

## 认同与争斗: *The Gadfly* 中译本在中国的经典化过程

专业: 英语语言文学

研究方向: 翻译研究与文化研究

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### 摘要

早在汉朝开始翻译研究就已经在中国出现。长期以来我国的翻译研究一直处于应用性研究方面。从八十年代开始,描述性研究开始崭露头角。至此,我国的翻译研究进入了“文化转向”。这种研究更着重于历史意识和文化观点。埃文-佐哈尔提出了多元文化理论,勒弗维尔发展了这一理论,认为意识形态、诗学、赞助人是译入语文化对翻译文学操纵的三种基本力量,其中意识形态对翻译文学的制约和影响尤为显著。他认为文学是一个改写系统,译者不得不做叛逆者。在意识形态、诗学及赞助人的共同制约下翻译就称了改写文本的一种形式,常创造出另一个文本形象。这样的改写包括翻译、改写、编撰选集、批评和编辑等。改写是一种摆布,是为权利服务的。翻译最终与权力有关。而权力总由一定的意识形态支配。通过探讨*The Gadfly*在中国的经典化过程,我们可以看到1953年译本在政治文化日程中变成了政治说教的工具。为了迎合当时的政治意识形态,文学以革命文学为主,优秀,进步的文学作品成为衡量其能否得以广泛流传的标准。本文深入探究了*The Gadfly* 中译本背后的各深层因素,试图解开《牛虻》曾一度风靡中国的经典化面纱。《牛虻》的翻译所涉及到的人文现象是极其丰富的,它不仅是历史的事实,而且是历史进程的积极演绎轨迹,在此过程中所形成的经典翻译文本无疑为中国文学的创作与发展提供了有效范式。通过分析《牛虻》经典化的操纵过程中意识形态,赞助人影响和诗学来阐明当时翻译文本经典化的文化功用。

关键词: 文化多元体系 意识形态 赞助人 诗学 《牛虻》经典化

**Approvement and Struggle—The Canonization of the Chinese Version of *The Gadfly* in China**

**Speciality:** English Language and Literature      **Supervisor:** Professor Mao Guo'an

**Orientation:** Translation study and culture study      **M.A. Candidate:** Su Linling

**Abstract**

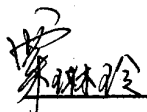
Since the Han Dynasty, translation study has been in existence in China. However, Chinese translation studies still uses the way of applications. Such studies almost stay inside the text which pays attention to the value of a translation. Since 1980s, the Descriptive Translation Studies has display its remarkable function in the circle of translation. This kind of studies contains the translating history and new analyses of translation on the level of culture. Up to this point, the translation study in China steps into the "culture turn". Many scholars advocated that translation should be studied within a broad social-cultural environment. They emphasize the historical and cultural consciousness. The Israel scholar Even-Zohar, puts forward the poly-system theory. The theory approaches translation in a systemic, dynamic and descriptive way which contrasts with the traditional translation studies. Andre Lefevere continued this theory and assumed that translation is a rewriting of an original text. All rewritings, whatever their intentions, reflect a certain cultural and thoughtful ideology discourse function in a given text; Rewriting can also repress innovation, distortion and containment. Ideology, Poetics and Patronage are the fundamental forces of manipulation in literary translation, of which ideology exercises more power and influence than the other two factors in the selection and construction of the repertoire of translated literature. *The Gadfly* is not as famous in the west as in China, Soviet Union. This thesis, based on the explanation of Andre Lefevere's theory hypothesis about the constraints of ideology in the translation process, by focusing on the translation of *The Gadfly*, explores the relationship among ideology, poetics, patronage and the translation literature. Moreover, the translated version of *The Gadfly* in 1953 are canonized in the historical process of interaction of ideology, poetics and patronage, by making analyses of the cultural aims of ideological manipulation, so as to reveal the cultural property and significance of

translation literature in the target culture.

**Key words:** Poly-system theory, ideology, patronage, poetics, *The Gadfly*  
canonization

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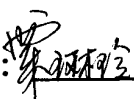

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## Chapter One Introduction

To talk about canon, many people would relate it to popularity. It seems that the ads always use canon to publicize something popular in our life at present. We can see the word “canon” here and there. However, the issue of “canon” couldn’t be accepted as easy as the ads show to us. The process of canonization is also a complicated procedure.

Discussions on canon have been in existence for decades of years. This issue becomes a hot topic for the comparative literature circles. In Chinese dictionary, the word “canon” is explained as follows: firstly, it refers to the works of traditional authority; secondly, it refers to the fundamental work that religions use to propagate their doctrines; thirdly, it refers to the works of authority. (《现代汉语词典》1991: 286) In English, “canon” can be translated as “canon” or “classic”. It is said that “canon” comes from the Greek word “kanon” which means reed or stick and develops to denote the tools for measuring. Then it has by extension come to mean “rule” or “law”. Later on, it denotes The Bible and the texts which record the sacred truth. It is thus clear that “canon” has a strong meaning that relates to religion originally.

From the above, we can see the canon is no doubt in authority. Therefore, whether the process of canonization is controlled or affected by the power of politics or other factors? We couldn’t use “canon” to parade a work at random since the canon work must be the most powerful and it must stand the value of human life. The history of our literature has been suspected. The works of our literature history are also asked to re-recognized and re-think. We are familiar with the western canons for the works of Shakespeare, Homer, Milton and the Chinese Confusions as well. They are the fruit of the culture. Yet how about other works that are marked as “canon”, especially the works during the revolution of China

## 1.1 Literature Review

As for “canon”, we can find many explanations. Liu Xie, a Chinese scholar, pointed out that canon is “恒久之至道，不刊之鸿教。” Folkma holds that canon is the series of works with great value, which is carefully chosen and applied to education. These works play an important role as frame of reference on literal criticism. He also says that canon concludes those works which are often mentioned when people discuss other works in literature criticism (Folkma, 1996: 51). Harold Bloom says simply that canon means the books carefully selected by the educational organizations. (Bloom, 2005: 11) Canon formation is the result of the joint function of a literary system. The literary system is composed of such organizations as educational, literary criticism, academic circles, and literary association and so on. Hence, canon should be valuable and should go through the test of time. For the canon itself, it should be creative and has a high value of the connotation. It helps the language and the thoughts of a nation step into a new phrase. Canon should be accepted, disseminated, quoted by public continually so as to show its rich literary and human value. Besides the inner factors, the reader and education are two important factors in the circulation of the canon work. For example, people like to re-read a literary work and are so fond of it that they won't let it out of hands. After each re-reading, people could learn something new from it. Even Zohar also takes this point in his article. He calls those works as the dynamic canons. There is no doubt that popularity is a crucial reason for the canon formation. Only when a literary work has been re-read by generations can it be able to mount to the rank of canon (Liu Xiangyu, 2006: 2). But who selects them? Why are they selected? Are there any reasons to choose a work to be canon? Behind the canon, can we find any relations among the literature, the society and the whole culture?

Generally speaking, as to the canons of literal translation, it concludes three kinds: first, the famous translated versions in translating history; second, the world famous literary works which are translated; third, the foreign literature works that are canonized in target language (Zha Mingjian, 2004). Among the three kinds of

translating canons, the manipulation of culture couldn't be ignored. In the past, most scholars just studied on the language of a translation. They just analyzed whether a translation is faithful or not. Translation is complex. It is not just to show a work to foreign literature or bring in good foreign works. We may have questions when facing a translated version: who translates it? Why is it translated? Are there any aims in translator's mind? If a translated version is popular in receptor culture, what makes it happen? In order to answer such long questions, the concern of culture is necessary.

"Translation has to do with authority and legitimacy and ultimately, with power, which is precisely why it has been and continues to be the subject of so many acrimonious debates" (Lefevere, 2004: 2). Andre Lefevere leads an important concept in translation— rewriting. It generally refers to various kinds of adjustment and polishment to an original work, namely, translation, rewriting, anthology, criticism and editing etc. In order to analyze factors outside literary circle that influence a translation, Lefevere uses a suit of new technical terms: ideology, poetics and patronage, which can explain many situations that why some translated versions are so popular in target language. *The Gadfly* is not so well known in the west as it is in China, Soviet Union and the Eastern Europe. By the rewriting theory, the procedure of its canonization emerges clearly. Revolutionary literature is a long-standing issue in China, especially after the establishment of China. The theme of revolution became the poetics of that time. Taking Russia as the model, consolidating the new political power was the main ideology. In accordance with such condition, patronage went along with the ideology and poetics to a great extent. There have been some scholars who study this issue before. For example, Ni Xiuhua and Lu Yuling have published articles about the translation and canonization of *The Gadfly* in China. They both analyze the specific politics and the translating strategies that make the canonization of this novel in China. However, comparing the translated versions, in Ni's article she points out that a paragraph which is sensitive in the seventeen years had been deleted. However, after comparing several translated versions and editions published later on, I find there is no deletion about this paragraph. This paper tends to re-analyze the canon formation of *The Gadfly* in China and the translating strategies Li Liangmin



used. The rewriting strategies portrays a hero—the Gadfly. The controls of the official language, the poetics and the patronage made *The Gadfly* as a tool for political preachment. Literature then became a megaphone for the politics. By the leading of the mainstream official language, literature tended to be formulized and generalized so that the inner value of literary works has been concealed for a long time. Translation is not made in a vacuum but the aesthetic value should not be ignoring, too.

## 1.2 Research Methods

This thesis plans to go deep into the canonization of Chinese version of *The Gadfly*, namely *Niu Meng*. Through contrasting and analyzing the Chinese and English versions, we can conclude the techniques and strategies the translator used to help the canonization of *The Gadfly* in China. There will be three main parts. The first part is a broad view of the pluralism and rewriting theory. The second part is the specific analysis about the social and literary context during the seventeen years. With a concrete investigation of the ideology, the poetics and the patronage we can be clear about the questions as why *The Gadfly* was so popular at that time; who needed the spirit and what kind of the power behind the translation; the third part gives us a text analysis about the rewriting strategies the translator used which also helped the canonization of *The Gadfly*.

## 1.3 Significance and Objectives of the Research

This thesis begins with the present analysis of the canonization of *The Gadfly* in China, a thorough overlook of Chinese culture in 1950s and the function of translation that made the process of canonization. Based on the previous studies, this M.A. thesis generalizes the translation strategies and expressions that is manipulated by cultural, economic and other factors. Through the analysis the canonization of a concrete work written by Ethel Lilan Voynich, *The Gadfly* can be regarded a typical example of the “canons” in the year of 1960s. Therefore, re-understandings of such works are also a

contribution to both translation circle and comparative circle.

## **Chapter Two Pluralism and the Canonization of the Translating Literature**

### **2.1 Pluralism and the Center——Literal Translation and the Dynamic Canons**

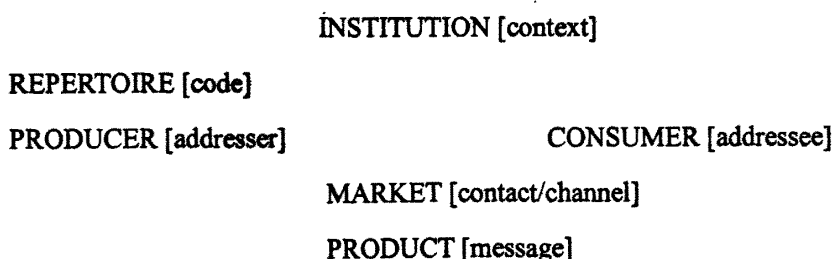
At the beginning of 1970's, Even-Zohar, an Israeli scholar had advanced a theory of poly-system theory. In his articles, poly-system means the poly-merization of various literary systems in a certain culture from poetry which is in inferior or cannon form to the children's literature and novels which are in interior or no-classic forms (Xie Tianzhen, 2000). The core of this theory can be concluded as follows: Various social symbols such as languages, literature, politics, and economy could be regarded as a system——the overall poly-system of culture. During the poly-system, each small system is overlapping and depending on each other. They operate together as a whole. However, the sub-systems are fighting with each other and their places are changeable. Under certain conditions, the system that stands in the center may be driven to the edge and the one on the edge may come to the center. Therefore, it is a common phenomenon that cannons are questioned after its establishment. Even-Zohar points out that in some movements, an item/factor or function may transfer from the edge of a system to the edge of another which is adjoin to the original one. Then, this item/factor or function may go into the center of the later. With regard to literature, translating literature were on the border for a long time when the nation met with tremendous difficult and big changes did translating literature close up to the center.

Based on Russian Formalism and Czech Structuralism, two directions of research began to develop in the earliest days of the department, merging during the 1970s: the study of literature in terms of a system, and the study of translation. The main impetus for the study of literature as a system was provided by Israeli scholar

Even-Zohar. He assumed that semiotic phenomena, i.e. sign-governed human patterns of communication (such as culture, language, literature, society) could more adequately be understood and studied disregarded as systems rather than conglomerates of disparate elements (Even-Zohar, 1990: 9).

In poly-system theory, the term “literary system”, refers to the network of relations that can be hypothesized for a certain set of assumed observables. In short, for poly-system theory the “literary system” can be formulated to mean: The network of relations that is hypothesized to obtain between a number of activities called “literary”, and consequently these activities themselves observed via that network (Even-Zohar, 1990: 28).

A literature develops while in contact with other literatures. This contact may be expressed in the “translation” of models as well as through the translation of concrete texts. Furthermore Zohar claimed that there are three major cases to be discerned whenever major translation activity takes place : (i) when a polysystem has not been crystallized, i.e. when a literature is ‘young’ in the process of being established; (ii) when a literature is either ‘peripheral’ or ‘weak’, or both, and (iii) when there are turning points, crises, or literary vacuums. (ibid 1990:28) Borrowing Jacobson’s famous scheme of communication and language, Itamar Even-Zohar adapts it to the case of literature and establishes his scheme of literary system as follows:



(Zhang Nanfeng, 2004: 138).

The significance of Poly-system Theory approaches translation phenomena in a systemic, dynamic, descriptive, functional, target language-oriented way and contrasts sharply with the traditional translation studies, broadens the horizon of Translation

Studies and speeds up the “cultural turn” in Translation Studies. However, this new approach excessively focuses on the translated texts positions, their roles within the target culture, and their relations with original texts of that culture. This theory could not answer the following several problems: (i) This research overstates on the domain ideology in the translated texts but neglects other ideological factors, which simplified the sophisticated translation phenomena ; (ii) It emphasizes on the uniqueness of ideology but ignores the particular characteristics of literature and translator’s subjectivity in the translation process; (iii) Poly-system Theory itself views the translated texts in its domain cultural context as indispensable literature phenomena without taking any ideological or political sides. Poly-system Hypothesis was originally designed mainly as a theoretical framework for the Descriptive Study of literature or language in their cultural context and Zohar has foregrounded the general features of all poly-systems while excluding their particularities from his discussion in order to present a universal theory of culture. While the attempt is laudable, it makes his outline inadequate as a framework for research into any particular poly-systems. (Zhang Qiyang, 2005). However, the “Manipulation School”, another systems-oriented approach to studying translation, is fully aware of such pitfalls of poly-system and gives more specific and systematic explanation to literary translation. To them translation is no longer a monistic composition, but an interpretation and conglomerate of two different cultures. On one hand, the translator transplants the semantic content into the target text; on the other hand, the translator rewrites the part, or sometimes, the entire elements of the original into the receiving culture. It suggests that any translation phenomena especially the literary translation can be investigated as a rewriting form of original text and literary translations with sites of aesthetic, cultural, and ideological exchange between different cultures.

This new realization, then, is that the translator has his own images or aesthetic tastes in the receiving culture. The act of translation is no longer a “transcending” from one context into another, but an act of rewriting and communication, which cannot be ripped from the translator’s historical and cultural surroundings. Bassnett and Lefevere break free from conventions and focus on the

interaction between translation and culture. They hold that culture constrains translation in many aspects: the choice of original text and the way to translate and so on. From a cultural studies angle, the cultural turn came to translation studies. These include studies of changing standards in translation over time, the power exercised in and on the publishing industry in pursuit of specific ideologies, feminist writing and translation, translation as “appropriation”. Translation and colonization and translation as rewriting, including the rewriters..

## **2.2 Translating Norms: Ideology, Poetics and Patronage**

In 1985, there appeared another milestone in the development of Translation Studies—*The manipulation of Literature* (1985), edited by Theo Hermans. In this anthology, the contributing scholars got the name of “Manipulation School”, which indicates that the Translation Studies scholars were beginning to show that translation, rather than being a secondary and derivative genre, was instead one of the primary literary tools that social institutions had at their disposal to manipulate a given society in order to construct a kind of culture desired. A real breakthrough for the field of translation studies came in the 1990s with the collection of essays entitled *Translation, History, and Culture*, co-edited by Bassnett and Lefevere. It was then that translation studies officially took the “Cultural Turn”. The authors redefined the object of this study as “a verbal text within the network of literary and extra-literary signs in both the source and target culture” (Bassnett and Lefevere, 2001: xi). Translation is first and foremost crosscultural transference. It is a complex form of action under the influence of correlated constraints both in and out the source and target cultures. The manipulation school is represented mainly by scholars such as Andre Lefevere, Jose Lambert and Theo Hermans, all of who are from Dutch-speaking countries, but it also includes Susan Bassnett in England and some Israeli scholars such as Gideon Toury. The approach of the “manipulation school” is based on the concept of the literary polysystem, which derives from Russian Formalists and the Prague Structuralists. Polysystem is not only characterized by constant shifts and changes, but also by

internal oppositions, including those between “primary” and “secondary” models and types. Primary texts are the innovative ones, and the secondary texts are the conservative ones that confirm and uphold the existing system.

Israeli scholars hold that literary translation “is seen as one of the elements participating in the constant struggle for survival and domination, and is seen essentially as an integral part of the target culture and not merely a reproduction of another text” (Gentler 1993: 114-125). From this target-oriented starting-point, the scholars of

“Manipulation School” has developed their own theoretical models. Their emphasis on the target text naturally leads to a primarily descriptive approach that rejects the normative and evaluative attitudes of both traditional translation theory and linguistically oriented translatology. Another shift of emphasis is from the translation process and the problems underlying it to the result: the translated text. In this sense, it could be concluded that the studies of this group are concrete and empirical. This means that the writings of the “Manipulation School” concentrate on describing and analyzing translations, on investigating the reception of translations and tracing broad

Andre Lefevere’s studies in translation can be originated from poly-system theory and Manipulation School. He develops the translation studies with issues such as power, ideology, institution and manipulation. Under such circumstances people who translate are rewriting the work. The factors that influence such rewriting can be ideological or poetical.

### **2.2.1 Ideology**

Translations are not made in a vacuum. The way translators understand themselves and their culture is one of the factors that may influence the way in which they translate. The word “ideology” is derived from Destutt de Tracy, a French philosopher. He put forward this term in 1796. Tracy thought that “ideology” means the doctrine of ideas or science of ideas. Its task lies in studying the origin of our conception, the possibility and reliability of cognition which are the basic problems in

epistemology (Ji Guangmao: 2005: 12). Hence, for Tracy, ideology is just a word for philosophy. John Storey mentioned about definition of ideology as follows: (1). Ideology for a certain party or politics; (2). the false consciousness which means masking, distortion and concealment. This concept was first raised by Marx. (3). the ideological forms; (4). The material practice which originates from L. Louis Althusser (1918--). He saw that some rituals or practices combine us to a certain social rule. And inequality of status, wealth and power is the symbol. (5). For Roland Barthes, ideology means the fight for leading right, with the purpose of limiting or deriving new connotation.

People know deeply that "ideology" contains problems which have close relationship with the cultural complexity. Whether "ideology" is derogatory or commendatory? Each one has his own opinion. Some scholars even use belief, doctrine, theory or other words to avoid such question. The school of Marx and Frankfurt regard ideology as false consciousness. In a capitalist society, the spirit, thoughts, literature and art that are on the dominant position are ideological.

Some western scholars even classify ideology into four kinds, respectively on epistemological, sociological, psychological and psychocultural approaches. This thesis tends to analyze ideology on the sociological approaches. This theory was first discovered by Marx and Engels. They found that though ideology is scientific, fair and selflessness, it covers up the benefit of a certain political group. They believed that ideology was false consciousness. It was a rational dependence for the incorrect rulings. To some extent, it was a distortion for truth. For this reason, ideology contains belief, ration, prejudice and barbarism. It was a system including a social value judgment. It will influence the whole society, such as controlling or motivating the society. Hence, some political power may be legitimate or illegitimate. Ideology will serve for this ambition or value. What is noticeable is that Marx discussed not only the truth of ideology but also the question of who the ideology serves for on earth? Marx changed the life of ideology and de-constructs it all his life.

Tremendous changes have taken place by Lenin. He thought that ideology became an effective way to fight among classes. It is a weapon for each class. Both

bourgeoisie and proletariat have their own ideology. Whether ideology is true or false depends on the class it belongs to. The bourgeois ideology is certainly false while proletariat ideology is the unity of class and science. Lenin thought that ideology involved in benefit and political consciousness of different classes. He emphasized on the ideological confrontation between capitalist and socialist society.

Althusser's view on ideology is the inheritance and amendments to Marx. He re-construct Marx's ruling ideas in a non-reductionist way. He thought that nation is a governmental formation. Marx believed that nation is the suppressive machine. Its function is to safeguard the ruling of ruling classes. Althusser believed that besides the state apparatus, there is also ideological state apparatus which is composed of religion, family, education, culture, and media and so on. The later brings into play through ideology. It is usually the place for classic fighting. The state apparatus function through violence to provide suitable political environment and situation. The ideological state apparatuses are concealed by such violence state apparatus.

To state succinctly, ideology may influence literature to a great extent. The poly-system advances a theory that the mainstream ideology would influence translation. What about the non-mainstream ideology? People may approve a mainstream ideology. But they may have different reaction about it. For example, when facing a vanquished nation with backward culture, the mainstream ideology was to save the nation and people. Some translators tended to choose those works of countries which had the same situation as China, that is, weakness, conquered and vanquished by other countries. Such weak nation had a long and rich civilization and wonderful history but they were feeble in modern. Translators wanted to show us the tragedy and warn us that if we didn't reform, the tragedy will take place upon us. However, other translators such as Hu Shi, translated with the same aim but in different ways. They didn't want to reveal the tragedy or the reason to be conquered, but tried to introduce the modern consciousness and the factors to build up a nation. The situation was the same in India. After be conquered by England, Indian scholars learned from European countries, such as French, Germany and Russia. They translated a lot of foreign works to contend with English literature.



While for Marx, The ideological component includes the choice of subject and the form of its presentation. Mentioning to the definition of ideology, Lefevere figures out that ideology could order our actions. It will be the convention, a belief or a grillwork of form. Ideology is a complex word.

### 2.2.2 Poetics

The earliest study of poetics may be chased back to Aristotle's "poetics", who put forward the theory. The word of "poetics" refers not only to the study of poems but also the whole literature including poems. The school of Manipulation hold that poetics is a factor that influence translation. Lefevere thought a poetics consists of two components; the first one is an inventory of literary devices, genres, motifs, prototypical characters and situations and symbols; the other is a concept of what the role of literature is, or should be, in the social system as a whole (Lefever, 2004: 26). The former is the style of literature; the later is the function of literature, which relates closely to the ideology. Once a poetics is codified, it exerts a tremendous system-confronting influence on the further development of a literary system.

Since the poetics determined the function of literature in the social system, when choosing a text, a translator should consider the coincidence of the topic and the poetics. Take Thomas Hardy's *The Honourable Laura* for example. This is a short story with the topic of love and loyalty. The story tells a girl named Laura. She made a lifelong promise with her cousin privately. After meeting an actor Laura elopes with him and was run after by her father and husband. The rivals in love then decided to fight. Finally Laura's husband is drawn to down the cliff by the actor. Knowing the truth, Laura was regrettable and takes good care of her husband. But her husband doesn't forgive her and leaves her alone. After years Laura still waits for his husband. Finally, the couple joins the broken mirror together. At that time, there were two versions, one is *Hui Shou* translated by Zhou Shoujuan, edited in her *Ou Mei Ming Jia Duan Pian Xiao Shuo Cong Kan* (1917) , one is Liu Rongyue and Jiang Jiansong's *Ti Mian De Lao La*, edited in *Love Stories of Hardy* (2004). These two versions are

one hundred year's differed. The poetics of the time are widely divergent. *Hui Shou* was translated during the transmission of poetics. The Romanticism, naturalism, modernism and realism from the west are introduced to China. While the old style and theory of Chinese literature was collapsed little by little. On the contrary, *Ti Mian De Lao La* was translated in a somewhat stable period. On the basis of traditional art, Chinese literature brought about various literary styles and began walking to the world.

Take a look at the topic, love will never be obsolete. There's no doubt that Zhou Shoujuan and Liu Jiangjian chose such a topic. As for the literary function; the standards to choose are different to some extent. Zhou Shoujuan translated the novel on the background of a translating tide. The style of short story was introduced into China and was popular. Translators became awoken about translating famous work. As the name of *Ou Mei Ming Jia Duan Pian Xiao Shuo Cong Kan* (1917), Zhou Shoujuan wanted to show us more foreign literature. To the 21<sup>st</sup> century, many famous works were re-translated. Influenced by this poetics, Liu and Jiang wrote in the prelude that since Hardy wrote some short stories and there aren't any versions of this topic. So they want to fill in the gaps in this field (Liu,Jiang, 2004: 2).

### 2.2.3 Patronage

Lefevere holds that literature can be analyzed in systemic terms. It is not a deterministic system but rather acts as a series to constrain the reader, writer and the rewriter. On the basis of the Russian Formalist theorists, literature is one of the systems that constitute the complex system of culture. The literature is on the background of the whole culture and the society. There are double control factors that control the system. One control factor is within the literature system, which is represented by the professionals: the reviewers, teachers, translators and the critics. They will occasionally repress certain works of literature that are all too blatantly opposed to the dominant concept of what literature should be –its poetics—and of what literature should be –ideology. The second factor that controls the system

operates outside the literature system which can be named "patronage". It may be some power—persons, institutions which can further or hinder the reading, writing, and rewriting of literature (Lefevere, 2004: 14-15). Therefore, patronage can be persons or group of persons, a religious or political party, publishers, a court or a media. Patronage will be more interested in ideology than poetics in that time of literature. Patronage tries to balance the literary system and the other system so that they could exist together in a society. Patronage consists of three elements. They are ideological component, economic component and the element of status. As for the ideological factor, it may restrict the style and content of the text. Ideology here means not only to the political sphere but the grillwork of form, convention ideas and belief. The economic element refers to the pension or appointing them to certain office so that the translator could lead a life. Meanwhile, patronage will pay for the books or invite professionals as teachers and reviewers. The final element means that only accepted by the patronage may a work integrate into a certain support group and the life style and may be approved by the readers. Patronage can be differentiated or undifferentiated. When the ideological, the economic, and the status components are dispensed by one and the same patron, the patronage is undifferentiated. For example, working for a court or in a contemporary totalitarian state. On the other hand, when the economy is relatively independent of ideological factors and doesn't influence the status, the patronage is differentiated. During the system of undifferentiated patronage, patrons will try to keep the stability of the whole society. And in such social system, the literature that is accepted and promoted should function as a tool to propel the stability and the integration of the society. However, it doesn't mean that there will be no "other" literature. They should be regarded as "dissident" or any other name with this effect. These works are difficult to be published through official channels so they are usually called "low" or "popular" literature.

A literary system will develop and improve itself time after time. If a literary system resists change altogether, it will collapse because of the growing pressure from its environment when a certain type of patronage is superseded by another one.

Consequently, the changes relate closely to the patronage. The literary system exists in a certain environment. With the changes of it, the system will function to a great extent. In other words, the literary system will influence its environment through its literary texts and rewritings. If not, or the process is hindered by some factors, the patrons will require or at least to encourage the creation or the rewritings of this kind of literature.

### **Chapter Three The Spread and Popularity of *The Gadfly***

#### **3.1 A Brief Introduction of Ethel Lilian Voynich**

It is known that after the establishment of new China, lots of works that tell the fighting story emerged. As it was pointed out before, translation bears close relation to the culture. With the background of such a special phenomenon, translation and culture at large became the propaganda tools for politics.

##### **3.1.1 The Revolutionary Background of the Author**

Ethel Lilian Voynich, youngest of the five daughters of George Boole, author of the *Laws of Thought*, was born on 11<sup>th</sup>, May, 1844 in Ireland. George Boole, who twice won the Royal Society's gold medal for original discoveries in mathematics, was Professor at Queen's College, London. He died when Ethel Lilian was only seven months old. Suffering the loss of father, Lilian became a person of strong character. Because of the infection of erysipelas, Lilian was sent by her mother to her uncle when she was eight. Her uncle, Charles, was very religious and a sadist. His atrocity made Lilian get a nervous breakdown. It was music that saved the gifted girl and enabled her to study for three years at the Berlin *Hochschule der Musik*. There had been only intermittent piano lessons. In Berlin she read Machiavelli's *Prince* and Stepniak's *Underground Russia*. She began to find there was enormous sympathy there for the liberal element in Russia. At that time, with the acquittal of Vera Zassulich in 1877 after her attempt to kill General Trepov, the jury denied the right of

trial to any political prisoners. Thousands of students were imprisoned and sent to Siberia by simple Ukase. Many young students went abroad to have university training. They were liberal. They dreamt to be a socialist in future. Most of them went to Switzerland. After Lilian returned to London, she asked Charlotte Wilson to find someone who would teach her Russian and give her introductions to comrades in Russia since she decided to go to Russia and wondered whether the conditions were as bad as told by the political refugees. Charlotte Wilson offered Stepniak Kravinsky or Peter Kropotkin. Ethel Lilian chose Stepniak because Kropotkin lived out of town. Stepniak and his wife taught her Russian. During 1887 to 1889, Lilian lived abroad in the city of St. Petersburg in Russia and worked as a tutor in a General's family. The General's wife was sympathetic when knowing the vile prison food and decided to cook food daily. Lilian should take it to prison. Lilian was deeply moved by the revolution. She contacted with Party of The Public Will in Russia and attended the rally and activities hold by them. Covered by her foreign national identity, she sent meals and messages for the revolutionist who were put in prison and brought the banned files to the Russian revolutionists who were in exile in England. Moreover, Voynich made friends with Russian writer Aleksandr Herzen and Sergy Kravchinsky with the pseudonym name of Stepniak. They often discussed the literal issues together. The two men spoke highly of Voynich's gift in literature and helped her a lot in this area. In Vonich's life, Stepniak was a quite important person that exerted crucial influence on Voynich. He encouraged Lilian to contact with the Party of The Public Will and the revolutionists in exile of each country and supported her literary criticism. He also urged her to observe the characters of human beings and the phenomena of human life. Lilan helped Stepniak organize the *Society of Friends of Russian Freedom*, which published a monthly. In Stepniak's house, Lilian met with Eleanor, Karl Marx's daughter, Friedrich Engels, George Bernard Shaw, William Morris and Oscar Wolde. In addition, she saw all the Russian political exiles. Wilfred Babdank Voynich, Lilan's husband, was also one of them. In the year of 1894, E.L.V traveled to organize the passage of illegal publications to Russia through the Galician frontier and met progressive Ukrainian writers Ivan Franks and Mihail Davlik. After her marriage,

E.L.V. continued to work under the guidance of Stepniak to translate Russian works into English. She translated classics and modern authors, Russian and Ukrainian folk songs. Her first published book was a translation in 1893, *Stories from Garshin*, with an introduction by Stepniak. In December 1895, Stepniak was killed by a train. Then E.L.V. and her husband severed their connection with the Russian revolutionary movement.

Besides Russia, London was also a place where Italian revolutionists gathered in. Voynich made full use of this geographic advantage and contacted with these revolutionists frequently. It is obviously that they acted as a resource of rich political theory and source for literary creation.

After all, the author of this novel was so strongly affected by revolution and her practice gave her materials to compose such a revolutionary work.

### 3.1.2 The Story of *The Gadfly*

On the title-page is written the cry of the expelled demons in the Gospel "What have we to do with Thee, thou Jesus of Nazareth?" *The Gadfly* is a trifoliate story, telling of the father-son relationship between the priest Montanelli and Arthur; of the defiance by Arthur of Church and State, and of the love between Arthur and Gemma. The story is set in Italy in the mid-nineteenth century, at the time of the Risorgimento. The hero, Arthur, is the illegitimate son of Canon Montanelli, an Italian cleric, and an English woman, married to a rich, elderly English ship-owner living in Leghorn. Before Arthur's mother died, he has been under the spiritual care of Montanelli, his real father for years. When he is seventeen years old, Arthur becomes the student of Pisa, where Montanelli is the head of the seminary. Montanelli's solicitude and edification for Arthur made their friendship between generations. Arthur was gentle and devout; he even wants to become a priest. The situation of Italy was full of conflicts with enslavement by Austria and exploitation by native aristocrats. Arthur met with Gemma, his childhood playmate during an activity of the Mazzinian party. Arthur's dream begins to change. At seventeen, Gemma is the Egeria of a group of

spirarors, members of the Young Italy society, and to Arthur she seems a melancholy vision of Liberty mourning for the lost Republic. He falls in love with Gemma. Soon after that, Montanrlli, thinks too liberal by the authorities, is kicked upstairs to become Bishop of Brisighella. Montanrlli's successor, Father Cardi, disregards the secret of Arthur's confessional. Arthur and his friends are imprisoned and Gemma accuses him of being an informer, a traitor and slaps his face. Meanwhile, Arthur got known that Montanelli is his real father. Suffering the mental shock, Arthur stages a fake suicide and goes to South America.

Many years past, Arthur is totally unrecognizable, reaches Italy once more. He has been brutally maimed by a Lascar; he suffers agonizing attacks of pain; he has been hired as a humpback, a figure of gross and tortured ridicule by a travelling circus; he now stutters badly. But he holds to his vow to live and die to free Italy, and he has returned to join revolutionaries and anarchists, rebels and assassins. He becomes a revolutionist named Gadfly. Of course he meets Gemma again, still a member of the conspirator's circle, who is still lovely and loving; she suspects that the boy she sends to his death by her contempt, is this savage Gadfly. Montanelli then becomes the eparch. They are enemies tit for tat.

The latter part of the story is pseudo-historical and a psychological drama involving an Oedipus situation. In the prison, the Gadfly insists that his father must choose between his faith and him. The Cardinal gives the Gadfly up; he scarifies his only son rather than allow the revolution to continue and spread. After Arthur is tortured and shot Montanelli goes out of his mind with grief, torn beyond bearing by the tension between his earthly love for his child and his duty to his people, his spiritual children. After carrying the Host in solemn procession, the Cardinal raises and smashes it to the floor, in a crazed identification of himself with God the Father, sacrificing His Son to save mankind from further ruin.

This tragic and tremendous theme, which later was to be attempted twice by William Faulkner, may account for the novel's popularity in Russia *The Gadfly* was published in the United States in June 1897 and England that September. Before 1920, 18 editions had appeared. From the first appearance the novel sold well but its most

phenomenal success had been in Russia, with the amount of 5,000,000 copies. Since the translation into Chinese in 1953, it has sold over 1,000,000 copies. Translations are also popular in Bulgaria, Czechoslovakia, Holland, Hungary, Latvia, Outer Mongolia, Poland and Romania.

Concerning the spread of *The Gadfly* in China, the function of a Russian writer couldn't be ignored. He is Nikola Ostrovsky. He read this book every night secretly and was deeply moved by the spirit of the Gadfly. His book of *How the Steel is Tempered* influenced several generations in China. The leading character of this book---Paul, is keenly interested in the Gadfly. He regarded the novel of *The Gadfly* as a valuable treasure as Ostrovsky does. Hence, people who are encouraged by Paul were eager to know the story and who the Gadfly is. The introduction of E.L.V's *The Gadfly* was ready to come out at people's calls. Ostrovsky hold that "I agree with the character for his adamancy, his strength to bear trial and his type of never complaining grievances but suffering. I agree with the typical character that would always put the whole people's work in front of personal thing."<sup>1</sup> (Zhou Weilie, 1958: 18). Therefore, everyone who read *How the Steel is Tempered* was interested in *The Gadfly* before the Chinese version coming out. During a short period of five years, the publishing of this book amounted to millions of volumes in China. It shows how Chinese people loved *The Gadfly*.

At the beginning, the Gadfly was just a revolutionist. What impressed us were the brave and the spirit of the hero. Once mentioned *The Gadfly*, the older generation would recall the scene: They all regarded the Gadfly as a model. Some imitated the personality of the Gadfly deliberately; some thought that the Gadfly's attitude toward love was respectable so that people can be impressed by the lofty and extraordinary love. Many people dealt with their relation to lovers in this way in order to temper themselves. Some people were even interested in Montanelli. Getting rid of the official propaganda, they thought Montanelli was kind-hearted. But this was just a point of view in non-mainstream (Zhou Weilie, 1958: 2).

Decades of years ago, people were impressed by the Gadfly's heroism and his brawniness. But now, what the reader thinks about is the Gadfly's secret: Why is he so



cruel to his lover and himself? Liu Xiaofeng recalls that for himself, the Gadfly's charming is his scarification to revolution so that he enjoys a full of vigor for life and love. Liu Xiaofeng even thinks that if he wants to have the same full of vigor for life and love, it is necessary to revolt. He found nothing in revolution but the complex relation on the ethic.

Under the modern context, when young people read *The Gadfly* again, they might not pay much attention to the heroism but the complicated relationship among the the Gadfly, Montanelli, Gemma and Zita. Readers may confirm this viewpoint after reading Liu Xiaofeng's book. Liu Xiaofeng, a modern scholar, makes a thorough analysis on this novel with the aspect of moral principles. Casting off the circumstances during the seventeen years, readers are free to observe the real face of the Gadfly. The Gadfly was deeply influenced by the Christian religion. His mother was a Christian. His real father, Montanelli, has been his godfather since he was twelve. They usually read and study the theology and philosophy. Montanelli becomes a good teacher and helpful friend for Arthur. The Gadfly has a morality which is characterized as the symbol of the Christian: pure, health, quiet, frugal and kind. He studies the theology with great concentration. So at the beginning he wants the help from the religion. At first he even thinks the Party's theory and lines related to *The Bible*. He loves Gemma but didn't dare to confess his feelings. He goes to the church and confesses to the God. Though the Gadfly takes part in revolution, he was still a piety of Christian. The Gadfly is not as brave as what the old generation told us before. He is depressed. Sometimes he feels in a dilemma toward his love to Gemma and his fights with Montanelli. It is a thread when the father and son meet with conflicts. When Arthur sees his real father staying in the church by himself, he hides in the dark. The author used a lot of words to describe Arthur's psychology. Hearing Montanelli's crying, Arthur wants to tell the truth and stop his sorrow of fighting against his father. However, he couldn't forgive the betraying, the dishonesty and the deception of the God. He even laughs and speaks sarcastically, ironically at his father so as to conceal his sorrow. He is also afraid of losing his father before he died, crying all the night with Montanelli's handkerchief in hand. Yet why did people neglect the Gadfly's

weakness? Readers could find such character through the source material but the translation of this novel in 1953 educated us that the Gadfly was almost perfect: he was brave and faced death unflinchingly. By using what translating strategies the translator showed the Chinese people a perfect hero?

### 3.2 A Brief Introduction of the Translator—Li Liangmin

Li Liangmin, born on 12th, March, 1919, was interested in reading classic works especially *The Water Margin*. Such works affected him too much that Li Liangmin was willing to choose the topic of braveness, martyr to translate. Li Liangmin was famous for translating revolutionary works. And during his life, he translated merely the revolutionary novels. His family's social standing led up to him a lot on his choice of the revolutionary literature. His father, Li Guanqin had fought against Yuan Shikai with Shen Junru and advanced self-government in Zhejiang Province. In his early time, Li Guanqin taught in several colleges in Shanghai and then run schools in countryside. He kept closed relationship to Cai Yuanpei. As a result, the new-vernacular literature promoted by the May 4th Movement in 1919 exerted a great influence upon Li Liangmin. In 1935, his first translation in exercise named *Does he come back* was published.

After the beginning of the War of Resistance against Japan (1937-1945), Li Liangmin took part in the national salvation movement vigorously. Meanwhile, he acted in the drama of *Total Loyalty to Serve the Country* and published his drama as children's literature in Guilin. During this time, he attended the Communist Party. In 1941, his works of *Longjiao Mountain and Hutou Ridge* was published by his collection. In the year of 1942, because of the political pressure, Li Liangmin hurried to the base area in Huaibei and Suwan and then studied in schools there. After graduation, Li Liangmin was assigned to teach in a middle school in Huaibao County, Honghu District. During his work as a teacher, he met with the book of *How the Steel is Tempered* translated by Mei Yi. The Li Liangmin decided to learn Russian by himself and was determined to become a literary translator.

After the victory of war against Japan, Li Liangmin was admitted to the English Department of Hujiang College in Shanghai. During his school time, he translated *The Yearling* created by Marjorie Kinnan Rawlings. Li Liangmin's gift in translation was given free play after the liberation. He worked as a translator and editor in Shanghai Translation Publishing House. Li Liangmin joined in the Shanghai Writers' association in 1954 and Chinese Writers' association in 1964. His productions in translation are: *The Gadfly*, *Kechubieyi*<sup>2</sup>, *Spartacus*<sup>3</sup>, *White slave Eng*<sup>4</sup> and so on.

Besides, Li Liangmin translates lots of the short stories and novellas, most of which are Russian works. From 1948 to 1966, his translation amounted to 62 kinds with 52,000,000 words and could be regarded as one of the most influential translators in China.

Li Liangmin persisted in his way of translation which tells the story of brave heroes. He tended to introduce the works into China which portray classical fights including national liberation. Therefore, his translations are popular among Chinese youth, especially the novel of *The Gadfly*. However, *The Gadfly* was banned during the Great Cultural Revolution and Li Liangmin became much eager to learn Italian so as to introduce much more Italian works to China. After that, *Spartacus* and *The Gadfly* were re-printed again and his translations influence from generations to generations.

## **Chapter Four The Literary Translation in Special Cultural Context during the Seventeen Years**

### **4.1 The Cultural Context during the Seventeen Years**

#### **4.1.1 The Revolutionary Literature——Chinese Traditional Literature**

Chinese revolutionary literature was full of political theories. Authors followed the political sensitivity and the consciousness of political crisis with great interest. The utilitarianism was completely emphasized so that literature had been regarded as the instrument or weapon of political propaganda and publicity for a time. Crisis in China can be concluded as follows: firstly, the crisis in reality: the national doom and racial extinction; secondly, the cultural crisis, with the destitute and wandering about as a refugee or vagrant in spirit as the typical manifestation. Such consciousness came about thousands of years ago and from the fight of The Opium Wars (1840-1842) it had been the main stream in people's mind. Therefore, all of the cultural movements, the trends of thoughts and academic viewpoints were all around Chinese crisis. Translation brings advantages and disadvantages to China, but the difference came to a common understanding: the most pressing matter of the moment is solving the problem of crisis around China. For this reason, it will be much easier to understand why all the theories, doctrines, concepts and principles are ideological. Our literature was ideological. It meant that literature was forced to show its function on ideology because of a certain social situation or a certain benefit. Confusions had once pointed out that "Xing Guan Qun Yuan" which is a concise conclusion about the ideological function of literature. The cultural tradition makes literature as a tool for politics and concentrates too much on ideology.

All the phenomena originated from Chinese modern history. "Failure" was engraved on most of the milestones in our history. The Opium War (1840-1842) ended

with blood and tears. China, the vanquished land, was reduced to the status of a colony. Treaties of national betrayal and humiliation enraged Chinese people; the intellectual took a broad view toward the whole world. After the failure of Constitutional Reform and Modernization in 1898, the scholars turned to the west to launch an ideological struggle as the basis of political revolution. Saving the nation from doom and ensure its survival became the topic in literature discussion. Everything at that time is practiced, rationalized, socialized and political. Under such circumstances, all of the ideas, literature and art turned into ideology. They showed reflect the reality and pointed out a way forward for the whole nation. They should also give mobilization and take actions. In this sense, we could say that the history of modern and contemporary literature in China is a history of ideology. The special historical environment gave rise to the result, that is, the value of literature and art depends on how and what aspects it gave full play to the ideology, but not the aesthetic standards of itself.

Yan Fu, a famous translator in China, had been abroad for only three years. Yet, he was deeply affected by the foreign literature. He published several essays to arise Chinese people. Then he translated *Evolution and Ethics*, *Wealth of Nations* and *On Liberty* respectively written by Thomas Huxley, Adam Smith and H. Spencer. Thanks to his introduction, many scholars might get in touch with the modern ideas. The theory which Yan Fu brought in was not merely the academic theory. They more or less contained some new ideas on ideology or politics. As long as an academic theory is in line with a certain spirit of that time, it can give full play to political function. The true aim of Yan Fu's translation lied in looking for a way to save our nation.

Lu Xun, (1881-1936), was deeply influenced by Yan Fu's translation of *Evolution and Ethics*, which aroused his patriotism. During his study abroad in Japan, he found Chinese people were looked down upon by the world. Witnessing the weakness of Chinese people, he decided to give up medicine and used pen to save China. He said that "The medical science is not an important thing. All the ignorant people are publicly exposing no matter how strong they are or what they wear. Therefore, the most important thing for us is to change their spirit. And I think art and

literature are good at such changes. Then I advocated the literary movement”<sup>5</sup> (Zhu Donglin, 2005: 30). Besides his creation, Lu Xun translated many short stories and edited them together known as *A Collection of Foreign Stories* (《域外小说集》) He held that fresh ideas may save our nation. Such thoughts brought victory to Russian revolution; China would also use it for reference. “Because of their beliefs, they sacrifice everything. Their flesh and bones blunts the knife; their bloods die out the flames; in the declining light of the glint and flash, they observe a slight color of the sky, that is, the first light of a new century”<sup>6</sup> (ibid). They understood the truth that the backward of thought may lag the development of a nation. Why did revolution fail again and again? Chinese people were taught and imperceptibly influenced by the out-of-date viewpoint and feudal conception. The nation wouldn’t be strong unless we accepted new and fresh ideas. Scholars were tiered of political revolution since it could never change the situation of China. They were powerless before politics. Therefore, they turned to launch a revolution on literature. It is the same to the Maxims in west. The despair of political revolution made them choose another way—to work for the cultural, ideological revolution. If we don’t change people’s mind and create counter-consciousness and counter-culture, we can’t deconstruct the prevailed ideology and way of life in old times. Chinese literature witnessed so many revolutions such as revolutions in the fields of poems, novels and literature. These changes began for the purpose of arousing the masses and establishing new concepts. Li Dazhao said that the liberation of mind was the most basic thing. All the thing happened behind such background: saving the nation from doom and ensuring its survival, and establishing democratic political-style.

For this reason, scholars wrote not only for academy, but fighting. As a tool, literature served as a megaphone. Yan Fu, Hu Shi and Lu Xun, as well as many scholars with breadth of vision was full of enthusiasm in motion. Their motion is persisting in ideological revolution, social liberation and national independence.

How to change our concepts? At that moment, criticizing and self-examine the national thought is the most important way. Chen Duxiu, cautioned the youth to be independent, progressive, scientific and universal. He criticized three reasons for our

ignorant people: the harm of Confucianists, Taoism and Buddhism, the poison of absolute monarchy and a long-time unified nation. We should overthrow such obsolete thoughts and the traditional culture.

The essence of literature theory embodies in Chen Duxiu's work of *Essays on Literary Revolution*. He put forward three main doctrines of literal revolution. The aristocratic literature was full of flattering and it was too much polished; the classic literature was also back warded. They could do nothing but hinder the development of literature. Chen Duxiu made a suggestion to write realistically, establish a social literature for our nation, which is fresh, popular and easy to understand. This *Essay on Literary Revolution* includes significant issues on academy. It was difficult to answer the questions such as what is aristocratic and classic literature. How to distinguish national literature and the literature in mountain and forest? If we needed to improve our literature and develop it, what shall we do at the first step? Chen Duxiu pointed out that “今日庄严灿烂之欧洲何自而来乎？曰，革命之赐也……故自文艺复兴以来，政治界有革命，宗教界亦有革命，伦理道德亦有革命，文学艺术，亦莫不有革命。莫不因革命而新兴而化” (Chen Duxiu, 1987: 95). From these sentences, we may find that Chen Duxiu firmly believed that revolution was the basic motive of development. The world should change and develop by evolution. Why did us need revolution in literature? It is the reason that the situation of Chinese society was characterized by turbulence and in tranquility. Society, politics, economy and theory need to change. The obsolete and decadent content of old literature should be eliminated. Such principles resulted in the national character.

In Chinese history, each page was full of “revolution”. At the beginning, we placed hope on political revolution, the second the Cultural Revolution, finally the literature and art. Consequently, we were used to regarding revolution as an effective way to solve the social problems. Revolutionary writers adhered to the belief that “Literature is the reflection of social life.” They paid much attention to the time. As we know, revolutions took place frequently in China in 20<sup>th</sup> century. Disturbances emerged one after another. Writers were inspired by their sensitive consciousness. Jiang Guangci had once sighed with feeling that “Come to speak of it, the

revolutionary writers are so happy. The revolution gives them so many materials! The revolution gives them so much romance! They won't worry about less material but they feel the less of time in composing"<sup>7</sup> (Jiang Guangci: 1928). Most of the writers thought that they could create great works as long as revolution and the time give them energy. However, a great work doesn't depend on whether the writers could keep pace with the times. Jiang Guangci's *Duan Ku Dang* is an example of this kind.

#### **4.1.2 Chinese Literary arena around Forum on Literature and Art in Yan'an**

From time immemorial, politics and literature were inseparable. To a certain extent, the Transmission of Western Science and Technology to the East in the 17th - 18th Centuries helped the development of China. Writers such as Lu Xun even joined the ranks of revolting through pens so as to save the nation. The eruption of the War of Resistance against Japan made many literary workers went to Yan'an and other base area. Some even penetrate into the frontline. Nevertheless, during the phrase from 1941, it revealed some confusion and deviation on mind, such as individualism, equalitism, extreme democratization, the expression of petty bourgeoisie, the abstract theory of human nature on literature and the doctrinarism on literary education and so on. After the establishment of China, according to the rectification movement, the Forum on Literature and Art was held in Yan'an like a raging fire. Mao Zedong spoke at the meeting. He held that literature was for the people. All the cultures or literature and arts in the world belonged to a certain class, as well as to a certain political line. The proletarian literature and art was a part of the whole revolutionary career for proletariat. Hence, the literary work of our party should be subordinated to the revolutionary work Chinese people had determined. Without doubt, such remarks had cleaned up people's confusions in mind and made a regulation for the literary style. Even as what Ding Ling said people should take a correct attitude toward literature in a fresh situation, be practical and realistic. In the latest of 1940s, a new direction was established as the guide in literature. First, to spread the basic viewpoints of remarks by Mao Zedong, introduce and highly praise the literary creation that put such



remarks into practice. On February 1st, 1942 Mao Zedong reported on improving the styles of study, writing and our party. This might be regarded as a prelude of the Rectification Movement. It was an education for all the party members on Marxism-Leninism. On May 2nd, 1942, the Forum in literature and art in Yan'an was convened in Yang Jialing, Kai Feng moderated the meeting.

Chairman Mao said tastily that the Chinese people had two kinds of armies. One belonged to Zhu De; the other was Lu Yi, that is, the army with weapons and the cultural army. As to the cultural army, it was necessary to solidify Chinese people and win over the enemies. Meanwhile, he pointed that the objective of this forum was to study the relationship between literature and revolution. So the revolutionary literature might develop in a correct way. Literature should be a weapon to beat down the enemy and finish the task of liberation.

Yan'an Forum plays an important role in Chinese literature. Literature and art was for the mass, especially for the workers and peasants. Literary Staffs should go deep into the people without hesitations. There out, a series of route, guide line and policy were prescribed and the relationship between literature and policy was clear. The problems of united front in literature, the standards of literature criticism and so on had been solved. In 1943, October 19th, The Remarks was published on Liberation Daily. The next day, the central government informed that Mao Zedong's remarks in yan'an were an important file in the career of ideology and theoretical construction. It was a schoolbook for as to realize the Marxism-Leninism in china. Each organization should regard it as a necessary file to study. At this stage, people were strongly influenced by the new thoughts in literary compositions. Literary composition became nationalized and popular. The remarks talked about many problems during the rectification movement in Yan'an. It was directed against the literary movement. At the same time, it discoursed upon the typical questions of the revolutionary literature. The main problem to be solved was when the proletariat came into power, how to lead our people to work on literature and art so as to create our own literature. The problems were fully embodied by policy. What it considered was the relation among politics, literature art and people. One of the core is revolutionary literature was for

the mass and how it served for us? Though this question had been in existence for a long time, it was still unsettled. How to go beyond the enjoyment for less people and become a common treasure in spirit for majority? This became an important question for our artists.

The principle of The League of Leftist Writers organized in 1930 was taking Mao Zedong's literary theory as the basis, and the literature of Yan'an as a pattern. In 1950s, there emerged a series of criticism and self-criticism. Mao Zedong's theory on literature matured during fighting. Therefore the literary movements which were under the guide of Mao Zedong's theory acted in close coordination with battles. The literature should maintain close ties with a special revolution and obey the motivation that literary creation served for the revolution as a whole. Therefore, writers were required to overcome their subjective emotion. The main bodies of fights— people were the object to be described, pay tribute to educate and propagandize. Another characteristic of such literature lied in the type to create since the aim of battle is victory, various kinds of material should be eulogy, optimistic and forewarning so as to boost the morale of soldiers. In this sense, the tragedy and other works with gloomy and pessimism or decadence was removed from the mainstream. Thirdly, as the main body was farmers who were less educated, the technique of expression must draw on literary factors and styles among the folk. The literary style must be popular and easy to understand. The aesthetic standards then became nationalized and popularized. Finally, the intellectual and literary cadre should be cultivated from battles directly. As a result, the structure of writers might change to make for the creation of workers, peasants and soldiers.

Many scholars then published articles to support this viewpoint. Zhou Yang believed that the Speech at the Forum in Yan'an pointed out a new direction for Chinese revolutionary literature. It could be regarded as a concrete reflection of Marxism and art policy (Zhou Yang, 1984: 3). With its charm, many scholars and writers rushed into Yan'an so as to bring in new ideas. It was the belief, idea gave them power. Large quantities of young people and litterateur went to Yan'an and brought vital force there. Under the guide of this remark, writers went to the frontline

in succession. Xiao San, Ai Qing, Sai Ke went to Nan Niwan; Liu Baiya, Chen Xuezhao went to the country side; Ding Ling went to factories. Many Literary groups also went to the rural area and the front line.

Under the spirit of the Mao Zedong, a kind of works which reflect the revolutionary construction or people's life occupied the center of the literary system. The functional component of a poetics bears relation to the ideology at that time. The representative works were opera of *Bai Mao Nv*, *Li You Cai Ban Hua*, *Li Jia Zhuang De Bian Qian* by Zhao Shuli, Ding Ling's *Tai Yang Zhao Zai Sang Gan He Shang*, *Bao Feng Zhou Yu*, *Qing Chun Zhi Ge*, *Bao Wei Yan'an*, *Lin Hai Xue Yuan* and so on. Among them *Bai Mao Nv* evoked great repercussions in China. It became a landmark in the history of Chinese opera. It received great success. It was the symbol that writer could gain rich through penetration into life.

How to combine literature with mass? This is an important question this Speech had answered. It confirmed our direction of "workers, peasants and soldiers." This was determined on the background of that time. Mao Zedong required the unity of literary theories and changes from the angle of politics. He required the unity of literary theories and changes of position through the integration with workers, peasants and soldiers. He thought in this way, the problems of theoretical unity, the headspring of creation would be solved efficiently. This could be seen as a good policy and a great deal of works emerged. For example, Zhao Shuli's works were good reflection of the time and with certain aesthetics.

Serving for politics, the literature should embody its own specialty. Literature should function through its own rules. Without the rules, literature could not serve for any politics. When explaining the relation between literature and art, Mao Zedong paid attention to the special law of literature itself. He said "Politics is not equal to art." "Marxism contains but can't take the place of the realisms in creation." However, with the developing circumstances, the political nature of the Remarks influence the development of art and literature little by little. It could be mentioned here that the reason was not the policy itself, but the individual understanding and implement. For example, it was insisted literature and art should obey the politics. Put into effect the

policy of political standard came first and the artistic one in criticism. This policy changed to political standard only when implemented. Excessive emphasis on political standard made the works lose its own artistic value and became an empty political preach. The peak of this situation was the Great Proletarian Culture Revolution from 1966 to 1977. The brilliant achievements of the Remarks lied in the fact that it gave birth to a political guiding principle and Chinese literature broke paths to its own at that time.

#### **4.1.3 Favoritism to the Russian Literature**

Russia plays an important role in the construction of China, not only for its abundant resources for Chinese contemporary literature, but also a guiding theory for establishing an independent nation. Looking back on the culture undertakings of the last century, it is easy to find the impingement on the Russian culture. The literal translating history shows us that among the translations of foreign culture, Russian literature has accounted for big proportion for a long time. These works had not only nourished many Chinese writers, but also affected thousands of people. Lots of writers such as Lu Xun, Mao Dun, Ba Jin, Guo Moruo, Lao She, Ding Ling were deeply influenced by the Russian literature. It is said by Wang Meng that “Here, rather than saying that the writer are illumined by certain production directly, it is better to recognize that the thinking, sentiment and atmosphere of the whole Russian literature influence us powerfully and yield positive results on us”<sup>8</sup> (Wang Meng, 93). In addition, Russian literal theory and criticism had also exerted direct or indirect influence upon Chinese culture on each level such as the basic structure, theoretic and criticism, the development and so on. The influences are so profound, widely-spread and long-drawn that every turning of Chinese literature bear tight relation with Russian literature. It seems that Chinese literature always regards Russian literature as an important and basic reference when summarizing the experience, improving the ideas, adjusting the ways of thinking or planning the blue print of future. Hence, the function of Russian literature on generalizing and leading made Russian literal theory

criticism and literary theory come into China at first. The flourishing Russian culture, the special strength of literary policy and guidelines are the predetermination for China to introduce, conclude and accept the Russian Literature.

Generally speaking, Russian literature influenced Chinese literature stage by stage. The concern of Russian Literature could be traced back as early as to 1910's. At that moment, Chen Duxiu, Li Dazhao and other scholar published their articles talking about Russian literature and history, the February Revolution and its impact on China and the world as a whole. Why was Russian literature in fashion for a period? The main reason lies in the earthshaking changes in politics, economy and society which the revolution of Bolshevik in Russia had aroused. The world was affected too. People who want to cast back the reason and study the culture would concentrate on Russia and its literature. On the other hand, in China, People led a hard life in such a gloomy society. Hearing that the Old Russian society had fallen, Chinese people were inspired to study Russia. Then, Russian literature became the goal of Chinese litterateur. At the time of the May 4<sup>th</sup> Movement of 1919 ( an anti-imperialist, anti-feudal, political and cultural movement influenced by the October Revolution and led by intellectuals having the rudiments of Communist ideology), the Russian theory and critics translated were full of profound democracy and humanitarianism. Later on, with the fail of big revolution, the influence of Russian literature came to a peak under the voice of fight. The Marxism, the ideology of proletarian group, vulgarized common sociology , the ideas of RAPP and the speeches, articles and free press in point of literature and art by the leaders of Russian, rushed into China and played an important role on the formulation of Chinese culture. Such theories consolidated the tendency to politics of Chinese culture. They became the fuse for left-leaning culture. At the same time, the "Revolutionary Literature", and the socialistic realism turned to be the centre of literature. The other literature were excluded and negated. This phenomenon also appeared in China. Chinese culture always took the literal system which Russia adopted as the model. On the part of politics and diplomatic, China adopted the policy of "leaning to one side". Chairman Mao even advocated that "Art should serve for the politics" and fixed on the social realism as the rule for literary indicting and critics. So

for the sanction of politics on literary works reached to an unprecedented extent.

RAPP is proletarian writer league of Russia. The prophase of this period advocated that the relation between literary and life, literary and revolution should be philistinism; the mental of class in literary should be simple. Its slant is that literature is the product of the ideology of a special class. Afterward, the ideas of RAPP even advocated that literature should be the rules for propagandizing politics. The writers thought literary indicting should be standardized by the political tasks. It was the insurances for a advanced composition. In the middle of 1920s, this theory was translated into China so that many people in literary and art circles in China enjoyed the chance to understand the basic opinion of RAPP. Qu Qiubai and Jiang Guangci were two of them. Qu Qiubai regarded the slogan of RAPP as the incorporation of practicing Marxism. He thought that the literary fight of proletariats in Russia should be our paradigm. In his articles he emphasized literature serves for the politics, even for the policies. In his article of 《Apoliticism---非政治主义》 he wrote “ Art is a powerful weapon for each time, each class and each school. Objectively, the art of a certain class must reflect the organizer’s will and sentiments.”<sup>9</sup> (Qu Qiubai, 1985: 103) He considered art as politics. Art is a way to “lure the mass so that they will not ask for more about the politics”; “Art –generally speaking is blowing the coals intentionally or not. The art will always be the gramophone of politics everywhere. He also declared himself on Chinese literary history that our literary history should pay attention to the content: namely, the reflection of class fighting, the changes and conflicts of each rank, classes and each profession. With the lead of Qu Qiubai, the exorbitance of class consciousness and politics about literature became the train of thought for a period. The literature and cultural studies were taken place by the class struggles and class contradictions.

#### **4.2 The Concrete Manifestation of Ideology, Poetics and Patronage under the Cultural Context in Seventeen Years**

As mentioned before, Russian Literature was the basic standard for Chinese

literary creations. The topic of “politics” was emphasized by many famous scholars and writers at that time. After the “Forum on Literature and Art” in Yan’an, such slogans as “The political standard comes first and then the artistic standard;,” “the literature should serve for the politics.” were the fundamental essence for literary creation.

After the republic of China, literary standard was “The political standards comes first and second the artistic standard.” Excellence and progressiveness became the mainstream. Works of such characteristics turned to be the most important literature for translators. As a whole, the mainstream ideology controlled the literary translation on the track of serving for politics. An inventory of translated literature was found that was in line with the political ideology. Even-Zohar said in his articles that translated literature also has its own levels. While some translated literature occupy in the center, others may on the edge (Even-Zohar, 2000: 121). With the function of mainstream ideology, the works on the center were probably canonized and became the canons of translated literature. Meanwhile, Even-Zohar proposes “static canons” and “dynamic canons”. The former are on the textual level, that is, a text is accepted as a product and added into the recognized textual group which is preserved by hopes.<sup>10</sup> (Even-Zohar, 2001) on the other words, the target language regards the text as canons just because of their literature fame in literature history in the world. Yet they could not satisfy the popular literary norms instantly. And they are unable to provide us a new and fresh style to create. On the contrary, the dynamic cannons are on the level of modes, that is, a kind of literary pattern is able to go to the inventory of a system, and is formed as a productive rule of the system. So the dynamic cannons are crucial. They are the real producer of cannons<sup>11</sup> (ibid).

*The Gadfly* was translated under the sphere of revolutionary literature in 1953. Epic is an important standard to criticize the ideological level of a work. It was also the target for many long story writers. This characterized mainly in the creation of hero and important historical facts. It embodies in the topic of revolutionary history. The grand narration in revolution takes an important position in literary creation. Though the Chinese people gained the victory of liberation, all that was left undone is

now being undertaken. Translations of heroes and battlefields were ready to come out at people's call. The foreign works mainly came from Russia: *How The Seal Is Tempered*, *The Sea Gull*, came to China and were re-translated or published again and again. They were widely known and enjoyed great popularity.

*The Gadfly* reflects the liberation of rebelling the cruel and ferocious rulings. In the early 19<sup>th</sup> century, Italia was under the domination of Austria. The Roman Catholic acted in collusion with Austria. Noble-minded patriots resist and launch liberation for their own nation. The hero, Gadfly is whole-hearted and dedicated to people and the revolution. He looks upon death as going home and is never afraid of cruel physical and mental sufferings. Therefore, Gadfly is a typical image for revolution. His character is suitable to the requirement of the creation during the seventeen years.

On the basis of revolutionary tide and the enthusiasm of establishing a new country, the publishing house obeyed the rules under the control of ideology and poetics. The literary system became fixed from the production, spreading and criticism of a canon. As a result, the literary department made new regulations on literary policy. The literary work should obey a certain revolutionary task; the literary department criticized the non-proletariate. Writers and creations are systemic through a literary organ. In 1949, a meeting on literature was held in Beijing. An organization of Chinese literature and art union was established to regulate the literary work. Then, a series of organizations was formed one by one. On the surface, these unions were organized by people spontaneously; they were the power to manage literature in China. The litterateurs and artists needed to join to the system so that they had the political, economic and social status. In the early 1950's, a general headquarter was established to manage and control the publication career. Zhou Enlai had put forward the task: Premier Zhou put forward his point on the responsibility of the press "On one hand, the general press should put forward a guiding principle so as to share out the work and help one another of each publishing house. On the other hand, each publishing house should submit its plan and report so as to adopt and improve itself in time. The professional publishing houses must keep in touch the government or mass



organization concerned. In this way, the publication would qualify the needs of the country and people as much as possible (Zha Mingjian, 2004). Then Mao Dun pointed out that the literature translation should be led by the Party and government and seek unity of plans and steps.<sup>12</sup>

Through joint state-private ownership (the principle form of state capitalism adopted during the socialist transformation of capitalist enterprises in China), the publication was improved a lot. In 1955, the publishing company of culture and life, the Guang Ming Press were merged into the New Literature and Art Publishing House of Shanghai; In 1985, the New Literature and Art Publishing House of Shanghai, the Press of Shanghai Culture and the Press of Music of Shanghai merged into the Press of Shanghai Literature and Art.

With regard to the translating literature, the state-owned press controlled much of the right, such as the Press of People's literature, the youth of China, the children's Press and so on. Consequently, in the light of revolutionary hero *The Gadfly* came into China and portrayed a perfect hero to the people.

## **Chapter Five The Popularity and Canonization of *The Gadfly* in**

### **China**

#### **5.1 Translation Strategies—The Canonization of *The Gadfly* in China**

As mentioned before, *Niumeng* was abridged under the social situation during the seventeen years. Influenced by the political factors, *Niumeng* produced a brave hero full of energy to revolute. Deletions helped the canonization of a gallant man named the Gadfly and what the readers learn before from the book was the glary hero. In terms of the translating strategies, the author of this thesis makes a conclusion that the main translating strategies contain deletions, omissions or abridgments and rewritings. In this thesis, deletions focus on long paragraphs which are crossed out. This strategy occurs frequently in Li's translation of this novel. Omissions refer to making shorter, especially by using a fewer words. In terms of the content, the

rewritings of the version in 1953 contains mainly four types as follows:

(1).Some concrete scenery descriptions and natural surroundings are deleted in Li Liangmin's version. In the source book, readers may find many words in depicting the natural scenery. For instance, at the first part Arthur and Montanelli went to travel, on their way there is a description of the natural surroundings which is the only part of scenic description.

(2).The information involved with the western customs, beliefs, and the bourgeois culture are usually deleted or heavily condensed. Take the choir for example, the information about the Christ and the content of the songs are deleted. The French form of the lyrics is omitted and condensed somewhere.

(3).Besides the three kinds above, rewritings of the characters can be found in Li's translation, too. This can be seen as the most powerful rewritings to canonize the heroic image. Deletions of the characters in 1953's version heightened the place of *The Gadfly*, ranging from the psychology of the character, to the language and behavior of the character, such as the Gadfly's weakness toward life and his love, Montanelli's care about the poor people and so on.

In addition, due to the special social condition, translator's ideology was also influenced and branded the theme of politics and revolution. As for Li Liangmin, he was deeply moved by the Gadfly. He might consciously or unconsciously rewrite in his Chinese version. As a result of this, some rewritings take place at random for his ignorance.

In the prelude of *Niumeng*, there is a paragraph explaining the deletions and condensations of the translation. It points out that the Chinese version is translated and checked according to the Russian versions. The prelude of the Russian version is adopted as the Chinese prelude. In the explanation of the press, it also declares that two Russian versions have deleted something that bear no close relation to the main story such as the strong religious and the trivial descriptions. The press thought such rewritings will not go against the spirit of the original text. Moreover, it was necessary to rewrite according to the reader's ability. Thus it can be seen that the patronage was so unperturbed for its rewritings because they were in the trend of the ideology at that

time. What the Chinese people cared is the spirit or the power which could inspire people to continue fighting. However, the value of a work doesn't only embody the characters but also its language. The cultural background gives us a deep impression about the religion after reading it. Arthur—the Gadfly, whose fights between Montanelli should be a climax of the novel. Arthur is so strongly influenced by religion that he still chooses to believe in the function of religion at the beginning. It is the reason why Arthur go into exile and finally becomes a real revolutionist. Readers can get this view from the original text.

## 5.2 Deletions

As mentioned before, deletion here mainly refers to the long paragraphs that are crossed out. In Li's translation, deletions take place frequently and the contents are almost the descriptions about western culture, religion and natural surroundings.

### 5.2.1 Deletions about natural surroundings

Example 1 “I wish you could show me what you see, carino.” He said one day as he looked up from his book, and saw Arthur stretched beside him on the moss in the same attitude as an hour before, gazing out with wide, dilated eyes into the glittering expanse of blue and white. They had turned aside from the high-road to sleep at a quiet village *near the falls of the Diosaz*, and, the sun being already low in a cloudless sky, had mounted a point of pine-clad rock to wait for the Alpine glow over the dome and needles of the Mont Blane chain. Arthur raised his head with eyes full of wonder and mystery.

What I see, Padre? I see a great, white being in a blue void that has no beginning and no end. I see it waiting age after age, for the coming of the Spirit of God. I see it through a glass darkly.

Montanelli sighed.

“I used to see those things once.”

“Do you never see them now?”

"Never. I shall not see them any more. They are there, I know; but I have not the eyes to see them. I see quite other things."

"What do you see?"

"I, carino? I see a blue sky and a snow-mountain---that is all when I look up into the heights. But down there it is different."

He pointed to the valley below them. Arthur knelt down and bent over the sheer edge of the precipice. The great pine trees, dusky in the gathering shades of evening, stood like sentinels along the narrow banks confining the river. Presently the sun, red as a glowing coal, dipped behind a jagged mountain peak, and all the life and light deserted the face of nature. Straightway there came upon the valley something dark and threatening---sullen, terrible, full of spectral weapons. The perpendicular cliffs of the barren westerns mountains seemed like the teeth of a monster lurking to snatch a victim and drag him down into the maw of the deep valley, black with its moaning forests. The pine trees were rows of knife-blades whispering: "Fall upon us!" and in the gathering darkness the torrent roared and howled, beating against its rocky prison walls with the frenzy of an everlasting despair.

"Padre!" Arthur rose, shuddering, and drew back from the precipice. "It is like hell."

"No, my son." Montanelli answered softly, "it is only like a human soul."

"The souls of them that sit in darkness and in the shadow of death?"

"The souls of them that pass you day by day in the street."

Arthur shivered, looking down into the shadows. A dim white mist was hovering among the pine trees, clinging faintly about *the desperate agony of the torrent*, like a miserable ghost that had no consolation to give.

"Look!" Arthur said suddenly. "The people that walked in darkness have seen a great light."

(E.L.V1999:12)

我希望你能告诉我你看到了什么, carino。”有一天他这么说道。他从书上抬起头来,看见亚瑟舒展身体躺在苔藓上,姿势还是和一个小时前一样,瞪者一双

眼睛，出神地望着光彩夺目的蓝天白云。他们离开了大路，到了迪奥萨兹瀑布附近一个宁静的村子里投宿。太阳低垂在无云的天空，此时已经挂在长满松树的山冈上，等着阿尔卑斯山的晚霞映红勃朗山大大小小的山峰。亚瑟抬起头来，眼里充满了惊叹和好奇。

“PADRE，你是问我看到了什么吗？我看到了蓝天里有个巨大的白色之物，没有起始，也没有终结。我看到它经久历年地等在那里，等待着圣灵的到来。我是通过一个玻璃状物模模糊糊地看到它的。”

蒙泰里尼叹息了一声。

“从前我也看到这些东西。”

“您现到从来都看不到它们了吗？”

“从来也没有看到过。我再也不会看到它们了。它们就在那里，这我知道。但是我没有能够看到它们的慧眼。我看到的是截然不同的东西。”

“您看到 了什么东西？”

“亲爱的，你是说我吗？我看到蔚蓝的天空，白雪皑皑的山峰——这就是我抬头仰望所看到的東西。但是在这下面，景物就不同了。”

他指着下面的山谷。亚瑟跪了下来，俯身探过陡峭的悬崖。高大的松树，在夜色渐浓的傍晚显得凝重，就像哨兵一样耸立在萧何的两岸。红红的太阳犹如一块燃烧的煤，不一会儿就落到刀削斧劈的群山后面，所有的生命和光明全都远离了大自然的表层世界。随即就有某种黑暗和可怕的东西降临到了山谷——气势汹汹，张牙舞爪，全副武装，带着奇形怪状的武器。西边的群山光秃秃的，悬崖峭壁就像是怪兽的牙齿，伺机抓住一个可怜的家伙，并且把他拖进山谷深处。那里漆黑一片，森林发出低声的吼叫。松树是一排排的刀刃，轻声说道：“摔到我们这儿来吧！”在越来越为凝重的夜色之中，山泉奔腾呼啸，怀着满腔的绝望，疯狂地拍打着岩石建起的牢房。

“PADRE！”亚瑟颤抖着站了起来，抽身离开了悬崖。“它就像是地狱！”

“不，我的孩子。”蒙泰里尼缓缓地说道。“它只像是一个人的灵魂，”

“就是那些坐在黑暗和死亡的阴影之中的灵魂？”

“是那些每天在街上经过你身边的灵魂。”

亚瑟俯身望着那些阴影，浑身抖个不停。一层暗淡的白雾悬挂在松树之间，

无力地抓着汹涌澎湃的山泉，就像是一个可怜的幽灵，无法给予任何的安慰。

“瞧！”亚瑟突然说道。“走在黑暗里的人们看见了一道巨大的光亮。”

(Qing Xuexian 1999: 22)

This is the source material in which the natural surroundings or settings are introduced, in the Chapter 2, Part 1. The content of this part is mainly their tourism to Alpine ramble. These words are about the sunset of Alpine. It is hold that the description here should be necessary since it is the first travel for Arthur. Such sentences may be seen in many other novels and actually, they don't deserve too much praise in depicting. For the figures in the novel, this is the first travel for Arthur. Descriptions of the natural surroundings may not only express Arthur's psychology, but also suggest the social surroundings. Make a general survey of the whole story, such descriptions are rarely. The words here also express author's grounding in basic skills. As for the poetics at that time, the works which enjoy the revolutionary, progressive and excellent ideas would go through the controlling process without a hitch. In the prelude, the press thought such descriptions are trivial. The poetics and ideology are full of revolution and politics. People have no time to attend to other literary descriptions. This results in the tendency to concentrate on the theme of revolutionary novel alone and the Gadfly's influence on revolutionary novel had been deepened to a certain degree. While it can't be thought that sceneries are not so important in the articles. Both the settings, the characteristics may insist the background of a person and his mood as well. Though this is a revolutionary novel, the scenic descriptions are also an inseparable component as each literary work should contain its own aesthetic value both in words and ideas. From this part, readers can get Arthur's purity and honesty toward life and his God at the beginning. Seeing the valley, Montanelli said "it is only like a human soul," which means the blackness of a people's heart. While Arthur points finally "The people that walked in darkness have seen a great light." For young Arthur, hope truly exists in people's life and brightness would take the place of the evil at the end. But the Gadfly, disguised under the reason of revolution, is extremely in revolution. His humiliation abroad, his hatred for his father and the Gad and his deep love for Gemma make him conceal his heart and he

doesn't trust in anybody. Therefore, it could be conclude that Arthur is optimistic and the Gadfly is pessimistic. Here, a clear comparison with Arthur and the Gadfly impresses the readers after reading the whole story.

### 5.2.2 Deletions about Foreign Languages in the Choir

Another long deletion comes to the part which includes the foreign languages, especially the French and Italian. Firstly, from the first sentence of the novel, readers can observe two Italian words as "Padre" and "carino". But in Li's translation, these two words are translated into Chinese respectively as "神父" and "亲爱的". The translator then made an annotation here: "亲爱的——原文 Carino, 是意大利文。本书故事发生在意大利境内, 作者为了加强气氛, 常在英文中插入意大利文" (Li Liangmin, 1953: 3) Then the question comes out. Now that the Italian would function to strengthen the sphere, why not retain the Italian words in Chinese version? If these two words are insufficient to express this point, take a look at the part where the foreign languages involved.

**Example 2:** *Quelle nuit magnifique! N'est-ce pas, mon prince?* (E.L.V. 1999: 77)

*Allez-vous-en! Vous m'embetez, messieurs!* (ibid, 123)

*Madame, ce n'est que pour rire!* (ibid, 124)

**Example 3:** *"Eh, Pierrot! Danse, Pierrot!*

*Danse un peu, mon pauvre Jeannot!*

*Vive la danse et l'allegresse!*

*Jouissons de notre bell'jeuness!*

*Si moi je pleure ou moi je soupier,*

*Monsieur, ce n'est que pour rire.*

*Ha! Ha, ha, ha!* (ibid, 123)

**Example 4:** *"pange, lingua, gloriosi*

*Corporis mysterium,*

*Sanguinisque pretiosi*

Quem in mundi pretium,  
Fructus ventris generosi  
Rex effudit gentium.” (ibid, 221)

**Example 5**“Verbum caro, panem verum,

Verbo carnem efficit;  
Sitque sanguis, Christi merum-----“

Tantu erg sacramentum,  
Venerenmur cernui.”

“Genitori, genitoque,  
Laus et jubilation,  
Salus, honor, virtus quoque,  
Sit et benediction.” (ibid, 222-223)

Example 2 is some odd scraps of French in the novel. In Li’s translation, they are disappeared. The related passages read:

“You’ll never be able to personate the stupid society woman if you try for ever. But it doesn’t matter, after all, you’re too fair to look upon for spies to guess your opinion, even though you can’t simper and hide your fan like Signora Grassini.”

“No, Cesare, let that poor woman alone! There, take some more barleg-sugar to sweeten your temper...” (E.L.V. 1995: 72).

“你一辈子也学不会那社交太太的庸俗的样子，不管你怎样学。”

“哦，西塞尔，不要去说那些可怜的女人了吧！你准备好没有？我们不如就走吧” (Li Liangmin, 1953: 93)。

“就是你刻意去模仿，你也永远学不了那些愚昧至极的社交女流。但是话说回来，这也没有什么关系。你看起来那么漂亮，暗探也猜不出你的观点如何。即使如此，你也不会一个劲儿地傻笑，并用扇子掩住自己，就像格拉西尼夫人那样” (Qing Xuexian, 1995: 109-110)。

These paragraphs describe us a vivid image of Signora Grassini, who is an



unenlightened woman. She likes praise from others such as “You look like a Queen, like the great and wise Queen of Shoba.” When mentioning such a woman, the Gadfly will not spare a glance for her. In Li’s translation, such sentences were crossed out, mainly retained the information expressing the brilliance of the hero.

Example 3 emerges when Zita dances with several officials. It is also condensed just into two Chinese sentences as :“喂，毕洛，跳舞吧，毕洛！跳一会舞吧，我可怜的毕洛！”(Li Liangmin, 1953: 160). Same as before, there is an annotation as “原文是法语”. Example 2 and example 3 are the melodies of the choir. They are deleted in Li’s translation or condensed to make an annotation to explain.

The above French songs, help readers learn the foreign custom and the local culture. And some concrete descriptions give us an impression of each figure. Li’s translating methods just heighten the Gadfly and other persons have been ignored for a long time to us.

### 5.2.3 Deletions about the Religious Factors or Western Beliefs

• The longest paragraphs that relate to the religion or the western culture are omitted at the end of the story. After the death of the penalty, the description of the parade and the choir fully express and heighten the grievances and sorrow of Montanelli. He begins to self-examine:

Example 6: “You spoke just now of what Christ would have said——”Montanelli began slowly; but Arthur interrupted him:

Christ said: ‘*He that loseth his life for my sake shall find it.*’” (E.L.V. 1999:

8)

“刚才你讲的就是基督要说的话——”蒙泰尼里慢条斯理地说道，但是亚瑟打断了他的话。

“基督说：‘凡为我而献身的人都将获得新生。’” (Qing Xuexian, 1995: 18)

Example 7 “And as he stood before the altar, holding aloft with blood-stained hands the torn and mangled body of his murdered love, the voices of the guests

bidden to the Eucharistic feast tang out in another peal of song:

“Oh salutaris Hostia,

Quoe coeli pandis ostium;

Bella premunt hostilla,

Da robur, fer, auxilium!

Ah, and now they come to take the body—Go then, dear heart, to thy bitter doom, and open the gates of heaven for these ravening wolves that will not be denied, The gates that are opened for me are the gates of the nethermost hell.” (E.L.V. 1999: 225)

“他那沾满鲜血的双手高举已被谋杀的爱子残缺的身体，走到了祭坛前面。这时预备分享圣体的人们又唱起了歌声：

“Oh salutaris Hostia,

Quoe coeli pandis ostium;

Bella premunt hostilla,

Da robur, fer, auxilium!

啊，现在他们就要过来领取圣体——去吧，心爱的儿子，走向痛苦的末日，打开天堂的大门，放进那些无法赶走的饿狼。地狱底层的大门已经为我敞开。” (Qing Xuexian, 1999: 332)

The songs of the choir seem to be the elegy. Should anybody ever think of that the cruelty of religion has ruin so many as the love and family.

**Example 8** Presently he pushed them away, and leaning on the table, hid face in both hands. The Gadfly seemed to have left some terrible shadow of himself, some ghostly trail of his personality, to haunt the room; and Montanelli sat trembling and cowering, not daring to look up lest he should see the phantom presence that he knew was not there. The spectre hardly amounted to a hallucination. It was a mere fancy of overwrought nerves; but he was seized with an unutterable dread of its shadowy presence—of the wounded hand, the smiling, cruel mouth, the mysterious eyes, like deep sea water----

He shook off the fancy and settled to his work. All day long he had scarcely a free moment, and the thing did not trouble him; but going into his bedroom late at night, he stopped on the threshold with a sudden shock of fear. What if he should see

it in a dream? He recovered himself immediately and knelt down before the crucifix to pray.

But he lay awake the whole night through. (E.L.V. 1999: 183)

“他很快就把它们推到一边。他靠在桌上，双手捂住了他的脸。牛虻好象已经留下了他那可怕的阴影，他那幽灵般的痕迹就在这间屋子里游荡。蒙泰尼里坐在那里，浑身发抖，直打哆嗦。他不敢抬起头来，以免看见他知道这里并不存在的幻影。那个幽灵连幻觉都算不上。只是过度疲劳的神经所产生的一个幻想。但是他却感到它的阴影有着一种难以言喻的恐怖——那只受伤的手，那种微笑，那张冷酷的嘴巴，那双神秘的眼睛，就像深深的海水——

他摆脱掉那个幻想，重又处理他的工作。他一整天都没有闲暇的时间，可这并没有使他感到烦恼，但是深夜回到卧室时，他在门槛停下了脚步，突然感到一阵害怕。如果他在梦中看见它怎么办？他立即恢复了自制，跪倒在十字架前祈祷。

但是他彻夜没有入眠。“ (Qing Xuexian, 1995: 272)

“但他随即又把那些报告推开，靠在桌子上用两手掩住了面孔。牛虻似乎留下了一个可怕的阴影。” (Li Liangmin, 1953: 243)

**Example 9** “It is the vengeance of God that has fallen upon on me .” He thought, “as it fell upon David. I, that have defiled his sanctuary, and taken the body of the Lord into polluted hands—he has been very patient with me, and now it has come. ‘For thou didst it secretly, but I will do this thing before all Israel, and before the sun; the child that is born unto thee shall surely die.’” (Voynich, 2004: 8)

“上帝已经降罪于我了，”他想，“就像降罪于大卫一样。我已经玷污了他的圣所，并用肮脏的手亵渎了圣体——他对我一直都很有耐心，现在终于降罪于我。‘你在暗中行这事，我却要在以色列众人面前、日光之下报应你。故此你所得的孩子必定要死。’” (Qing Xuexian, 1995:19)

Montanelli is a priest while he has a child—Arthur. It means that he is also betraying the God. Sentences here suggest the tragedy of the father and son, as well as the complicated relationship between them. We can say that the sentences are the hint foreshadowing later developments in this story. However, in Li’s translation, these words have been omitted mainly because they reflect the western culture of Christianity. Such sentences were ignored in the Chinese version in 1953 because they

related to bourgeois enjoyment. Once it was considered too much on religion or bourgeois description, it would be deleted to safeguard the socialist culture. For the press, they may ruin the youth mind.

Thinking back the time of 1950s, China was founded through people's efforts. Anti-capitalism became the main idea in people's mind. If someone who has the similarity or trend to the capitalism, he or she must be condemned and criticized. The western culture, beliefs and social institution turned to be a sensitive issue. Therefore, we refused the capital information for its negative image. Some critics even thought these western cultures would corrupt our social values and corrode the young people. We should be on guard against the corrosive influence of bourgeois ideas. As a whole, facing the mainstream in ideology, such material in which the western culture, the Christianity as well as the beliefs are almost deleted in Li's translation.

#### **5.2.4 Deletions about the Characteristics**

The deletions about the images are the most important translating strategy that help the formation of a great hero and the enemies. The following examples give us a good testimony of the canonization of the images.

**Example 10** "Hast thou chosen, and wilt repent of thy choice? Is thy desire not fulfilled? Look upon these men that walk in the light and are clad in silk and gold: for their sake was I laid in the black pit. Look upon the children scattering roses, and hearken to their singing if it be sweet: for their sake if my mouth filled with dust, and the roses are red from the wellsprings of my heart. See where the people kneel to drink the blood that drips from thy garment; for their sake was it shed, to quench their ravening thirst. For it is written: 'Greater love hath on man than this, if a man lay down his life for his friends.'"

Drink of it, Christians; drink of it, all of you! Is it not yours? For you the red stream stains the grass; for you the living flesh is seared and torn. Eat of it, of your joy! Haste you and come to the festival; join the procession and march with us; women and children, young men and old men---come to the sharing of sharing of flesh.

Come to the pouring of blood-wine and drink of it while it is red; take and eat of the body——”(E.L.V. 1999: 223)

“你不是作出了选择，并将忏悔你的选择吗？你的心愿不是得到满足了吗？看看那些裹着丝绸，穿金戴银的人民，他们走在光明之中；为了他们，我被抛进那个黑色的土坑。看看撒落玫瑰的孩子，听听他们的歌声是否甜蜜；为了他们，我的嘴巴塞满了尘土，那些玫瑰是被我心中流出的鲜血染红。看看人民在怎么跪下身来，他们要去喝从衣角滴下的鲜血；为了他们，我才会流血，以便遏制他们贪得无厌的饥渴。因为《圣经》上写道：‘倘使有人为了朋友而献身，这种爱是最伟大的’。”

“喝下它，基督徒们；喝下它，你们全部都喝下！这不是你们的吗？因为你们，鲜血染红了茅草；因为你们，活人的肉体枯朽，并被撕碎。吃吃下它吧，食肉的也人；吃下它，你们全都吃下！这是你们的圣宴，你们的狂欢；这是你们喜庆的日子！快点过来参加节目；加入游行的队伍，和我们一起前进；女人和孩子，青年和老人——过来分享一份肉吧！”(Qing Xuexian 1999: 330)

Montanelli is torn by conflicting thoughts and penitent. The surroundings successfully serve as a foil to his emotion. No one knows the truth that it is he who kills his real son. Deletions here weaken the complicated and mixed feelings of the image.

**Example 11:** “Well, Mariuccia,” he said, stopping to pat one of the children on the head; “you have grown since I saw you last. And how is the grandmother’s rheumatism?”

“She’s been better lately, Your Eminence, but mother’s bad now,”

“I’m sorry to hear that; tell the mother to come down here some day and see whether Dr. Giordani can do anything for her. I will find somewhere to put her up; perhaps the change will do her good. You are looking better, Luigi; how are your eyes?”(E.L.V.1999:169)

“呃，马尤西亚。”他说，并且停下脚步拍着一个小孩的脑袋。“自从我上次见过你以后，你又长个儿了。你奶奶的风湿怎么样了？”

“她最近好多了，主教阁下，但是妈妈现在病得厉害。”

“我很难过，告诉妈妈改天到这儿来，看看吉奥斯丹医生有什么法子。我回找个地方安置她，换个环境对她也许会有好处。你的气色好多了，鲁伊吉。你的眼睛怎么样？”(Qing Xuexian, 1999: 250)

**Example 12:** He passed on, chatting with the mountaineers. He always remembered the names and ages of the children, their troubles and those of their parents; and would stop to inquire, with sympathetic interest, for the health of the cow that fell sick at Christmas, or of the rag-doll that was crushed under a cartwheel last market-day. (E.L.V. 1999: 169)

他一路走过，并和山民拉着家常。他总能记住儿童的姓名和年龄，以及他们的难处和他们父母的难处。他会停下脚步，抱着同情的态度，询问圣诞节得病的那制奶牛，以及上一次赶集时被大车轮子压过的破布娃娃。(Qing Xuexian, 1999: 251)

The two examples give us an expression that Montanelli is careful about the people. He is not so disgusted. Though he becomes the talons and fangs of the enemy, he still shows us his kind-hearted personality. However, Li Liangmin ignored this point and the deletion here conceals the real face of Montanelli. We are confused by the translation so that could not understand the person from a complete view. Moreover, another deletion of this kind comes to the Governor.

**Example 13** “There was something almost like pity in the Governor’s face. He was not a cruel man by nature, and was secretly a little ashamed of the part he had been playing during the last month. Now that his main point was gained he was willing to make every little concession in his power.

“You needn’t put the irons on again,” he said, glancing at the bruised and swollen wrists. “And he can stay in his own cell. The condemned cell is wretchedly dark and gloomy,” he added, turning to his nephew; “and really the thing’s a mere formality.”

He coughed and shifted his feet in evident embarrassment; then called back the sergeant, who was leaving the room with his prisoner.” (E.L.V. 1999: 213)

“统领的脸上似乎流露出一丝怜悯之情。他本性不是一个残忍的人，对于

他在这个月里的所作所为，他私下感到有些羞愧。现在想办的事已经办成，所以他愿意在其权利范围内作出每一个小时的让步。

“你不必再戴上镣铐了。”他说，同时瞥了一眼牛虻淤血红肿的手腕。“他可以待在自己的牢房里。死囚室黑咕隆咚的，而且阴沉沉的。”他补充说道，随即转向他的侄子，“这事真的仅是一个形式。”

他连连咳嗽，并且变换姿势，显然感到局促不安。他随后叫回正押着犯人离开房间的军曹。” (Qing Xuexian, 1999: 314)

From analysis above, it shows us that Li's translation both the translator and the press don't mind using superfluous words and sentences to depict the positive character and the theme of heroism. As I have mentioned, such rewritings make the positive image much glorious. His weakness in character turns to be neglected. On the contrary, the negative images are guilty of unparadonable evil. Though they are sometime showing us the goodness, the ideology that time made the rewritings become reasonable.

#### Example 14

“I dare say. You plume yourself a little on your stoicism, and to ask for physical relief would have hurt your pride; but it is rather flattered than otherwise when you risk your life to relieve the irritation of your nerves. And yet after all, the distinction is a merely conventional one.”

He drew the cat's head back and looked down into the round, green eyes. “It is true, Pasht?” he said. “Are all those unkind things true that your mistress is s-saying about me? Is it a case of mea culpa; mea m-maxima culpa? You wise beast, you never ask for opium, do you? Your ancestors were gods in Egypt, and no man t-trod on their tails. I wonder, though, what would become of your calm superiority to earthly ills if I were to take this paw of yours and hold it in the c-candle. Would you ask me for opium then? Would you? Or perhaps— for death? No, pussy, we have no right to die for our personal convenience. We may spit and s-swear a bit, if it consoles us; but we musn't pull the paw away.” (E.L.V. 1999: 160)

“大概是吧。你有点为你的禁欲主义而引以为豪，要求肉体的解脱就会

伤害你的自尊。但是在你冒着生命危险去缓解神经的刺激时，你的自尊则会在很大程度上得到满意。不管怎么说，这种差别仅是一个惯常的差别。

他把猫的脑袋扳到后面，俯身望着那双绿色的圆眼睛。“帕希特，真的吗？——”他说。“你的主人说，说我的这些苛刻的或是真的吗？这是‘我有罪，我犯下大罪’的事情吗？你这只聪明的动物，你从来就不索要鸦片，是吗？你的祖先是埃及的神灵，没人回踩他们的尾巴。可是我想知道的是，如果我截下你的猫爪，把它凑到烛火之中，你对人间罪恶的超然态度又会怎样/那你就会找我所要鸦片吧？抑或也许——寻死吧？不，猫咪，我们没有权利为了个人而去寻死。我们也许骂骂咧咧，如果这能安慰我们的话。但是我们不必扯下猫爪。”(Qing Xuexian, 1995: 238)

This paragraph tells something about the religion---the cat. The cat is always regarded as the God of the Egypt. Li Liangmin just ignore this information here.

**Example 15 “But why? How can you know?”**

The Gadfly smiled drearily.

“Do you remember the German legend of the man that died when he met his own double? No? It appeared to him at night in a lonely place, wringing its hands in despair. Well, I met mine the last time I was in the hills; and when I cross the frontier again I shan’t come back.”

Martini came up to him and put a hand on the back of his chair. (E.L.V. 1999:164)

“但是为什么？你怎么知道？”

牛虻露出倦怠的微笑。

“你还记得那个德国传说吗？人要是遇到了长得跟他一模一样的幽灵，他就会死的。不记得？那个幽灵在一个孤寂的地方向他现身，绝望地挥动它的胳膊。呃，上次我在山里时，我见到了我的幽灵。在我再次通过边境时，我就回不来了。”(Qing Xuexian, 1995: 243)

Such words may express the Gadfly’s weakness when facing the strong enemies. He might also worry about his life as bad as he said. Therefore, readers may realize the Gadfly is still a common person who will be anxious about death.



### 5.3 Omissions and Abridgements

Omissions and abridgements here refers to make shorter, especially by using fewer words to condense. In this part, translator's ideology and translating motive play important roles on this strategy. Omissions in here mainly embody in the psychology of the images.

**Example 16** He went away, saying that he was busy, and tramped for hours up and down the muddy streets. The world looked very black to him that evening. One poor ewelamb—and this slippery creature had stepped in and stolen it away.(E.L.V. 1999:135)

他说要忙着办事去，随后就走开了。他在泥泞是街上走了几个小时。在他看来，那天傍晚世界是那么黑暗。最心爱的人——可是那个滑头的家伙闯了近来，把她偷走了。(Qing Xuexian, 1995: 202)

他借口有事匆匆走了，在泥泞 的街道上踌躇了好几个钟头。那天晚上，他觉得世界是一片漆黑。(Li Liangmin, 1953: 178)

In Li's translation, Arthur's love to Gemma was consciously avoided appearing in the Chinese version. The source material here gives us an impression that no matter how the Gadfly is strong and firm to revolution, he is still easily upset toward love. We ignored such shortcomings of the Gadfly while the heroic image was heightened.

**Example 17** 'Take, eat; this is my body.' And we must d-drink the wine out of the s-s-same glass, you know-yes, that is right. 'Do this in remembrance——' (E.L.V. 1999: 167)

‘那么拿着吃，这是我的身体。’而且你知道，我们必须用同一个杯子喝酒——对，这就对了。为了缅怀——。(Qing Xuexian, 1995: 247)

而且，你知道，我们必须从同一个杯子里喝酒——是的，这就对了。(Li Liangmin, 1953: 220)

“Take, eat; this is my body.” This is a sentence cited from the story of Jesus when it is the last dinner. The translator just ignored it and weakens the sphere of western culture. Moreover, this sentence expresses the Gadfly's weakness in his emotion before his last military action.

During the climax, namely, the talk between the Gadfly and Montanelli in the prison expresses his weakness toward his love to father. He wants Montanelli to give up his religion but fails. At this moment, the Gadfly said a satire sentence:

**Example 18** “Your God is hungry, and must be fed.” (E.L.V. 1999: 210)

“您的上帝饿了，必须喂他。”

The sentence is fully embodying the Gadfly's disappointment to his father. Or even he feels failure. The sentence emerges in the situation which Arthur is in the prison and facing the death penalty. At that moment, he even begs his father to forsake the God. But Montanelli is so deeply influenced by his beliefs. He may give up his son instead of casting off the God. Arthur has been hurt by the religion and till now, he may be dead because his father is so honest to the God regardless of the life of his son. The sentence expresses Arthur's sneering at his real father and the hypocritical God. The deletion decreases the sarcasm of the source text.

Above all, the omissions here give us the lofty image of a revolutionary hero. In fact, the Gadfly is a common person. Sometimes he still feels confused and frustrated. The special translating strategy portrays a soldier forever brave.

#### 5.4 Rewritings

The rewriting strategy is merely represented by one or two examples in this novel. Though this strategy is not controlled by the cultural factors, the understandings of the source material may be the cause of this phenomenon.

**Example 19** “The signor has been called; all the house is awake. Alas! what a misfortune---what a terrible misfortune! And on Good Friday! Holy Saints, have pity!” (E.L.V. 1999: 34)

“老爷已被叫起来了，屋里所有的人都醒了。天啊！祸从天降---真是祸从天降阿！竟然是在神圣的星期五！贤明的众神阿，行行好吧！” (Qing Xuexian, 1999: 55)

“主人已经喊起来了；全家都闹醒了。唉！多倒霉---这是哪儿说起！刚刚碰到这个好日子！天上的圣人阿！可怜可怜吧！” (Li Liangmin, 1953: 41)

In Li's translation, the "Good Friday" is deleted just as what the press said it is unnecessary to add such information into the translation text. Similar to this, the words of God, Lady(上帝, 圣母) are also omitted. Such information is all deleted despite the ark.

**Example 20** "Oh, no! That is a mere question of external symptoms. The disease itself is what is called a religious attitude of mind. It is the morbid desire to set up a fetish and adore it, to fall down and worship something. It makes little difference whether the something be Jesus or Buddha or a tumtum tree! You don't agree with me, of course. You may be atheist or agnostic or anything you like, but I could feel the religious temperament in you at five yards. However, it is of no use for us to discuss that. But you quite mistake in thinking that I, for one, look upon the knifing as merely a means of removing objectionable officials—it is, above all, a means, and I think the best means, of undermining the prestige of the church and of accustoming people to look upon clerical agents as upon any other vermin." (E.L.V. 1999: 133)

“噢，不！这不过是个外部症状的问题。这病本身叫做宗教心理态度。它是一种病态的欲望，想要树立并且崇拜一个偶像，跪下身来尊崇某个东西。不管是基督或是佛陀，这都没有关系！你当然不同意我的观点。你也许是无神论者，或者是不可知论者，或者是你愿意成为的任何一种人，但是距离五码我就可以感到你的宗教气质。可是我们谈论这个是没有用的。如果你以为我把动刀子只看做是结果讨厌官员的一种手段，那你就大错特错了——它确实是一种手段，可我认为最好的手段是破坏教会的名誉，要使人民习惯与把教会的代理人看做是毒虫。” (Qing Xuexian, 1995: 199)

“哦，不！那不过是一个外在特征的问题。这种病症的本身就是所谓心理的宗教问题。那种心理是一种病态的愿望，要树立起一种东西来向它崇拜，要找一样东西来对它磕头。当然，我这意见你不会赞同。但你说我把行刺仅仅当作铲除可憎官吏的手段，那你就完全错了，要把教会的问心连根铲尽，要使人民把一切教会的代理人都看成害虫，行刺确实是一种手段，而且我想，是最好的手段。” (Li Liangmin, 1953: 175)

This example shows readers the rewritings of the source materials. Li used

行刺 to express “undermining”. His translation gives people an impression that the Gadfly is so eager to fight against the religion and his hate to his father.

To conclude, Li's translation weakens the sphere of western culture, especially the Christianity. However, this is a key factor that influences Arthur's psychology. The source material which focuses on describing the western customs, beliefs, history and social background, especially the Christian culture, as it is mentioned before, are deleted or condensed in Li's translation. The press thought that they bear no connections with the whole story. However, getting rid of the social background in 1950's, we should observe this point from an objective view. Firstly, for the writer herself, she is a Christian. She has a deep feeling with the religion. Secondly, in her article, Arthur's mother and his real father are both Christian. His real father Montanelli is a godfather. Obviously, the environment around Arthur is full of Christian sphere. In his twelve, Montanelli becomes Arthur's teacher. Arthur learns a lot from him—a good personality which a Christian should have. Arthur is a hardworking boy on religion and even places his revolutionary hope on it. Meanwhile, one reason that makes Arthur go away and keep his identity hidden is the fact that the Christianity pastor betrays Arthur after his confession to the God. Till the later when Arthur comes back fighting with the enemy, one of them is his father Montanelli, who turns to be the bishop of the religion. For the main idea of the novel, it depicts the fights between Italian and the reactionary forces, as well as the Christianity. Throughout the story, the western culture, the Christianity, the beliefs are perm. For example, Chapter One shows us clearly that the deep emotion between the father and son. Readers can learn that Arthur is a devout believer in the religion.

“Padre, you know I trust you! But there are some things you can't talk about anyone. I—it seemed to me that no one could help me—not even you or mother; I must have my own answer straight from God. You see, it is for all my life and all my soul.” (E.L.V, 1999: 7)

“Padre,您知道我信任您！但是有些事情您不能随便说。我——在我看来，那时没人能够帮我——甚至连您和母亲都帮不上我。我必须从上帝那里直接得到我

自己的答复。您知道的，这关系到我的一生和我整个的灵魂。”（Qing Xuexian, 1999: 17）

The talk takes place when Montanelli feels that he might have something to do with the revolution. He means to persuade Arthur to give up revolution. While Arthur puts his words tactfully that he would never give up revolution and it is the God who has pointed out a way for him. He answers Montanelli like this:

“To give up my life to Italy, to help in freeing her from all this slavery and wretchedness, and in driving out the Austrians, that she may be a free republic, with no king but Christ.” (E.L.V. 1999: 8)

“献身意大利，帮着把她从奴役和苦难中解救出来，并且驱逐奥地利人，使她成为一个共和国，没有国王，只有基督。”（Qing Xuexian, 1999: 18）

“That makes no difference; I am myself. I have seen this thing, and I belong to it.” (E.L.V. 1999: 8)”

“这没有什么区别，我是我自己。既然我已经得到了上帝的启示，那我就要为她而献身。”（Qing Xuexian, 1999: 18）

Needless to say, Arthur is a pious adherent of Christ and even places hope on it. By the help of God's guide, he finishes choosing his way to revolute. This may be seen as the manifestation of his deep-rooted mind of religion.

Besides, Arthur has discussed with Gemma about revolution. We can hint from that his belief:

“What of that? There are priest in the society---two of them write in the paper. And why not? It is the mission of the priesthood to lead the world to higher ideals and aims, and what else does the society try to do? It is, after all, more a religious and moral question than a political one. If people are fit to be free and responsible citizens, no one can keep them enslave.

.....

A priest is a teacher of Christianity, and the greatest of all revolutionists was Christ.” (E.L.V. 1999: 23)

“这又怎么样？我们这个组织里就有教士---有两位还在报上发表过文章呢。

为什么不行呢？教士的使命就是引导世界实现更高的理想和目标，我们这个组织还想做些什么？归根到底，这不单是一个政治问题，更是一个宗教和道德问题。如果人们都配享受自由，都配成为尽责的公民，那么谁都不能奴役他们。”

.....

“教士传授的是基督教的教义，在所有的革命家当中，最伟大的是基督。”  
(Qing Xuexian, 1999: 39)

Obviously, Arthur is so weak that he even has naïve ideas in religion. After being betrayed, he then comes to realize the truth and falls into the crazy fights against the church. Firm beliefs to the God at the beginning and fierce conflicts between his father becomes a high tide of this story.

## Chapter Six Conclusion

### 6.1 Summary

So far we have discussed the environment of seventeen years and the canonization of *The Gadfly* in China. Examining the political context Li translated in and analyzing his translating strategies employed, we are aware of the fact that translation should not merely be considered as a process of translating words to the target language, but a process which involves cultural intervention as well. Seeing clearly the history of *The Gadfly* in China, from its glory in seventeen years to being the banned book in the Great Cultural Revolution, and in nowadays being played on the stage again; From the image of a perfect hero to the re-construction of the character, we could discover both the heroism and the tragedy of the Gadfly. This novel was introduced by Russian writer. The social and cultural context influenced a lot on the choice of the source text, the translating strategies and the patronage who made a strong sea stormier. Go back to the questions raised in the first part of this paper: who chooses the text to translate? Why is it translated? Are there any aims in translator's mind? Why is the translated version so popular in the target culture and what factors make the canonization? We can find answers through the above analysis.

Firstly, it was the translator himself who chose the source text to translate because the *Gadfly* reflected the progressive, revolutionary and exemplary themes; Li Liangmin held that he was deeply influenced by the energy and braveness of *The Gadfly*. This was his own emotion that inspired his enthusiasm to translate; secondly, due to the positive theme of this novel, the translator tended to introduce it to Chinese people; Putting the source material into the broad social context, due to its revolutionary theme, the translator might be confident that his introduction of this foreign novel may be accepted and passed the controls of the cultural department. With the purpose to introduce such an excellent story, the translator meant to convey the unyielding heroism which could cultivate our Chinese people. The selection of the source text suggests the certain translation strategies in practice during the seventeen years. Selecting the ideological ones which are conform to the politics at that time paved the way for the popularity of this novel in China. Thirdly, the official language disseminated the revolutionary idea of the novel. The special social context resulted in the popularity of *The Gadfly* in China. The dominant ideology, as we have mentioned earlier, was “to protect socialism, to struggle against imperialism and feudalism, to promote people’s consciousness of class struggle and communism” (Li Wenbo, 1985: 89). Finally, the translating strategy is crucial to the popularity of this novel. The translator was consciously or unconsciously influenced by the cultural standards during those years. In Li Liangmin’s translation, he used deletion, omission, rewriting, condense to rewrite the novel. Such methods portray a great hero to us. The heroism was strongly emphasized while the reactionaries were so unpardonably. In the final analysis, it is the ideology, poetics, patronage which limited the translating strategies. In a word, such factors make *The Gadfly* canonized in China and still be prolonged.

Through concrete analysis of Li Liangmin’s translation, it can be found that on each step of the translating process the cultural factors, especially the political ideology spreading all over the text in 1950’s. Literature and art should be in service of politics during that special period. In this sense, the Chinese version of *The Gadfly* was almost a political tool to serve for the Chinese policy. From the examination of

Chinese version of *The Gadfly* in 1953, the political factors intervened deeply on the culture. The canonization of translating literature was obviously branched by this issue. As a literary man, the translator needed to reveal the elite and charm of literature while under such a situation; he had to bow to the recent concrete social context. It was hard for the translators to get a balance between literature and the outer cultural factors. For most of the time they could not resist the limitations.

Therefore, political factors were strongly propagated in the works in 1950s so as to strengthen people's beliefs in socialism. The theme of *The Gadfly* was revolution which is the reflection of the literary policy at that time. Both Li Liangmin's personal addiction and the progressive ideas in this novel show the success of choosing it to translate. *The Gadfly* was fully representing Russian revolution and what's more, it was recommended by Ostrovsky. Concerning the theme of the novel and the main stream in ideology, we are then clear about why did the translator show much interest in it and the reason he chose *The Gadfly* for translation.

While translation doesn't occur in a vacuum especially in such a period with a high degree of centralism on political ideology, the version of *The Gadfly* was condensed, deleted, rewritten and finally published in 1953. No one let mind wander on the writing till recently a tide of questioning the ever red canons encourages our observation on the *The Gadfly*. By comparing the Chinese version of this novel in 1953 and 1995, it can be found the source materials which describe the portrait of the natural environment, the psychological statement of both the positive and the negative characters as well as the introductions of bourgeois culture in west were omitted or abridged in varying degrees. For the translator himself, he was eager to finish his translations and it can be understood that he may ignore some slight part. For the patronages that were the second-degree authority, he or they would carry on the revolutionary theme which was the ideology at 1950s. Obviously, the real brilliance of the work was overlooked. As for the first film, it was produced in Russia in 1955. In this film the idealism was much greater than the original novel. Hero's spirit of pursuing his dream and truth was depicted here and his cruelty to his lover of Gemma and the private revenge were deleted. It weakens the shortcomings of the



here and the aesthetic character of the novel. Of course, the canonization of the Chinese version of *The Gadfly* was closely related to the ideology, the poetic and the patronage. While with the development of literature, dis-construction has become a theory for readings. Many famous works are re-read in this way. Liu Xiaofeng is such a scholar who views the famous works from another point. In the year 2003, *The Gadfly* was edited as a serial in front of us again. The director Wu Tianming was interviewed and gave us the following remarks:

In *The Gadfly*, the hero—Gadfly is a bourgeois revolutionist. Regardless of the nature of his revolution and the religious difference, his firm faith deserves to be confirmed. Both life and love can be given up for freedom. Here “freedom” means faith. Though such faith may be in problem or even should be criticized, the Gadfly has finished in moulding his own characteristics when fighting for his faith. Upholding faith is to uphold human dignity. As a result, figures in this play including Montanelli, the real father of the Gadfly, are turning to respectable:

“According the remarks, we get that in this modern *The Gadfly*, the love between young people and son and father, the love of human nature are emerging from our view. We can see a true Gadfly here, with tears and bloods, advantages and shortcomings. The goodness of Montanelli is not a person we thought in one-way”.<sup>13</sup> (Lu Yuling, 2005).

From the mid of 19<sup>th</sup> century till now, *The Gadfly* has transcended its greatness in China. The choice of text, translation and the spreading are full of the image of manipulation. During the seventeen years, *The Gadfly* was regarded as a revolutionary work merely. However, with its aesthetic value, *The Gadfly* still shows its charming to us under many questionings. Then, we may have such conclusion that though translation may help the canonization of a literary work the real charms of the work itself is always the foundation to face querying.

## 6.2 Limitation

As translation is not only the process of transforming the words, but also the cultures. In this paper, the explanations about the natural settings are still fragile. The author of this thesis still has to go deep into the source text to find out the secret between the settings and the characters. As a generation of the 1990s, young people might be influenced much by the modern theory so that the author could not truly tell and call back the enthusiasm of the translator's mood when translating this work. Moreover, this thesis concentrates the question of how was *The Gadfly* canonized during the seventeen years and much of the analysis are the approvement---the canonization of the Gadfly. So the fights in the modern times are less described; In addition, the translating strategies should be various not only the three kinds mentioned here if go deep into the text. For the study methods, this thesis combines the rewriting content with the translating strategies together. However, it is also possible that careful analysis on the rewriting content may be another way to study such a case. Therefore this thesis should only be a general discuss on the canonization of *The Gadfly* in China.

## Notes

1. Translated by the author. The original text:单就牛虻的本质, 就他的强毅, 他那种忍受考验的无限力量, 以及那种能受苦而毫不诉苦的人生典型)。 (Zhou Weilie, 1958:18)
2. Created by a Russian writer, the story describing the life of a hero of Red Army named Kechubieyi.
3. This novel is created by Raffaello Giovagnoli, Italian historian, writer and critists. The story tells the revolts by slaves in the arcient Rome.
4. Created by Hidreth Richard, an American writer, the novel tells the story of slaves. It is also a novel introduced by Russian writer.
5. Translated by the author. The original text: 医学并非一件紧要事, 凡是愚弱的国民, 即使体格如何健全, 如何着装, 也只能做毫无意义的示众的材料和看客。所以我们的第一要著, 是改变他们的精神, 而善于改变精神的是, 我那时以为当然要首推文艺, 于是想提倡文艺运动。 (Zhu Donglin, 2005:30)
6. Translated by the author. The original text: 他们因为所信仰的注意, 牺牲了别的一切, 用骨肉碰钝了锋刃, 血液浇灭了烟焰。在刀光火色衰微中, 看出了一种微明的天色, 便是新世纪的曙光。 (Zhu Donglin, 2005:30)
7. Translated by the author. The original text:说起来, 革命的作家幸福啊! 革命给与他们多少材料! 革命给与他们多少罗曼蒂克! 他们只感觉没有充分的时间来写出所要的东西, 却不愁没有写的材料。” (Jiang Guangci, 1928)
8. Translated by the author. The original text: 这里, 与其说是作者一定受到了某部作品的直接启发, 不如说是整个苏联文学的思路与情调, 氛围的强大影响力在我们身上屡屡开花结果。 (Wang Meng, 93)
9. Translated by the author. The original text: 艺术—不论是哪一个时代, 不论是哪一个阶级, 不论是哪一个派别的—都是意识形态的得力的武器; 客观上, 某一阶级的艺术必定是在组织者自己的情绪, 自己的意志 (Qu Qiubai, 1985:103)
10. Translated by the author. The original text:一个文本被接受为制成品并且被加进文学 (文化) 希望得以保存的认可文本群中。 (Even-Zohar, 2001)
11. Translated by the author. The original text:一个文学模式得以进入系统的形

式库，从而被确立为该系统的一个能产的原则。(Even-Zohar, 2001)

12. Translated by the author. The original text: 在一方面，出版总署应当按时提出全国出版事业的总方针，以利于各公私营书刊出版，发行，印刷机构在统一的方针下分工合作；在另一方面，全国共私营的书刊出版机构应当按时向楚罢免总数提出其工作计划和工作报告，以便得到及时的调整和改善。……公私营的专业性的出版社应尽可能在出版总署的协助下与有关的政府部门或人民团体建立固定的联系，使出版物的内容更能符合于国家人民的需要。(Zha Mingjian, 2000)

13. Translated by the author. The original text: 《牛虻》中，牛虻是一个资产阶级革命者，且不说他革命的性质，也不说这里面的宗教差异，单就他具备自己的信仰这一点，就值得我们肯定。若为自由故，生命与爱情皆可抛，这其中的“自由”指的就是“信仰”。尽管这种信仰可能会存在这样那样的问题，有些甚至是应该批判的，但牛虻在坚定地信仰而战的同时也完成了对自己人格的塑造。坚持信仰就是在坚持人格，坚持一种人生的价值。剧中的这些人包括牛虻的生父孟泰尼里，也因此变得都是可敬的。(Lu Yuling, 2005)

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