliang, it is the western modernism that has been reconstructed and transformed by the Chinese culture and its long resilient literary tradition. The reconstruction and transformation are greatly owed to the poets' sensitivity to China's situations and their comprehensions and perseverance of Chinese tradition. In all this, translation has played its role as stimulant, catalyst and model.

Wang Zuoliang (1991: 112), from the aspect of the construction of national culture evaluated the significance of translation:

In his full glory, the poet-translator brings over some exciting work from another culture and in doing so is also writing his own best work, thereby adding something to his culture. In this transmission and exchange, a richer, more colorful world emerges. Thus the final resort to Robert Frost is, poetry may get lost in translation, but a new poetry is gained—and, with it, a more splendid world.

Therefore, the interaction between poetry composition and its translation has been greatly recognized and its positive revitalizing function of translation to the national literature and culture has been evaluated.

### **4.3.3 The Translation and Introduction of Shakespeare in China**

The translation and introduction of Shakespeare in China have witnessed a series of transformation, from a brief reference to this literary giant by a British missionary in Shanghai in 1856, Liu Shu's classical prose translation of Shakespeare, Tian Han's translation of Shakespeare for the new intelligentsia, the milestone translation by Zhu

Shenghao, Bian Zhilin's poetic translation of Shakespeare's play, to at last the translation suitable for the stage performance. The true Shakespeare, Shakespeare the playwright, made rather slow headway in this ancient country. The translation and introduction of Shakespeare reflect the social ideology and cultural inclinations of a society at a certain time will not cease.

Wang Zuoliang pointed out that the translations at a certain period of time can reveal the cultural phenomena in a society, such as the language situation whether it is strong enough to be penetrated by another language, the inclinations of press which finally determine the translator's strategies and choices, the readership which will determine the final reception of the translated work and the literary inclinations. The comparison of these phenomena can show the speed of development of a nation's culture, which in turn reflects the whole situation in a nation politically, economically and culturally. Wang Zuoliang tracks the translations and introductions of a certain writer at different period of times, examines the ideologies and cultural inclinations at different times and reveals the relation between Chinese and western cultures.

Shakespeare was famous for his talents in plays, however. The first translated versions of Shakespeare in China were the stories rewritten from his plays, which were compiled into *Tales from Shakespeare* by Mary and Charles Lamb. The *Tales* had had several Chinese translations, of which the best was the one made by Lin Shu, published by the Commercial Press in Shanghai in 1904. Wang Zuoliang remarked that the popularity of Lin's translation owed much to first the language—Chinese prose Lin chose, and second, the magnificent evaluation Lin held to the original writer Shakespeare by saying “poetic genius simply matched that of China's Du Fu”. Du Fu, as we know, was one of the two poets who were considered to have reached the peak of poetic achievement in Tang Dynasty. Lin's comparison of Shakespeare with Du Fu did nothing but raise the former's position in the target language and literary environment. Lin's translation played a vital role in the widespread of Shakespeare in China and had a deep social impact. (王心洁 2006: 161)

Viewing Lin Shu's translation from the aspect of the manipulative factors and literary inclinations in translation in the target society, Wang Zuoliang is highly aware



of the cultural factors in the process and reception of translations.

Then, the translation and introduction of Shakespeare went into a new stage, a period of time Wang Zuoliang held that it was the *Bai Hua* (the vernacular Chinese) movement in China that brought a new chance for the widespread of Shakespeare and speeded up the birth of play in its modern sense. Since then, the dramatic translation of Shakespeare in the China was in its full wings, in which Zhu Shenghao was a man of milestone. Wang Zuoliang's exploration on translation was inclusive of the cultural environment in the target language and was a literary study on cultural level.

The translation of Shakespeare witnessed a new development in the poetic translation by Bian Zhilin, who has established a verse line of five stresses punctuated by five pauses, which corresponds to the iambic pentameter in Shakespeare's plays. In translating verse by verse, Wang Zuoliang highly evaluated Bian Zhilin's contribution to Chinese literature and culture. And owing to Bian's translation, Shakespeare won its new readership and audience in China and renewed its literary life in a new environment.

The significance of translation in prosperity and communication of culture is made clear through Wang Zuoliang's insightful examinations which thereby raise the position of translation in the receptor culture environment and even in the long history of human civilizations.

#### **4.4 Summary**

Comparative literature as a study across literatures, languages and cultures opens a new channel of translation studies, and the study of mutual influences between literatures and cultures which it advocates is expected to provide an epistemological way for the construction of the discipline of translation studies. Hence, translation studies from the perspective of comparative literature broaden the academic vision of traditional translation studies and bring them into a new academic domain. Meanwhile, the vexed debates on the superiority of the original works are going to fade away as the cultural turn in translation studies was officially claimed in 1980s.

Translations, taken as the product of a certain culture and a certain translation subject are attracting more academic attentions. Thereby, translation and culture has been combined into a new wave in the understanding of a series of cultural phenomenon. As is pointed out by Xie Tianzhen, translation studies from the perspective of comparative literature are literary study or cultural study in its fundamental sense.

Translation, tightly combined with culture, society and history, is intrinsically comparative, inter-disciplinary, and inter-cultural. (王佐良 1996: 152) With his insightful exploration, and far-sighted academic vision, Wang Zuoliang's examinations of the relationship between culture and translation open a new channel for translation studies from the perspective of comparative literature. His appeal for combining translation studies with cultural studies is almost a concurrence with the "cultural turn" of translation studies in the west. His views occurred at a time when "cultural turn" was initiated, a fact that demonstrates his great foresight in translation studies and cultural studies, or translation studies from a cultural perspective.

## Conclusion

This paper has attempted to demonstrate that Wang Zuoliang's views on translation are a theory of cultural translation.

Through the previous discussion, we find that Wang's views on translation have several attributes: first, Wang favors the method of *Shunyi* (smooth translation), which favors the target reader's reception and promotes interaction between cultures; second, he combines translation studies with cultural studies and the studies in comparative literature, showing academic insight on translation and culture; third, he views translation as closely related to stylistics, for the convey is important for a good translation.

On the one hand, his views on translation derive from his familiarity with both Chinese and western languages. His translations of Bacon's essays not only have great reputation in the translation circle, but have become classical texts which enjoy the same status in the target culture as the original do in the source culture. On the other hand, his views on translation are broadened and deepened by his academic vision and keen awareness of the relationship between culture and translation.

Wang's sensitivity to the relation between cultural interaction and translation activities, to the translator's selection of materials and strategies, and to fair and equal communication between cultures has inspired other scholars in the field of translation studies in China. Wang Kefei (王克非 1997) highly recommends Wang Zuoliang's creative views on the studies of translation history, which he defines as the "cultural history of translation". Eva Hung (孔慧怡 1998) observes that early translation studies rarely counted on cultural factors, that it was not until the 1970s that the study of cultural problems in translation began to receive scholarly attention. Wang Zuoliang's "Translation Studies in the New Period" is recognized as a pioneering work in cultural translation studies, one that gives a major impetus to the development of the discipline of Translation Studies.

Wang's study of the relation between culture and translation almost coincides with the time when the "cultural turn" took its official name in the west. Owing to the joint effort of western and Chinese scholars, cultural translation theory has received increasingly more attention around the world, and it has enlightened translation studies and given them a new orientation.

To end the thesis, the author quotes the following remarks made by Wang Zuoliang (1991: 86),

Translation benefits the very fabric of any national literature, indeed, any culture. It does something more than opening new windows; it helps rejuvenate a culture, in a way that touches the very inner being of it, by giving its language a shakeup and a sharpening so that it becomes sensitive and alive again. Any culture would be immeasurably impoverished if it were to be stripped of the translations, particularly those of the poetic works, from a different culture. Indeed, the whole world would become shabbier without the splendid translations of literary works from all nationalities.

## Bibliography

- Bake, Mona, ed. *Routledge Encyclopedia of Translation Studies*. Shanghai: Shanghai Foreign Language Education Press, 2004, 365-376.
- Bassnett, S. *Translation Studies*. Shanghai: Shanghai Foreign Language Education Press, 2004.
- *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.1-12.
- Bassnett, Susan. & Andre. Lefevere, eds. *Constructing Cultures—Essays in Literary Translation*. Shanghai: Shanghai Foreign Language Education Press, 2004.
- *Translation, History and Culture*. London: Pinter Publisher, 1990.
- Cheng, Daliang. *Translation Studies: A Paradigm Shift from Subjectivity to Intersubjectivity*. Nanjing: Nanjing Normal University, 2004.
- Gentzler, Edwin. *Contemporary Translation Theories*. Shanghai: Shanghai Foreign Language Education Press, 2001.
- Holmes, James Stratton. “The Name and Nature of Translation Studies.” 1988. *The Translation Studies Reader*, ed. Lawrence Venuti: London and New York: Routledge, 2000. 172-185.
- Hornby, Mary Snell. *Translation Studies: An Integrated Approach*. Shanghai: Shanghai Foreign Language Education Press, 2001.
- Hu, Zhuanglin. *Linguistics: A Course Book*. Beijing: Beijing University Press, 2001. 206-207.
- Huang, Xiaoyun. *A Study of Wang Zuoliang's Views on Translation*. Guilin: Guangxi Normal University, 2005.
- Katan, David. *Translating Cultures: An Introduction for Translators, Interpreters and Mediators*. Shanghai: Shanghai Foreign Language Education Press, 2004. 5-18.
- Kessing, F. M. *Cultural Anthropology: The Science of Custom*. New York: Holt Rinehart and Winston, 1958. 18.

- Munday, Jeremy. *Introducing Translation Studies—Theories and Applications*. London and New York: Routledge, 2001. 5-25.
- Newmark, Peter. *A Textbook of Translation*. Hertfordshire: Prentice Hall International (UK) Ltd, 1988. 94.
- Nida, Eugene. *Toward a Science of Translation*. Leiden: E. J. Brill, 1964.
- Peter • Newmark. *Approaches to Translation*. Shanghai: Shanghai Foreign Language Education Press, 2001.
- Shuttleworth, Mark & Moria Cowie. *Dictionary of Translation Studies*. Shanghai: Shanghai Foreign Language Education Press, 2004. 62.
- Steiner, George. *After Babel: Aspects of Language and Translation*. Shanghai: Shanghai Foreign Language Education Press, 1998. 319.
- Tymoczko, M. “Connecting the Two Infinite Orders. Research Methods in Translation Studies.” Hermans, T. ed. *Crosscultural Transgressions*. Manchester: St. Jerome Publishing, 2002. 9–25.
- Wang, Zuoliang. *On Affinity between Literatures*. Ed. Gu Jun. Beijing: Foreign Language Teaching and Research Press, 2005.
- *A Sense of Beginning—Studies in Literature and Translation*. Beijing: Foreign Language Teaching and Research Press, 1991. 81-112.
- Wikipedia. < <http://en.wikipedia.org/wiki/Castalia>>.
- 蔡平. “文化翻译”的困惑. 外语教学. 6 (2005). 75-78.
- 陈大亮. 翻译研究：从主体性向主体间性转向. 中国翻译. 2 (2005). 3-8.
- 陈福康. 中国译学理论史稿. 上海：上海外语教育出版社, 2002.
- 董健, 马俊山. 戏剧艺术十五讲. 北京：北京大学出版社, 2004.
- 方梦之. 译学辞典. 上海：上海外语教育出版社, 1999. 48-49.
- 郭著章. 翻译名家研究. 武汉：湖北教育出版社. 1999.
- 郭著章, 李庆生. 英汉互译实用教程. 武汉：武汉大学出版社, 1988.
- 何卫平. 通向解释学辩证法之途--伽达默尔哲学思想研究. 上海：上海三联书店, 2001. 222.
- 孔慧怡. 翻译·文学·文化. 北京：北京大学出版社, 1999.
- 廖七一. 胡适诗歌翻译研究. 北京：清华大学出版社, 2006. 1-15.

- 刘丽华. 王佐良的译者观. 西南民族学院学报. 5 (2002). 172-175.
- 田本相. 刻划人心灵的戏剧大师——曹禺”. 2004  
<<http://yule.sohu.com/2004/06/30/86/article220788623.shtml>>.
- 王克非. 翻译文化史论. 上海: 上海外语教育出版社, 1998. 1-10.
- 王佐良. 翻译: 思考与试笔. 北京: 外语教学与研究出版社, 1989.  
——王佐良文集. 北京: 外语教学与研究出版社 1996.
- 王心洁. 中国莎学译道之流变. 学术研究. 6 (2006).
- 许建平, 张荣曦. 跨文化翻译中的异化和归化问题. 中国翻译. 5 (2002). 36-38.
- 谢天振. 译介学. 上海: 上海外语教育出版社, 1999.
- 杨恒达. 王佐良与比较文学. 中国比较文学. 3 (2005). 40-46.
- 杨柳. 林语堂翻译研究——审美现代性透视. 长沙: 湖南人民出版社, 2005.  
150-171.
- 杨仕章. 文化翻译刍议. 天津外国语学院学报. 5 (2003). 18-21.
- 易立新. 以诗译诗 诗人译诗——王佐良诗歌翻译述评. 哈尔滨学院报. 6 (2001).  
109-111.
- 查明建. 译介学: 渊源、性质、内容与方法——兼评比较文学论著、教材中有关“  
译介学”的论述. 中国比较文学. 1 (2005). 40-62.  
——比较学者的学术视野与学术个性——谢天振教授的比较文学学科意识及其译介  
学研究. 中国比较文学. 1 (2000). 115-128.
- 张建佳. 简述王佐良的翻译观. 郴州师范高等专科学校学报. 3 (2000). 96-98.

## Appendix

喻杭. 从多元系统理论看佛经翻译对魏晋时期文学的影响. 九江学院学报. 4(2007).

喻杭. 从“翻译研究”到“文化构建”——苏珊·巴斯内特文化翻译研究. 外语教学与翻译. 11/12 (2007).



## **Acknowledgements**

First of all, I would like to extend my deep thanks to my supervisor Professor, Jiang Jiansong, for his instruction and precious advice on my study during my postgraduate education and for his specific guidance in the writing of my thesis. I am grateful to him for his scrupulous instruction, valuable suggestions and careful revision of my M.A. thesis.

Special thanks go to Prof. Huang Zhending, Prof. Yang Liu, Prof. Tong Ming, Doctor Dun Guangang, and other teachers, from whom I have learned a lot during my postgraduate studies.

Last but not least, I would like to thank my father, my mother, my boyfriend and my friends, whose encouragement and suggestions have always been my motive power.