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论《骆驼祥子》文化负载词（词组）的汉英翻译

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摘要

当今世界，社会发展迅速，不同民族之间的交流日益频繁，然而人们逐渐认识到语言的不同只是交流障碍的一种，文化的不同则是更主要的阻碍。文化负载词(词组)指反映了特定民族在漫长的历史进程中逐渐积累的，有别于其他民族的生活方式的词汇。研究如何准确忠实地翻译这些文化负载词(词组)对帮助外国读者了解中国文化进而推动跨文化交流的发展有着重要的作用和现实意义。

老舍是二十世纪中国现代文学的杰出作家，幽默的讽刺、生动的描写和浓郁的地方色彩是其作品的特点。《骆驼祥子》是老舍的一个杰作，这是一部富有浓郁地方色彩和文化内涵的小说。小说中出现了大量的文化负载词(词组)。然而，这些富涵中国特色文化的词语却给跨文化交流带来障碍，也是汉英翻译其中的一个难点。本文以施晓菁翻译的《骆驼祥子》为例，从跨文化的角度出发，分析文化、语言与翻译之间的关系，提出：文化与语言密不可分、相辅相成；语言是文化的一部分，而文化要靠语言来保存、传播和继承；翻译是跨文化交流的桥梁，文化的差异能给翻译带来障碍。世界各民族由于生活环境、宗教信仰、传统习俗、生活方式、价值观念和审美情趣存在差异，在漫长的历史发展过程中各自形成了区别于其他民族的文化个性，这些文化个性在文化负载词(词组)中得到了体现。在翻译文

化负载词(词组)时，译者在注意语言差异的同时，也要注意文化差异。异化和归化是翻译文化负载词(词组)的两个重要翻译策略，译者应根据不同的翻译目的、文本类型和读者的接受能力选择相应的策略。

关键词：《骆驼祥子》 文化负载词（词组） 异化 归化

ON C-E TRANSLATION OF CULTURE-LOADED WORDS AND EXPRESSIONS IN *CAMEL XIANGZI*

ABSTRACT

Nowadays, the society is developing at a rapid speed, and the communications and exchanges among the different nations are becoming more and more frequent. People have realized that cultural difference is a bigger barrier in the cross-cultural communications and exchanges than the language itself. Culture-loaded words and expressions refer to those words and expressions which reflect the unique cultural features of a nation. How to faithfully translate these culture-loaded words and expressions plays a more and more important role in promoting the cross-cultural communications and exchanges. Therefore it is quite significant to analyze and study the translation of these words and expressions.

Lao She is an excellent writer in the Chinese modern literature in the 20th century. Humorous irony, vivid description and rich local and cultural connotations are characteristic of his writings. *Camel Xiangzi* is one of his masterpieces. A large number of Chinese culture-loaded words and expressions appear in this novel. On the one hand, these words and expressions imbed the rich Chinese unique culture and attract the readers. On the other hand, they

hinder the readers' understanding because of the cultural differences. And it might be difficult for the translator to translate these Chinese culture-loaded words and expressions faithfully into English. From the perspective of cross-culture, this thesis analyzes English version of *Camel Xiangzi* translated by Shi Xiaojing and studies the relationship between culture, language and translation, and points out: culture and language are closely related; language is part of culture; culture is retained, broadcast and inherited through language. Translation is in fact a cross-cultural event and cultural differences can make the translation difficult. As the differences in living surroundings, religious beliefs, customs, ways of life, values systems, conception of beauty, etc, each nation has its unique cultural features. These unique cultural features are embodied in culture-loaded words and expressions. When translating culture-loaded words and expressions, the translators should be aware of both the linguistic and cultural differences. Foreignization and domestication are two important translation strategies in translating culture-loaded words and expressions and the translators should adopt appropriate strategy according to the purpose of translation, the text type and the readers.

KEY WORDS: *Camel Xiangzi*; culture-loaded words and expressions;
foreignization; domestication

Chapter 1 Introduction

The social and cultural communications and exchanges are developing at a rapid speed. Cultural difference is a bigger barrier in the cross-cultural communications and exchanges than the language itself. But it was taken for granted that translation merely took place between languages and traditional translation studies have always placed emphasis on linguistic analysis and textual comparison rather than the cultural factors. Therefore, studies on cultural issues in translation are necessary and significant in promoting the cross-cultural communication.

Culture can be understood in broad sense of human culture in contrast with nature, i.e. values, beliefs, customs, knowledge, material objects and implements and in narrow sense of intellectual and conceptual culture, including education, literature, art, philosophy, etc. Language and culture are closely related. Language is part of culture and every language belongs to a certain culture. It is the most important carrier of culture. Translation, in fact, is “cross-cultural event.” (Xu Jun, 2003:75) Translation has to deal with not only the linguistic problems but also the cultural factors embodied in language.

Because of the special living surroundings, traditional customs, ways of life, value systems, religious beliefs, conception of beauty, etc in the long history, each ethnic group has deposited its unique features of culture. Culture-loaded words and expressions refer to those words and expressions that reflect the unique cultural features of a nation. China is a great nation with a long, brilliant history and has developed its unique culture. More and more foreigners have great interest in Chinese culture. Chinese has a lot of culture-loaded words and expressions. On the one hand, these words and expressions imbed rich cultural connotations and attract the readers interests. On the other hand, they also hinder the foreigners understanding. How to translate the unique culture-loaded words and expressions to foreign readers and introduce the unique Chinese culture to the foreigners has been an important issue concerned by translators.

The author of this thesis attempts to analyze the English version of *Camel Xiangzi*

translated by Shi Xiaojing and studies the translation of culture-loaded words and expressions in the novel from an cross-cultural perspective. Lao She, author of *Camel Xiangzi*, is a great writer in the Chinese modern literature. He is renowned for his re-visioning of the world and experimentation with the techniques of humor in his writings. *Camel Xiangzi* is one of his masterpieces. This novel is full of local and cultural connotations and many culture-loaded words and expressions appear in it. Shi Xiaojing, translator of *Camel Xiangzi*, is an experienced translator. Being an interpreter to the United Nations, Shi has a good control of both Chinese and English. And she has lived in USA for a long time, which helps her to have a good understanding of western culture. How can Shi translate these words and expressions?

This thesis consists of five chapters.

Chapter One begins the brief introduction: it is necessary to study the translation of the culture-loaded words and expressions.

Chapter Two accounts for the relationship between culture, language and translation, and relates the theories concerned with the translation of culture-loaded words and expressions.

Chapter Three gives a brief introduction to Lao She, author of *Camel Xiangzi*, and his novel, classifies the culture-loaded words and expressions in *Camel Xiangzi* into to five groups from the angle of culture: (1) ecological culture-loaded words and expressions; (2) material culture-loaded words and expressions; (3) social culture-loaded words and expressions; (4) religious culture-loaded words and expressions; (5) linguistic culture-loaded words and expressions.

Chapter Four analyses the translation of characters' names and studies the translation strategies the translator adopts in translating the culture-loaded words and expressions.

Chapter Five draws a conclusion.

Chapter 2 Definitions and Relevant Theories

2.1 Definitions of Culture, Language, Translation and Their Relationship

2.1.1 The Definition of Culture

The English word “culture” originates from the Latin “cultrua”, which means “plant”, “cultivate.” People have defined the term “culture” in many ways. The following are some of the definitions of culture.

Culture is “everything one needs to know, master and feel in order to judge where people’s behavior conforms to or deviates from what is expected from them in their social roles, and in order to make one’s own behavior conform to the expectations of the society concerned—unless one is prepared to take the consequences of deviant behavior.” (Goodenough, 1964:36)

Culture is “a historically transmitted semiotic network constructed by humans and allows them develop, communicate and perpetuate their knowledge, beliefs and attitudes about the world.” (Geertz, 1973:89)

Culture is “ a system of shared belief, values, customs, behaviors and artifacts that the members of a society use to cope with their world and with one another, and that are transmitted from generation to generation through learning.” (Samovar and Porter, 2000: 36)

Culture is “the totality of beliefs and practices in a society.” (Nida, 2001a:78)

“Culture consists of all the shared products of human society”, that is, “not only such material things as cities, organizations and schools, but also non-material things such as ideas, languages, customs, family patterns.” (Deng Yanchang and Liu Runqing, 1989:3)

None of the definitions of culture can be seen as a norm, as they just focus on one or some aspects of culture. But in general, culture can be understood in broad sense of human culture in contrast with nature, i.e., beliefs, value, customs, knowledge, material objects and implements and in narrow sense of intellectual and conceptual culture, including education,

literature, art, philosophy, etc.

2.1.2 Language and Culture

Language is a means of verbal communication. (Hu Zhuanglin, 2001:3) It is instrumental in that communicating by speaking or writing is a purposeful act. It is social and conventional in that language is a social semiotic and communication can only take place effectively if all the users share a broad understanding of human interaction including such associated factors as nonverbal cues, motivation, and social-cultural roles.

Language and culture are closely related. Language is part of the culture and every language belongs to a certain culture. Language is influenced and shaped by culture. Language is also the carrier and reflector of culture. Newmark said, "No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language." (Newmark, 2001:22) Xing Fuyi claimed, "Language is a symbol of culture. Different languages reflect and record the special cultural styles and features of different nations." (Xing Fuyi, 2000:1) Nida pointed out "differences in culture mean differences in language" (Nida, 2001a:153) and "culture makes constant use of language to perform its crucial functions of (1) providing information about the processes and values of a culture, (2) directing the activity of a culture, (3) establishing and maintaining a positive emotional state for the participants within a culture, (4) ritual alteration in the status of participants in a culture, (5) interpersonal relations, (6) cognitive activity, (7) recreation and (8) aesthetics. (Nida, 2001a:152)

2.1.3 Culture and Translation

What is translation? We can find the definition of translation in Oxford Advanced Learner's English-Chinese dictionary as "the process of changing something that is written or spoken into another language". Catford defines translation as "the replacement of textual material in one language by equivalent textual material in another language." (Catford, 1965:20)

It was taken for granted that translation merely took place between languages. However,

more and more scholars have realized the influence cultural factors have on translation. Bassnett and Lefevere pointed out that cultural aspect was of the same importance as that of linguistic in translation. They said, “the object of study translation has been redefined: what is studied is the text embedded in its network of both source and target cultural signs and in this way translation studied has been also to unitize linguistic approach and move out beyond it.” (Bassnett and Lefevere, 1990:123) Chen Hongwei said, “Translation is a corss-cutual communication event, and it concerns not only the transfer between languages, but also the transfer between cultures.”(Chen Hongwei, 1999:256) Lv Jun and Hou Xiangqun related, “Translation is a cross-cultural communication which involves information communion and exchange.” (Lv Jun and Hou Xiangqun, 2001:2) In his book *On Translation*, Xu Jun pointed out “ Translation is a cross-cultural communication event with shift of symbols as means and rebirth of meanings as task.” (Xu Jun, 2003:75)

Generally speaking, in recent years, most of the experts hold the point that language is not regarded as an isolated phenomenon but as an integral part of culture; and translation is a cross-cultural event.

2.2 Culture-loaded Words and Expressions

2.2.1 Definition and Characteristics of Culture-loaded Words and Expressions

To talk about the definition of culture-loaded words and expressions, we should first talk about the definition of word.

What is word? Word is a unit of expression that has universal intuitive recognition by native-speakers, whether it is expressed in spoken or written form. (Hu Zhuanglin, 2001:76) It is “the smallest unit of language that can be used by itself” (Bolinger and Sears, 1968:43).

As the geographical locations, living environment, social systems, religious beliefs historical backgrounds, life styles, and ways of thinking vary to some degrees, people in different nations have developed their own specific cultural heritages. Those words with given cultural distinctions are called “culture-loaded words.” Baker explained these words as “the source-language word may express a concept which is totally unknown in the target culture.

The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or a type of food. Such concepts are often referred as ‘culture-specific’” (Baker, 2000:21). Hu Wenzhong defined culture-loaded words and expressions as “the ones load with specific national cultural information and indicate deep national culture”. (Hu Wenzhong, 1999:64) Jin Huikang related “every language has the so-called culture-loaded words, which are the symbolic representation of the value systems, history, religion, customs, thinking patterns and life styles of that peculiar culture. There are no equivalent words or expressions since such things do not exist in another culture. Culture-loaded words have the referential meanings as well as connotative meanings.” (Jin Huikang, 2003:265) “Vocabulary blanks”, “semantic unfacts” and “key words (to society and culture), “culturally bound or culture-specific, culturally conditioned words” are related to culture-loaded words.

As culture-loaded words directly or indirectly reflect a culture at the structure of lexemes (Hu Wenzhong, 1999:64), they may have the following characteristics: (1) They are peculiar to one culture. For example, “麒麟”, “科举”, “旗袍” can only be found in Chinese culture. (2) They are rich in cultural connotations or associative reflection. For example, “三从四德” refers to the women’s three obediences (to father before marriage, to husband after marriage, and to son after the death of husband) and four virtues (morality, proper speech, modest manner and good needle work). And “蝙蝠(bat)” is a symbol of good fortune, well-being, happiness to Chinese. However, bat is usually associated with negative qualities in the West. (3) They are difficult or impossible to find equivalents in other cultures. For example, “状元”, “榜眼”, “探花” are the top three persons in the official test raised by the emperor in China. They are peculiar to Chinese culture and no equivalents can be found in other cultures.

2.2.2 Translation of Culture-loaded Words and Expressions

Wang Zuoliang pointed out, “The translator should be a real culturist. That is to say, the translator must grasp two languages. But without understanding the social cultural connotation in one language, no one can really master the language.” (Wang Zuoliang, 1989:18)

2.2.2.1 Principle of Translating Culture-loaded Words and Expressions

The famous Chinese scholar Yan Fu pointed out “faithfulness, expressiveness and elegance” could be regarded as principle of translation. Lin Yutang, another prominent Chinese scholar, regarded “faithfulness, smoothness and aesthetic quality” as his standards of translation. Liu Zhongde set his new criteria: “faithfulness, expressiveness and closeness”. Three scholars mentioned above all regarded “faithfulness” as the principle of translation. In fact, faithfulness is widely accepted as the most important principle of translation by the translators. Faithfulness can be said as the spirit of translation.

Chinese culture-loaded words and expressions imbed rich Chinese cultural elements. In order to be “faithful”, the translator should do his utmost to find out the corresponding words and expressions in the target language, which should be, to the largest extent, similar to the source language in meaning, structure and simile. “The translator has no right to alter the meaning of the original to suit his own taste.” (Liu Zhongde, 1991:25)

2.2.2.2 Translation Strategies of Culture-loaded Words and Expressions

Foreignization and domestication are two translation strategies dealing with cultural issues. The famous German translation theorist, F. Schleiermacher, gave an influential lecture on translation strategies in 1813 and he proposed that there were only two strategies of translation: “either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Venuti, 2004: 19), which Lawrence Venuti later named the first as “foreignization” and the second as “domestication”

Foreignization designated the type of translation in which a target text “deliberately breaks target conventions by retaining something of the foreignness of the original”, while domestication refers to the translation strategy in which a transparent, fluent style is adopted in order to “minimize the strangeness of the foreign text for target language readers.” (Shuttleworth and Cowie, 1999:44-59) That is, foreignization means a translator cannot and should not ignore the cultural differences in translation and translation works should be the arena of different cultures, from which the reader can have a better understanding of foreign cultures. However, domestication means that the translator should

try every means to avoid cultural dispute and eliminating cultural barriers to achieve cultural communication. In this way, foreignization and domestication are opposite in orientation. Many a Chinese translators advocate foreignization when dealing with cultural factors in translating as it can help to retain the cultural factors of the source language. Lu Xun strongly advocated foreignization. He tended to “seek faithfulness rather than naturalness” (Chen Fukang, 1992: 298). In Cui Yonglu’s opinion, “Foreignization translation theory is put forward...attention should be given to the position of translator in culture; smooth translation could be harmful for it sometimes embodies the hypocrisy of knowledge and can be on the side of conservative forces”(Cui Yonglu, 2005:48-49). Nu An argued “Translation should be like copying a painting in terms of its effect, seeking resemblance in spirit rather than in form.”(Nu An, 2005:1) But domestication has its advantages. As a target language culture-oriented translation strategy, domestication aims at reproducing the original message by means of expressions acceptable in target language culture so as to maintain the elegance and intelligibility of the source language in the receptors. Venuti regarded domestication as dominating Anglo-American translation culture, which involves as “an ethnocentric reduction of the foreign text to target language culture values, bringing the writer back home”(Venuti, 1995:20). In intercultural communication, “domestication should be used as much as possible in Chinese-English translation.” (Xu Jianping and Zhang Rongxi, 2002:38) By employing domestication, the translator can produce a smooth, fluent translation which is natural to the target language readers.

Factors determining the application of translation strategies includes:

a. The Purpose of Translation

In the process of translation, the role the translator plays is very important. A translator is first a reader receiving information from the source text, and then a producer sending information through the target text. With the crucial part the translator plays in translation, the purpose of the translator is very important. Nida pointed out “The particular purposes of the translator are important factors indicating the types of translation.” (Nida, 2001b:157) According to Vermeer, the purpose of translator determined the translation strategies. He said, “Each text is produced for a given purpose and should serve this purpose. The skopos rule thus reads as follows: translate /interpret/speak/write in away that enables your

text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function. Since a translational action is determined by its skopos, the skopos rule is the top-ranking rule for some kind of translation” (Reiss and Vermeer, 1984:113). Skopos here refers to the technical term for the “aim or purpose of a translation”. In this way, if the translator aims to provide the target readers with an exotic world, he can adopt foreignization to reproduce the source language culture by leaving the source text as it is and giving a further explanation of the details in the text or in footnotes, glossaries and so on. If the translator intends to cater for the target readers’ expectation and produce a translation of easy readability and fluency, he can apply domestication strategy by suppressing the cultural and linguistic differences in the original text.

b. The Text Type

Translation strategy is closely related to the text type. According to Guo Jianzhong, different strategies should be adopted when the translator translates different text types. He pointed out that foreignization is usually applied to the translation of works concerning foreign philosophy, or texts introducing a certain kind of foreign culture and certain specific aspects of foreign culture. (Guo Jianzhong, 2000:286) The well-known Chinese literary translator Xiao Qian also pointed out, “Different translation strategies and standards shall be employed when we translate texts of different types. When the source texts belong to some technical works or documents, sense is most important. And it is preferable to employ verbatim translation or word-for-word. However, to translate some literary works, such as a poem, an essay, conveyance of the original spirit should be taken into consideration” (Yang Zijian, 1994:36).

In general, source texts like philosophical works, historical document, political articles and folk stories are rich in source language culture and as the translator usually will try to retain its unique cultural flavor, foreignization is often applied. As to the source texts like propaganda materials, notices, announcements, news reports and works for popular science, the culture-loaded words are not so important as the purpose of translation these texts is to make them understandable to the target language readers. Then, domestication is usually applied.

c. The Readers

Target language readers are different from source language readers in the ways of thinking due to the cultural differences and different experiences. The reader's expectation and acceptability will greatly influence the translator's adoption of translation strategies. Newmark suggested that a translator "has to assess the extent of his reader's knowledge and interest in the relevant aspects of the source language culture" (Newmark, 2001:46). Nord said, "The intended target reader is the addressee of the translation and thus a decisive factor in the production of the target text." (Nord, 2001:22) In the process of translation, the translator should firstly assume the target language readers and their cultural background. That is, he must make judgment who will show interests in reading his translation work as the readers of different cultural status may have different understandings of the same culture-loaded words. Secondly, based on the presupposition of the reader group, the translator should anticipate the target language readers' interest in the relevant aspects of the source language or culture, difficulties the target language readers may meet and their ability to understand the cultural connotation. Through it, the translator can choose the appropriate translating strategies. Otherwise the efforts of the translator will end in vain if the translation of some culture-loaded words are not acceptable to the readers. (Fang Mengzhi, 2004:49)

2.3 Nida's Translation Theories

Nida, a famous scholar and theorist, has made a great contribution in the field of translation. According to him, meaning and style are two decisive factors influencing the quality of translation. He said: "Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and second in terms style." (Nida, 1969:12)

"Dynamic equivalence" is a key concept in Nida's translation theory. It is unlike traditional translation theories which focus on verbal comparison between the original text and its translation. According to him, translating "has shifted from the form of the message to the response of the receptor, which must be then compared with the way in which the original receptor's presumably reacted to the message when it was given in its original setting (Nida,

1982:1) and “the relation of target language receptors to the target language text should be roughly equivalent to the relationship between the original receptors and the original text, which provides the basis for the dynamic equivalence” (Jin Di and Nida, 1984:85). These enlighten us that the translator should focus on the original content and style rather than linguistic structure of the source text. Dynamic equivalent translation is different from “free translation”. The former requires the translator to do his best to reproduce the style of the source text in various linguistic structure and the latter to reproduce the target text without any limitation. His later “functional equivalence”—“a comparison of the way in which the original receptors understood and appreciated the text and the way in which receptors of the translated text understand and appreciate the translated text.” (Nida, 1993:116). He improved his theory as “equivalence can be understood in terms of proximity, i.e. on the basis of degrees of closeness to functional identity” (Nida, 2003:87), which is essentially the same as “dynamic equivalence”, implies different degrees of adequacy from minimal to maximal effectiveness on the basis of both cognitive and experiential factors. A minimal is to make the readers of a translated text to be able to “comprehend it to the point that they can conceive of how the original readers of the text have understood and appreciated it” while a maximal attempts to make the readers of a translated text to be able to “understand and appreciate it in essentially the same manner as the original readers did” (Nida, 2003:87).

Nida attached much importance to the cultural elements in translation. He described translation from the aspect of culture as “it is a translation in which the content of the message is changed to conform to the receptor culture in some way, and in which the information introduced is not linguistically implicit in the original” (Nida, 1982:205), which suggests translation is not only to transfer the linguistic meaning of the source text, but also to reproduce the cultural elements of the source text. In his book *Language, Culture and Translating*, Nida pointed out, “For truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function.” (Nida, 1993:3) And he further claimed, “differences between cultures may cause more severe complications for the translator than do the differences in language structure”(Nida, 1993:130).

Chapter 3 The Novel *Camel Xiangzi* and the Translation of Its Culture-loaded Words and Expressions

3.1 The Novel *Camel Xiangzi* and Its Cultural Connotation

3.1.1 The Novel *Camel Xiangzi*

Camel Xiangzi is a masterpiece of the famous Chinese master novelist Lao She, who is renowned for his absurdist re-visioning of the world and experimentation with the techniques of humor in his writings. It depicts the life of Xiangzi, a young rickshaw-puller in Beijing. Xiangzi came from the rural area. He was hardworking, kind and honest. He did his utmost to have his own rickshaw and become an independent labor since he was engaged in the job of rickshaw pulling. He was young and strong and after three years' hard working, he had his first rickshaw. But unfortunately, his rickshaw was robbed by the soldiers soon; his savings was defrauded by a detective of the reactionary government, and he lost his relatively stable job as his employer avoided being followed by the spy; his mind and body was tortured by the Tigress's love. He was stricken again and again, but he was still hopeful. He tried hard to realize his dream of improving his life, but it was in vain—he got married with Tigress and bought a rickshaw with her saving; but he sold the rickshaw soon to arrange Tigress' funeral. His dream didn't come true and he despaired as Joy committed suicide. He became corrupted and degenerated. Xiangzi was just the representative of those labors in the old society, who were caught in the endless turmoil. Honesty and tolerance was useless at that time. The reality changed the labors with those good qualities to the rubbish of the city. This tragedy reflects that the old society could change a human being to the ghost.

3.1.2 The Cultural Connotations in *Camel Xiangzi*

Lao She is a great writer in the Chinese modern literature. He is talented in applying the true life of the poor people who live at the bottom of the society in his writing. The vivid description of the scenery, customs and tradition in Beijing plus the real dialogues of the

Beijing people in his novel *Camel Xiangzi* are quite impressive. Things that are typical Chinese in the novel may strike the readers here and there.

First, the people's characters in *Camel Xiangzi*.

Courtesy is a Chinese virtue. There is an old Chinese saying: Courtesy costs nothing. In order to have his own rickshaw, Xiangzi had been working so hard to save up and was reluctant to spend a penny. However "*the New Year was getting nearer and nearer and in no time at all it was the eighth day of the twelfth lunar month. Pleasure or worries forced people to plan and prepare (P.181)...*He decided to spend between eighty cents and one dollar on a gift for Fourth Master Liu. The gift might be small but would show his respect. He had to take something when he paid his visit, on the one hand as an apology because he had been too busy to call sooner; on the other, to enable him to collect those thirty-odd dollars of his (P.183)

In the old days, the Chinese ordinary people were usually weak. They resigned themselves to adversity and made the best of things. They lived just for the sake of remaining alive and lacked the spirit of resistance. Xiangzi was such an example. He failed to improve his life no matter how hard he worked. When he lost his first rickshaw, he just said: "*By what right?*" (P.52) Then he worked hard to save again, but his only thirty-odd dollars was blackmailed by Detective Sun. He was angry to death, but he knew Detective Sun could shoot him like killing a bug. Though he stood up, his brain bursting, his fists clenched, he dared not to beat him. He just said: "*What wrong have I ever done?*" (P.247)

Xiangzi came from the countryside and was doomed to be destroyed in the city as a representative of peasantry. His conservativeness just embodied the "besiege culture" in Beijing. Beijing is an old closed city with closing walls, siheyuan and small alleys which can give one the feeling of being suffocate. Xiangzi looked on Beijing as his home and made his living in this city. He would rather let Fourth Master Liu keep his saving than make a count in the bank or loan his money out. Mrs. Fang advised him to make a count in the bank, and he really wanted to try, "*but one day, when Miss Fang sent him to deposit ten dollars in the post office he examined the book carefully. There were numerals and seal marks on it. Huh, it seemed to be no thicker than a piece of folded-up toilet paper! When he handed the money to the clerk, the latter then wrote something on the savings book, and stamped it with a seal.*

Xiangzi was convinced that this had to be some sort of swindle... (P.167)” Xiangzi’s conservatism led to his tragedy.

Second, a lot of customs and traditions in Beijing in the novel *Camel Xiangzi*.

The things Lao She writes in *Camel Xiangzi* are quite common, for example, the people’s cloth, food, housing and transportation, their the marriages and funerals and their neighborhood relationship. The people in Beijing attach much importance to their food. Lao She describes a lot about food. For example, Xiangzi just escaped from the camp, and “*he went to eat a bowl of bean curd at the head of the bridge. The vinegar, soya sauce, pepper oil and chopped chives mixed with the scalding white bean curd smelt so delicious it quite took his breath away. (P.75)*”

Xiangzi got married with Tigress. As the new couple fell out with Fourth Master Liu then, they were not as well off as before. Their lunch was much simple: “*steamed bread, boiled cabbage with meat-balls, a plate of jellied pork skin and pickled turnips. Everything was on the table except the cabbage which was still simmering on the stove and giving off a delicious smell.*” (P.335)

The people in Beijing have the tradition to celebrate “Xiaonian”, a festival that falls on the 23rd or 24th of the twelfth month of the lunar year. “*On sunny, windless days, the air would be crisp and cold but both sides of the streets grew more colorful with displays of New Year posters, gauze lanterns, red and white candles, silk flowers for the hair, and sweetmeats of all sizes.*” On the Lantern Festival, “*Tigress was in high spirits. She bustled about boiling sugar-filled glutinous rice balls for the festival, as well as dumplings, visited the temple fair in the morning and admired the colored lanterns on the streets at night.*” (P.347)

Third, the real scenery in the northern part of China.

The places where Xiangzi acted in the novel are real in Beijing. Lao She showed us a real Beijing and the resorts, historic sites, alleys and shops he mentioned did really exist before. And the route Xiangzi escaped from the camp was: *Moshi Pass → Gold Peak Mountain → Prince Li’s Grave → Badachu-Sipingta → Nanxinhuang → Weijiazhuang → Nanhetan → Red Hilltop → Prince Jie’s Palace → Jiangyi Gardens → Haidian → Xizhi Gate (P.40)* And the winter in Beijing: “*Winter came once more. In one night, the dust-laden wind from the desert froze many people to death. Listening to it howling outside, Xiangzi buried his head in his*

quilt and decided to stay put. Only when its fiendish whistling had stopped did he reluctantly get up, undecided whether to go out or not...By four in the afternoon the sun went down and the wind dropped completely, while some evening pink appeared in the dusky sky. ” (P.471)

Camel Xiangzi is such a novel that when one reads it, he feels as though he was put into a sea of Chinese culture.

3.2 The Translation and Classification of Culture-loaded Words and Expressions in the Novel

Every nation has its own language and culture. On the one hand, language is part of the culture and every language belongs to a certain culture. Language is influenced and shaped by culture. On the other hand, culture is broadcast, maintained and reflected through language.

Nida claimed that the translators should be fully aware of five types of sub-culture if they want to do good jobs in intercultural communication. The five types of sub-culture are: (1) ecological culture; (2) material culture; (3) social culture; (4) religious culture; and (5) linguistic culture. (Shao Zhihong, 2005:273) In the following, the author of this thesis classifies the culture-loaded words and expressions in *Camel Xiangzi* into five groups from the five angles of culture.

3.2.1 Ecological Culture-loaded Words and Expressions

Because of distinctive geographical locations, different climates and living environments, people of different nations have different cognition of the nature. Ecological culture-loaded words and expressions reflect the characteristics of the geographical environments, the natural surroundings and climate of a certain language community.

As to the geographical location, China is a country with wide land. Chinese expressions like “不到黄河心不死(not stop until reach the Yellow River)”, “福如东海, 寿比南山(May your happiness be as boundless as the eastern seas and your life as long as the long lasting southern mountains)” reflect the geographical characteristics of China. Generations of Chinese people live on land and land places an important role in their life. “挥金如土(spend

money like water)” embodies it.

Take the season “summer” for example. The British people suppose summer is warm, pleasing time. However, for the Chinese, summer is hot.

Dog symbolizes loveliness, loyalty, friendliness etc in Anglo-American cultures. But the word “狗” in Chinese expressions is associated with derogatory meaning. For example, “狼心狗肺”, “狗急跳墙” respectively mean “brutal and cold-blooded” and “even a worm will turn”.

There are many ecological culture-loaded words and expressions in *Camel Xiangzi*. The table of the main ecological culture-loaded words in *Camel Xiangzi* is as follows:

Table 3-1 Main Ecological Culture-loaded Words and Expressions in *Camel Xiangzi*

Chinese	Page	English Translation	Page	Translation Methods
听风便是雨	P.28	be alert to danger	P.29	F
小狗子	P.66	a dog	P.67	L
狗事巴结人	P.82	to get into one’s good books	P.83	F
肝火盛	P.98	be irascible	P.99	F
犯牛脖子	P.134	get mulish	P.135	F
猫狗	P.140	cats or dogs	P.141	L
挂火	P.158	lose one’s temper	P.159	F
犯牛劲	P.158	be mulish	P.159	F
火气壮	P.158	a quicker temper	P.159	F
吹风儿	P.192	hint	P.193	F
喝西北风	P.244	eat the northwest wind	P.245	L
一草一木	P.268	a needle	P.269	S
黄河	P.268	the Yellow River	P.269	L
花红柳绿	P.290	the bright reds and vivid greens	P.291	F
走狗	P.294	running-dog	P.295	L
黄风	P.468	the dust-laden wind	P.469	F

(note: F—free translation, L—literal translation, T—transliteration, S—substitution)

3.2.2 Material Culture-loaded Words and Expressions

Material words embody the material culture created by the people of a certain language community. They can be the words of tools of production and transportation, daily appliances, food, medicine, costumes, measures, weights, etc. For example, “中山装(Sun Yat-sen uniform, suit with a jacket having two flapped and buttoned pockets, a pair of Western-style trousers)”, “旗袍(chi-pao, Chinese traditional dress which has a high collar that usually fits close to the neck)”, “元宵(stuffed sweet, round dumplings made of glutinous rice flour specially prepared for the Lantern Festival)”, “麻将(mahjong, a game usually played by four persons with domino like pieces or tiles marked in suits, counters, and dice)”. In addition, Chinese characteristic names of certain dishes usually reflect people's pursuit for happiness. For example, “全家福 (stewed assorted mats/hotchpotch)”, “龙凤会 (stewed snake and chicken)”, etc.

Table 3-2 Main Material Culture-loaded Words and Expressions in *Camel Xiangzi*

Chinese	Page	English Translation	Page	Translation Methods
窝窝头	P.4	the maize muffins	P.5	F
胡同	P.6	alleys	P.7	F
号坎	P.6	the numbered jacket	P.7	L
小白褂	P.6	white shirt	P.7	L
青布鞋	P.6	black cloth shoes	P.7	L
洋车	P.10	rickshaw	P.11	L
亩	P.10	mu	P.11	T
茶馆	P.12	teahouse	P.13	L
蒲扇	P.16	palm-leaf fans	P.17	L
毛	P.34	ten cents	P. 35	S
一个大宝	P.54	fifty ounces of silver	P.55	F
现洋	P.66	shiny dollars	P.67	S
皮糖	P.68	taffy	P.69	S
里	P.70	li	P.71	T
豆腐	P.74	bean curd	P.75	L

角楼	P.74	watch-tower	P.75	F
衙门	P.102	the magistrate's office	P.103	F
酒盅	P.120	wine-cups	P.121	L
竹管烟袋	P.144	bamboo pipes	P.145	L
三黄宝蜡	P.160	pills for trauma	P.161	F
银号	P.168	bank branches	P.169	L
闷葫芦罐	P.172	pottery gourd	P.173	L
布幌	P.176	cloth shop-signs	P.177	L
年画	P.180	New Year posters	P.181	L
纱灯	P.180	gauze lanterns	P.181	L
红素蜡烛	P.180	red and white candles	P.181	L
蜜供	P.180	sweetmeats	P.181	L
牌坊	P.194	archway	P.195	F
白干	P.202	liquor	P.203	S
两	P.202	ounce	P.203	S
包子	P.218	patty	P.219	S
火锅	P.282	hotpot	P.283	S
麻将牌	P.286	mahjong	P.287	T
景泰蓝	P.288	cloisonne	P.289	F
香炉	P.288	incense-burner	P.289	L
寿桃	P.288	longevity peaches	P.289	L
寿面	P.288	longevity noodles	P.289	L
大寿字	P.288	the big character "longevity"	P.289	L
铜子儿	P.292	copper	P.293	S
寿幛	P.310	birthday scrolls	P.311	L
寿桃	P.310	longevity "peach" cakes	P.311	L
寿面	P.310	longevity noodles	P.311	L
寿酒	P.310	longevity wine	P.311	L
寿烛	P.310	longevity candles	P.311	L

花轿	P.322	a bridal sedan-chair	P.323	F
响器	P.324	musicians	P.325	L
金灯	P.324	gold lanterns	P.325	L
上轿衣	P.324	wedding clothes	P.325	F
春联	P.328	New Year mottoes	P.329	F
挂钱	P.328	the strings of yellow paper ingots	P.329	F
馒头	P.334	bread	P.335	S
红“喜”字	P.334	the red “happiness” character	P.335	L
虎皮冻	P.334	jellied pork skin	P.335	F
元宝	P.334	ingot	P.335	F
元宵	P.346	sugar-filled glutinous rice balls	P.347	F
饺子	P.346	dumplings	P.347	S
炕头	P.362	brick-bed	P.363	F
碰钉子	P.394	rebuff	P.395	F
芭蕉扇	P.400	a palm-leaf fan	P.401	L
高香	P.430	a tall incense stick	P.431	L
黄绵纸	P.430	thick yellow paper	P.431	L
纸钱	P.434	paper money	P.435	L
走马灯	P.492	a revolving lantern	P.493	F
五虎棍	P.516	jugglers	P.517	S
杏黄旗	P.516	bright yellow banners	P.517	L
单牌楼	P.526	single archway	P.527	L
官罩	P.536	official awnings	P.537	L
杠房	P.536	the funeral parlor	P.537	F
五虎旗	P.538	a flying tiger parasol	P.539	F
肃静牌	P.538	the funeral tablet	P.539	F
红伞	P.538	bridal parasol	P.539	F

(note: F—free translation, L—literal translation, T—transliteration, S—substitution)

3.2.3 Social Culture-loaded Words and Expressions

Different nations have formed different customs, historical backgrounds, ways of life, social life and behavior patterns, etc, and social culture-loaded words and expressions embody these aspects.

For example, when Chinese people meet each other, they may greet like “你去哪啊?” “吃饭了吗?”, which literally mean “Where are you going”, “Have you taken the meal?” but with the same function as “Hello!” “Hi!” in English. Chinese culture is also reflected in Chinese addressing terms. In Chinese, there are many honorific terms and humble terms in the addressing terms often used in social communications. These terms come from a long tradition of feudal origin. People are used to using humble terms in self-addressing while honorific tiles in addressing others. For example, humble terms like “鄙人(I)”, “舍妹(my younger sister)”, “内人(my wife)” and honorific titles like “令尊大人(your father)”, “老前辈(elder senior)”, “令堂(your mother)” and so on. Besides, colors symbolize differently in eastern and western cultures. In China “红(red)” means happiness, good luck and “白(white)” means sadness, death.

Table 3-3 Main Social Culture-loaded Words and Expressions in *Camel Xiangzi*

Chinese	Page	English Translation	Page	Translation Methods
洋车夫	P.2	rickshaw puller	P.3	L
放阎王账	P.76	lend out money at the devil's rates	P.77	F
字号	P.76	reputation	P.77	F
招门纳婿	P.80	want a son-in-law humble enough to move into one's house	P.81	F
少爷	P.104	little master	P.105	L
大脚婆	P.106	a woman with unbound feet	P.107	F
作寿	P.122	celebrate one's birthday	P.123	L
王八	P.138	cuckold	P.139	F
赶粥厂	P.146	go to relief kitchens for gruel	P.147	F
腊八	P.180	the eighth day of the twelfth lunar month	P.181	L

节赏	P.182	bonus money	P.183	F
媒人	P.190	go-between	P.191	F
干爹	P.192	foster-father	P.193	L
干儿子	P.192	foster-son	P.193	L
轿夫	P.202	sedan-chair carrier	P.203	L
拜寿	P.206	pay birthday call	P.207	L
祭灶	P.226	honour the kitchen God	P.227	L
寿堂	P.288	an altar to the God of Longevity	P.289	F
三六九等	P.296	the division into high and low	P.297	F
礼金	P.310	gift money	P.311	L
相声	P.332	the comic dialogues	P.333	F
数来宝	P.332	clapper ballads	P.333	F
说鼓书	P.332	tell stories to the accompaniment of drums	P.333	F
新妇	P.334	bride	P.335	F
丫头	P.336	slave	P.337	F
老丈人	P.344	father-in-law	P.345	L
元宵节	P.346	the Lantern Festival	P.347	L
娘家	P.362	the parental house	P.363	L
立冬	P.378	the beginning of the winter	P.379	L
腊月	P.378	the last lunar month	P.379	L
红白事	P.386	weddings and funerals	P.387	F
发痧	P.398	an attack of colic	P.399	F
中秋	P.420	the Moon Festival	P.421	L
月子	P.422	confinement	P.423	F
磕头	P.428	kowtow	P.429	T
信神	P.428	believe in spirits	P.429	L
殃榜	P.434	a death certificate to paste on the coffin	P.435	F

节气	P.462	season	P.463	S
秧歌	P.516	yang'ge	P.517	T
凌迟	P.522	a lingering death	P.523	F
九月九	P.536	Double Ninth	P.537	L

(note: F—free translation, L—literal translation, T—transliteration, S—substitution)

3.2.4 Religious Culture-loaded Words and Expressions

Religion is an important part of culture and almost every nation has its own religious beliefs. Confucianism, Taoism and Buddhism have deep effects on Chinese people. We can see it from religious culture-loaded words and expressions. For example, in China, words and expressions reflect Buddhism, Confucianism, Taoism can be: “借花献佛(borrow flowers to offer to Buddha)”, “天下兴亡，匹夫有责(Every one has a share of responsibility)”, “天命不可违(One meets its destiny on the road he takes to avoid it)”, etc.

Table 3-4 Main Religious Culture-loaded Words and Expressions in *Camel Xiangzi*

Chinese	Page	English Translation	Page	Translation Methods
老天爷	P.40	Merciful Heavens	P41	L
上天	P.56	Heaven	P57	L
天意	P.58	the will of Heaven	P59	L
阎王	P.76	the devil	P77	S
改邪归正	P.86	reform	P.87	F
彩气	P.90	good luck	P.91	F
邪气	P.130	imp of mischief	P.131	F
酒戒	P.202	resolution never to touch alcohol	P.203	L
五鬼闹判儿	P.230	Five Devils Resisting Judgement	P.231	L
认命	P.282	be resigned to one's fate	P.283	L
八仙人	P.288	the Eight Immortals	P.289	L
听天由命	P.302	let things take their course and leave everything to fate	P.303	F
造化	P.308	fortune	P.309	F

母夜叉	P.336	she-devil	P.337	S
娘娘庙	P.412	the Temple of the Goddess of Fertility	P.413	L
神方	P.412	a magic prescription	P.413	L
蛤蟆大仙	P.428	the Toad Spirit	P.429	L
童儿	P.428	acolyte	P.429	F
催生符	P.430	a charm to hasten birth	P.431	L
拦路鬼	P.434	the spirits who might bar the way	P.435	L
以毒攻毒	P.464	let poison fight poison	P.462	L
缘	P.482	luck	P.483	F
善有善报，恶有恶报	P.496	those who do good are rewarded and those who do wrong are punished	P.497	L

(note: F—free translation, L—literal translation, T—transliteration, S—substitution)

3.2.5 Linguistic Culture-loaded Words and Expressions

Words and expressions of this type are reflections of the characteristics of the phonetic, grammatical and formal system of a certain language community. The most important feature of this type lies in the audio or visual effects produced by the system. For example, “八字还没见一撇” literally means “not even the first stroke of the character ‘八’ is in sight. But the English readers may feel puzzled as they are not familiar with the formal systems of Chinese characters. Ye Zinan said, “if the author wants to deliver information by using some features of writing system, the translator is likely to face a great trouble.” (Ye Zinan, 2001:19) Take an example from *Camel Xiangzi*:

他不识字，他可是记得头一个字是什么样子：像两根棍儿联在一起，既不是叉子，也没作成个三角，那么个简单而奇怪的字。由声音找子，那大概就是“人”。这个“人”就改了样，变成了“人”——比“人”更奇怪的一个字。（P. 364）

Though illiterate, he remembered very well what the first character had looked like: two sticks joined together, neither cross nor triangle, the strange yet simple character 人. Judging

by the sound, that meant "man". Now it had changed into a character 仁 (P.365)

The translated version of this sentence contains two Chinese characters “人” and “仁”. When the Chinese readers see these two characters, they readily know their respective pronunciation, shape and meaning. “仁” and “人” have the same pronunciation and such a change would be natural to the Chinese readers. While the response of English readers would be quite different as they do not know the pronunciation of “仁”, and consequently, they may be puzzled why “人” is changed to “仁”.

Besides, languages with long history always have a large number of idioms. Idioms include set phrases, proverbs, sayings, colloquialisms, allusions and slangs. They contain a lot of cultural characteristics and background. For example, the Chinese four-character idioms are a characteristic of Chinese. These idioms are harmonious and meaningful and usually show vivid pictures, such as “守口如瓶(as dumb as an oyster)”; “心猿意马(to have a head like a sieve)”; “一贫如洗(as poor as church mouse)”; “趁热打铁(to strike while the iron is hot)” and “浑水摸鱼(to fish in the troubled waters)”. In *Camel Xiangzi*, there are plenty of four-character idioms.

Table 3-5 Main Linguistic Culture-loaded Words and Expressions in *Camel Xiangzi*

Chinese	Page	English Translation	Page	Translation Methods
贫嘴恶舌	P.12	spiteful talk	P.13	F
立竿见影	P.30	prophetic	P.31	F
褴褛污浊	P.58	be shabby and filthy	P.59	L
改邪归正	P.86	have reformed	P.87	F
千载难遇	P.90	a favorite of fortune	P.91	F
贵人语迟	P.90	reticence of a great personage	P.91	L
无法无天	P.100	be devoid of conscience	P.101	F
南腔北调	P.102	northern and southern accents	P.103	L
正大光明	P.128	be honest and square	P.129	L
一刀两断	P.128	break up with sb. completely	P.129	F
忘恩负义	P.136	be ungrateful	P.137	F
先斩后奏	P.190	one has done what one has done	P.191	F

		without asking other's opinion		
顺水推舟	P.192	without any effort	P.193	F
脚踏实地	P.258	step confidently	P.259	F
过河拆桥	P.316	be ungrateful	P.317	F
水落石出	P.322	the situation sorts itself out	P.323	F
嫁鸡随鸡	P.372	be stuck with sb.	P.373	F
狼吞虎咽	P.384	wolf sth. down	P.385	L
名正言顺	P.396	have every right	P.397	F
知书明礼	P.448	educated	P.449	F
天罗地网	P.496	a huge trap	P.497	F

(note: F—free translation, L—literal translation, T—transliteration, S—substitution)

In a word, the frequent use of Chinese culture-loaded words and expressions in *Camel Xiangzi* has made up one of the major characters of his novel. These words and expressions reflect the unique Chinese culture. To properly translate these words and expressions into English is of great importance.

Chapter 4 Analysis of The Translation of Culture-loaded Words and Expressions in *Camel Xiangzi*

4.1 Translation of Characters' Names

The form of the Chinese name is rather different from that of the English. The form of the Chinese name is “surname + first name” in contrast with the English name “first name + surname name”. The common way to translate the Chinese name is to transliterate it with Chinese Pingyin. The appropriate order of the spelling is first family name and then first name.

Names are just symbols. It does not matter whether the main character is called “Joy” or “Sadness” as long as the readers learn who is who. But in literary translation, the translator should be cautious when translating names as names usually reflect the author's specific meanings.

Many characters appear in *Camel Xiangzi*. Some of them have names, some just have nicknames and some are anonymous. In addition, names of some historical figures can be seen in the novel. How does the translator translate these names?

Some characters' names and their translation are as followed:

骆驼祥子 <i>Camel Xiangzi</i>	刘四爷 <i>Fourth Master Liu</i>	虎妞 <i>Tigeress</i>
小文 <i>Xiao Wen</i>	黄天霸 <i>Tyrant Huang</i>	小福子 <i>Joy</i>
杨妈 <i>Yang Ma</i>	张妈 <i>Nanny Zhang</i>	小马儿 <i>Little Horse</i>
高妈 <i>Gao Ma</i>	孔圣人 <i>the Sage-Confucius</i>	黄天霸 <i>Huang The Tyrant</i>

Fang Mengzhi said, “Transliteration is always used to translate the names of people, places and new terms.”(Fang Mengzhi, 2004:96) The translator transliterates “祥子” as “Xiangzi”. Xiangzi is the most important figure in the novel. “祥” means “lucky, happy and auspicious” in Chinese and “子” is a suffix to the name of a young guy or girl to show intimacy. But from what happened to Xiangzi in the novel and his tragic ending, we can see

“lucky” “happy” seems have no relation with him. Therefore, it is a good strategy to apply transliteration in translating “祥子”. “骆驼(*Camel*)” is Xiangzi’s nickname. The translator uses a literal translation. It is related to an episode in the novel: Xiangzi picked up, in fact, stole three camels on his way escaping from the camp and sold them for thirty five dollars. From then on, he got a nickname “camel”. And the English readers can know what a camel is, but make no sense of “Luotuo”. Both the Chinese and English readers can understand a camel can be used as a tool of transportation and it is often associated with hard work and little return, which in fact a mirror of Xiangzi, a strong, hard-working rickshaw puller and leading a poor life. The translator also transliterates names of some other minor characters: “小文” *Xiao Wen*, “杨妈” *Yang Ma*, “高妈” *Gao Ma*.

“虎妞(*Tigress*)” is the heroine of the novel. The translator applies a literal translation here. Tiger is considered to be a ferocious and cruel animal both in the Chinese and English cultures. In Chinese culture, tigress is always used to describe a rude and unreasonable woman, which is just a suitable depiction of “虎妞”. By such a translation, the personality of “虎妞” is implied and no cultural conflict is caused.

“刘四爷” is literally translated as “Fourth Master Liu”, as “爷(Master)” is respectful address to the powerful people in Beijing dialect.

“小福子” is translated as “Joy”, which gives the readers an impression of her silliness and innocence and “Joy” is also a girl’s name in the English culture.

Little Horse, translation of “小马儿”, is a thin boy working as a rickshaw puller. His name reveals his age and small figure.

“孔圣人”, “黄天霸” are two historical figures in China. “孔圣人” is translated with the modifier “the sage” and English readers might learn Confucius is treated as a sage in Chinese culture. And “黄天霸” is translated as “Huang the Tyrant” because without the explanation “the tyrant”, the readers have no idea who is “黄天霸”.

One thing the author of this thesis has to mention is “高妈(*Gao Ma*)” and “张妈(*Nanny Zhang*)” are in fact of no distinct difference, but the translator renders their names inconsistently. The author of this thesis prefers the translation of “Nanny Zhang”, as nanny can implicate the job.

4.2 Application of Foreignization in *Camel Xiangzi*

4.2.1 Transliteration

From *Longman Dictionary of Contemporary English*(1998), we can have the meaning of transliteration as “to write a word, name, sentence, etc. in the alphabet of a different language or writing system” (Longman Dictionary of Contemporary English, 1998). It is to translate an item according to its pronunciation rather than its meaning. Fang Mengzhi said: “when the differences between the source language and target language create a ‘semantic zero,’ source language words and expressions can not be directly translated into source language text. In such case, transliteration should be applied as the main”(Fang Mengzhi, 2004:96) Therefore, transliteration is effective to retain the cultural flavor of original language and solve cultural conflicts when equivalence is not available. Chinese words can be transliterated in English either with English phonetic features like “麻将(mahjong)” “磕头(kowtow)”, or into *Pinyin* with Chinese phonetic features, like “衙门(yamen)” “秧歌(yang’ge)”.

a. Names of people

As mentioned in the above section, names of some characters are transliterated:

祥子 *Xiangzi*

小文 *Xiao Wen*

杨妈 *Yang Ma*

高妈 *Gao Ma*

乔二 *Qiao Erh*

b. Names of places

When there is no historical explanation to the origin of the place’s name in Chinese, or the negligence doesn’t obstruct communication, the translator of *Camel Xiangzi* just uses *Pinyin*, the Chinese phonetic system.

(1) 北平的洋车夫有许多派... (P.2)

The rickshaw pullers of Beiping fall into many different categories. (P.3)

(2) 祥子在海甸的一家小店里躺了三天，身上忽冷忽热，心中迷迷糊糊，牙床上起了一溜紫泡，只想喝水，不想吃什么。(P.68)

For three days, Xiangzi rested in a small inn at Haidian, now burning with fever, now

shivering with cold, his mind a blank. (P.69)

(3) 杨先生是上海人, 杨太太是天津人, 杨二太太是苏州人。(P.102)

Mr. Yang was from Shanghai, his principle wife from Tianjin and his second wife from Suzhou. (P.103)

(4) 他无亲无故的, 已经埋在了东直门外地里, 老头子由哪儿究根儿去?(P.192)

He had no family or relatives and is already buried in the paupers' cemetery outside Dongzhimen, so where's the old man going to get the truth? (P.193)

c. Other terms typical Chinese culture

These words and phrases are typical Chinese culture and their equivalent words in English cannot be found.

(1) 我不能坐车, 从哪方面看也不能坐车: 一个乡下人拿十里八里还能当作道儿吗, 况且自己是拉车的。(P.70)

He couldn't take a rickshaw, however he looked at it that was unthinkable. To a peasant, eight to ten li were no distance at all, and anyway he was a rickshaw puller himself. (P.71)

生长在乡间, 失去了父母与几亩薄田, 十八岁的时候便跑到城里来。(P.10)

At eighteen, having lost his parents and their few mu of poor land, he fled to the city. (P.11)

“Li(里)” is a Chinese traditional unit of length. 1 li equals to 500 meters. The equivalent word can't be found in English. The translator transliterate them as *li*. But the target readers may have no idea the length of 1 li. So the author of this thesis suggests adding an annotation “*li*, Chinese traditional unit of length. 1 *li* equals to 500 meters.” the first time *li* appears in the novel. Similarly, “mu” can be accompanied by an annotation: “*mu*, unit of land measure. 1 *mu* equals to 666.7 square meters.”

(2) 祥子为这个刚跑回来, 刘四爷又教他去借麻将牌, 借三四副, 到日子非痛痛快快的赌一下不可。(P.286)

No sooner was Xiangzi back from this errand than Fourth Master Liu ordered him to go and borrow three or four sets of mahjong, for on the great day there were going to have a good gamble. (P.287)

Mahjong is a popular chess game for the Chinese. Mahjong tiles can be made of bamboo, bone or plastics with patterns or characters engraved on them. Mahjong involves skill, strategy, calculation and a certain degree of luck. So, it is also popular as a gambling game. It is peculiar in China and no equivalence can be found in English.

(3) 秧歌，狮子，开路，五虎棍，和其他各样的会，都陆续的往山上去。(P.516)

All the various temple fairs with their yang'ge and lion dancers, bands and jugglers leading the way moved to the hills. (P.517)

“Yang’ge” is a sort of folk dance popular in rural north China, performed to the accompaniment of gongs and drums, or in a simple opera in some areas. It’s peculiar in China and no counterpart can be found in English. But the readers can also judge *yang’ge* is a sort of dance from the context.

4.2.2 Literal Translation

Literal translation means to retain the forms of the original as much as possible, even if the original meaning can not be preserved with the most natural forms. Newmark explained this as “The source language grammatical constructions are converted to their nearest target language equivalents but the lexical words are again translated singly, out of context” (Newmark, 2001:46). He said that “literal translation is the first in translation” (Newmark, 2001:76). Mao Dun, a famous Chinese scholar thought that “Superficially speaking, the so-called literal translation means ‘not to alter the original words and sentences’; strictly speaking, it strives ‘to keep the sentiments and style of the original’” (Liu Zhongde, 1991:48).

In literal translation, the translator tries to keep the original form and foreign flavor of the source language. Therefore, it is often applied by the translators when they translate the culture-related text. Peter Newmark said, “In communicative as well as in a semantic translation, provided that equivalent effect is secured, the literal word-for-word translation is

not only the best, it is the only valid of translation.” (Newmark, 2001:39)

(1) “这么着吧, 伙计, 我给三十五块钱吧, 我要说这不是个便宜, 我是小狗子; 我要是能再多拿一块, 也是个小狗子! ...” (P.66)

“Look here, friend, I'll give you thirty-five dollars. If I tell you that's not getting them cheap, I'm a dog. And if I could pay you one dollar more than them, I'd also a dog. (P.67)

祥子遇见过的主人也不算少了, 十个倒有九个是能晚给一天工钱, 就晚给一天, 表示出顶好的白用人, 而且仆人根本是猫狗, 或者还不如猫狗。(P.140)

Xiangzi had worked for a good many employers. Nine out of ten would delay paying wages if they could, to show that they would prefer not to pay at all and that servants were basically no better—perhaps even worse—than cats or dogs. (P.141)

这两天了, 大家都觉得祥子是刘家的走狗, 死命的巴结, 任劳任怨的当碎催。(P.294)

These last two days they had felt that Xiangzi had become the Liu family's running-dog, that he was toadying to them as hard as he could by serving as their handy-man. (P.295)

People often associate certain qualities with certain creatures or objects. These qualities often arouse certain reactions or emotions. These qualities that are associated, or the emotions that are aroused, are not always the same with different peoples. In China, dogs are first of all watchdogs, not pets. People keep dogs as they are useful, not for companionship. The word “狗” in most Chinese expressions is derogative. For example, “狗改不了吃屎(A fox may turn gray, but never kind.)”, “狗娘养的(son of bitch)”. However, dogs are always treated as the best friends for the people from western culture. In their eyes, dogs are associated with loyalty, intelligence, dependability and loveliness. But it should be pointed out that the English-speaking people do not always speak of dogs endearingly. “You dog!” “That cur!” “Son of bitch!” are fairly common swear words in English. For the above examples, “小狗子”, “猫狗”, “走狗” mean “a liar”, “humble persons” and “humble persons who do things for the owner for payment”. The translator literally translates them as “a dog”, “dogs and cats” and “running-dog”, which the English readers can relate their derogative meanings, but have no idea the meaning of “a liar”, “humble persons” and “humble persons who do things for the owner for payment”.

(2) 你可倒好! 肉包子打狗, 一去不回头啊。 (P.184)

Well you certainly are a guy! A dog given a bone who doesn't come back for more!
(P.185)

The Chinese proverbs and sayings always carry rich cultural connotations. “肉包子打狗, 一去不回头” literally means “a dog being given a bone and never comes back any more”. In the novel, Tigress supposes Xiangzi has got benefits and would never contact her just like a dog being given a bone and never comes back any more. It is sort of humiliation of Xiangzi. The translator simply applies literal translation to keep the original image and English readers can easily understand it.

(3) 可是事情是事情, 我不图点什么, 难道教我一家子喝西北风? (P.244)

But business is business. You expect me to come out of this empty-handed and let my family eat the northwest wind? (P.245)

China lies in the eastern hemisphere. The west part is mountainous area. “西风”(winds from the west), “西北风”(winds from the northwest) is severe and freezing. Hence, “西风” and “西北风” are derogative. “喝西北风” literally means “feeding on the northwest wind”, and actually means “live on air and have nothing to eat”. However, Great Britain is located in the western hemisphere. The Atlantic Ocean is to the west and the European Continent is to the east. “West wind”, which comes from the Atlantic Ocean, is warm and brings abundant rain. “Eat the northwest wind” might be a delighted thing for them.

(4) 管账的冯先生, 这时候, 已把账杀好: 进了二十五条寿幛, 三堂寿桃寿面, 一坛儿寿酒, 两对寿烛, 和二十来块钱的礼金。(P.310)

By this time, Mr. Feng the accountant had finished an inventory of the gifts: twenty-five birthday scrolls, three sets of longevity “peach” cakes and noodles, a jar of longevity wine, two pairs of longevity candles and twenty-odd dollars of gift money. (P.311)

Fourth Master Liu held a lively celebration for his sixty-ninth birthday. “Birthday scrolls(寿幛)”, “longevity ‘peach’ cakes(寿桃)”, “longevity noodles(寿面)”, “longevity wine 寿酒”, “longevity candles(寿烛)” are the necessary substances on the birthday celebration. And it is a Chinese custom for the guests to present “礼金(money as a gift)” to the person

whose birthday is celebrated. The translator applies literal translation here and well introduces the Chinese culture.

(5) 陈二奶奶带着她的“童儿”——四十来岁的一个黄脸大汉——快到掌灯的时候才来到。(P.428)

It was nearly lamp-lighting time when the old woman finally arrived with her “acolyte”—a great strapping sallow-face fellow of about forty. (P. 429)

In Chinese, “童儿” refers to the small child. But here “童儿” is a man about forty. In Chinese culture, the spirit is always followed by a child served as a pupil or assistant. And the Grandmother Chen is said to be a medium through the Toad Spirit. To translate “童儿” as “acolyte” which means a person who helps a priest in some church ceremonies is very appropriate.

(6) 没有人送殡，除了样子，就是小福子的两个弟弟，一人手中拿着薄薄的一打纸钱，沿路撒给那拦路鬼。(P.434)

Joy and her two brothers were the only other mourners, each holding a thin sheaf of paper money to throw to the spirits who might bar the way. (P. 435)

“纸钱” refers to the paper made to resemble money (round in shape, with a square hole at the center) and burned by superstitious people as an offering to the dead or idols. Here “纸钱” is literally translated as “paper money”. The English readers may feel puzzled as the money today is mostly made of paper. Therefore, would “money-like paper” be a better translation?

(7) 这样的钱不能光明正大的花出去。(P.530)

This kind of money could not be disposed of in an open and honest way. (P.531)

Originally, the idiom of “光明正大” is connected with a plaque used to be hung above in the hall of the magistrate’s offices in feudal China. It is used as a warning to remind the officials of being just and honest. Here, the idiom is used to express Xiangzi’s guilt of having sold Ruan Ming out. As the original meaning of this idiom can be readily understood by the English readers, the translator translates it literally.

4.3 Application of Domestication in *Camel Xiangzi*

4.3.1 Free Translation

Free translation means to use the same or similar expressions of the target language to replace the content or form of the original that is impossible to be retained because of the great differences between the source and target languages. It is a translation used mainly to convey the meaning and spirit of the original with its sentence patterns or figures of speech neglected. In free translation, message goes first. Newmark says “translating must aim primarily at reproducing the message. To do anything else is essentially false to one’s task as a translator.”(Newmark, 2001:12) In accordance with Liu Zhongde, free translation is “a supplementary means to mainly convey the meaning and the spirit of the original without trying to reproduce its sentence patterns or figures of speech. And it is adopted only when and where it is really impossible for translators to do literal translation” (Liu Zhongde, 1991:53).

This is often employed in translation when equivalent words or expressions in the target language cannot be found for the source language and literal translation will cause misunderstandings and cultural misleadings. Although the original flavor is omitted in the English version by this, the major cultural information can be transferred and easily understood by English readers.

(1) 他不晓得现在骆驼有什么行市，只听说过在老年间，没有火车的时候，一条骆驼要值一个大宝，因为骆驼力气大，而吃得比骡马还省。(P.54)

He didn't know the present price of camels but had heard that in the old days, before there were trains, one camel would fetch fifty ounces of silver. (P.55)

“大宝”，the common name of “元宝”，which refers to a kind of shoe-shaped gold or silver ingot used as currency in feudal China. And the weight of one “大宝” surely is not equal to fifty ounces as at that time few Chinese people understood the term “ounce”.

(2) 他想把这个宝贝去交给张妈——一个江北的大脚婆子。(P.104)

He decided to give this treasure to Nanny Zhang, a woman with unbound feet from northern Jiangsu. (P.107)

“大脚婆子” literally means a woman with extraordinarily big feet. But “大脚婆子” here

doesn't mean that. In feudal China, women did not have much freedom. women were required to bind their feet since they were young and so they were restricted. But those girls born in poor families had to work outside and help their parents make living, their feet were not bound. Therefore, "a woman with unbound feet" is associative with a woman who is uncultivated and perhaps even vulgar. It is a good translation here and well introduces the Chinese culture to the English readers.

(3) 当王八的吃俩炒肉！(P.138)

He'd be a cuckold, eating left-overs. (P.139)

In Chinese culture, “王八”, the popular name for tortoise or turtle, is associative with the meaning of “longevity, cuckold and pimp”. While in western culture, tortoise or turtle has no such associations. It is just a creature with a hard round shell and moves very slowly. In *Camel Xiangzi*, Xiangzi was seduced by Tigress and had sexual affairs with her only to find that Tigress was no virgin. In feudal China, men cared much about women's virginity before marriage. When Xiangzi supposed he would finally have to marry Tigress, he was a “王八”, which means a cuckold here. The translator adopts free translation here.

(4) 看祥子没动静，高妈真想俏皮他一顿，可是一想他的直诚劲儿，又不大好意思了：“你真行！‘小胡同赶猪一直来直去’；也好！”(P.170)

Seeing Xiangzi refusing to budge, Gao Ma itched to prod him into action. But she felt awkward about attempting anything, because Xiangzi was such an honest person. She just said, “Well, have it your own way. I suppose it's better to be straightforward about things.” (P.171)

“胡同” are the typical narrow lanes or alleys formed by lines of the siheyuans(courtyards) in Beijing. These alleys are so narrowed that a pig can't turn around but move forward or backward. “小胡同赶猪一直来直去” is to describe the straight-forwardness and directness of one's style or character. The translator adopts free translation as most English readers may not know this saying derive from folk wisdom.

(5) 这个事情非我办不可, 我就挑上了你, 咱们是先斩后奏, 反正我已经有了, 咱们谁也跑不了啦! (P.190)

This is something I have to fix myself. I've picked you and we've done what we've done without asking his opinion. And anyway, I'm pregnant so neither of us can run away! (P.191)

The Chinese idiom “先斩后奏” originally means “decapitate somebody first and report to the emperor afterwards”. The origin of it could date back to the feudal society. But few Chinese people would consider the old meaning at the sight of this idiom nowadays. In feudal China, the children's marriages were arranged by the parents. However, in the novel *Tigress* chose Xiangzi without Fourth Master Liu's agreement. As the idiom's literal meaning does not make sense to English readers, therefore the translator adopts free translation.

(6) 祥子要了四两白干, 三个大子儿的落花生。(P.202)

Xiangzi bought four ounces of liquor and three coppers worth of peanuts. (P.203)

“两(liang)”, Chinese unit for measuring weight. 1 “两” equals to 50 grams. 1 ounce is equal to 28.35 grams. The translator translates “两” as ounce here. Even though the English readers might not have a correct understanding of how much liquor Xiangzi bought, “four ounces of liquor” is more natural to them than “four liangs(两) of liquor”.

(7) 他们会给办红白事的去打执事, 会去跟着土车拾些碎铜烂纸, 有时候能买上几个烧饼... (P.386)

They acted as attendants at weddings and funerals, sold scrap-iron and waste-paper and waste-paper scrounged from garbage carts and sometimes earned enough to buy a few griddle cakes... (P.386)

The color red is usually associated with celebrations and joyful occasions, which is true both in English-speaking countries and China. In traditional Chinese weddings, the brides are dressed in red. However, in western cultures the brides are usually dressed in white gown. For the Chinese, “white” is associative with funerals as people usually dress in white when attending funerals. The translator applies a free translation and appropriately deliver the correct meaning of “红白事”—weddings and funerals.

(8) 他不想跟她去商议, 他得走; 想好了主意, 给她个不辞而别。(P.330)

... He didn't feel like talking anything over with her, she had to escape and once he had a plan of action, clear out without a word. (P.331)

In this example, “不辞而别” means “leave without saying good-bye”. Actually, an equivalent phrase of “French leave” can be found in English. When translating this idiom, the translator has to take Xiangzi's social status into account. But as a rickshaw puller, Xiangzi was illiterate and he surely would not know much about “French leave”. The translation “clear out with a word” apparently can well represent the colloquialism of the whole novel, as “clear out” which just means “leave” in colloquialism.

(9) 他没话可说, 只能立在那里, 等个水落石出; 至少他得做到这个, 才能像个男子汉。(P.322)

The least he could do to show that he was a man was to stand there, even though he had nothing to say, and wait for the situation to sort itself out. (P.323)

“水落石出” literally means “when the water subsides, the rock emerge”. Its extended meaning is “something hidden comes to light”, which is more frequently used. In the novel, Tigress quarreled with her father to follow him and Xiangzi couldn't do anything as he was not good at quarreling with others and his strength was of no use because he couldn't hit an old man or a woman. The situation of that time was rather disordered and nobody knew what would happen next. Xiangzi just stood there to wait for the result to come to light. It is very appropriate for the translator to use free translation and translates it as “wait for the situation to sort itself out.”

(10) 门上的春联依然红艳, 黄的挂钱却有被风吹碎了。(P.328)

New Year mottoes shoed bright red on the doors, but some of the strings of yellow paper ingots had been torn by the wind. (P.329)

“New Year mottoes” are the couplets posted on gate ports or door panels during the Spring Festival(traditional Chinese new year), expressing good wishes for the year. In fact “春联” are posted on the Spring Festival, not the western new year. And “motto” cannot express the celebrating atmosphere.

(11) 我这一宝押错了地方。嫁鸡随鸡，什么也甭说了。(P.372)

I made the wrong bet. Now I'm stuck with you, there's no more to be said. (P.373)

“嫁鸡随鸡” is a four-character idiom with strong Chinese culture, which literally means when one marries a rooster, she has got to be content of it. It reveals that in feudal China, the status of women was low and they didn't have freedom in choosing their marriage. After they got married and they had to throw in their lots with their husband. When Tigress said this, she meant that she would accompany Xiangzi whatever bad things happened. The translator applies a free translation and well reveals the mentality of Tigress because she knew she had few other choices.

(12)大家越看越没劲，也越舍不得走开；万一他忽然说出句：“再过二十年又是一条好汉”呢？(P.526)

Everyone was thoroughly disappointed yet still reluctant to leave. What if he suddenly shouted something like, "who's afraid of death, not me!" (P.527)

The Chinese saying “再过二十年又是一条好汉” literally means “after twenty years I am a hero again”. But the English reader may feel puzzled as Ruan Ming had died, then how could he become a hero twenty years later? But the most Chinese readers can understand it quite well as they learn that in the superstitious Chinese people's opinion, death is not the end of one person because after the death his soul transmigrates into a mother's womb for rebirth in the mundane world. In this way, twenty years later he's grown up and becomes a hero again. In translating this saying, the translator uses free translation. The language employed here are rather informal and the cultural connotations are partially retained. However, the cultural image in the original sentence is discarded. The original sentence contains much of heroic color, which can not be sensed in the translation.

4.3.2 Substitution

Besides free translation, substitution is another frequently used strategy of domestication in translating culture-loaded words and expressions which are difficult to translate literally

into English. Mona Baker thought that “This strategy involves replacing the culture-specific item or expression with a target-language item which does not have the same prepositional meaning but is likely to have a similar impact on the target reader” (Baker, 1992:31). In other words, it refers to substitute words or idioms in the source language with words or idioms in the target language. The two are different in concept but similar in cultural meanings. The purpose of this is to replace the original images with the images in the target language. In this way, we can get the same or nearly the same effect culturally in the target text as that of the source text and make the translation more comprehensible to the reader of the target language. “Substitution is the optimum seeking to effectively improve the readability of a translation.”(Liu Miqing, 1999:189)

(1) 饿了三天，火气降了下去，身上软得像皮糖似的。(P.68)

After fasting for three days, the fever abated and he felt as limp as taffy. (P.69)

“皮糖” is a sort of candy in China. It is made of sugar. Taffy is also a kind of candy but made of honey. Generally, the two are of almost the same quality. The translator adopts a substitution here and the English readers can understand well. Besides, the translator applies substitution when translating the peculiar Chinese snacks in the novel. For example, “饺子 dumpling”, “馄饨 dumpling”, “包子 patty”, “馒头 bread”. Chinese “饺子” is crescent-shaped wheat dough wrapper with meat and vegetable filling, while “dumpling” refers something edible cooked in a soup. The two are quite different. “包子”, “馒头” are not “patty” and “bread”. Though the English readers can understand “dumpling”, “patty”, “bread” better but they may suppose the Chinese people eat the same things as them.

(2) 年轻的时候他当过库兵，设过赌场，买卖过人口，放过阎王账。(P.76)

In his youth he had been a military depot guard, run gambling dens, dealt in the slave traffic and lent out money at the devil's own rates. (P.77)

“阎王(Yama)” is the King of Hell in Buddhism. As Buddhism was broadcast in China quite early, Chinese culture is influenced deeply by it. “阎王(Yama)” is a quite brute and terrible figure. “阎王账” is figurative language here and refers to the usurious loan with terribly high rate. “Devil” is the most powerful evil being in the Christian, Jewish and Muslim religious. The translator replaces “Yama” with “devil” and the translation “lent out money at

the devil’s own rates” will be quite readable for the English readers.

(3) 你醒明白了？我的东西就是这些，我没拿曹家的一草一木？（P.268）

Are you wide-awake? This is all I’ve got. I haven’t taken a needle from the Caos! (P.269)

“一草一木” literally means “a piece of grass or wood”. In Chinese culture, a piece of grass or wood is even and the most unvalued. In the translation, the translator substitutes “a needle” for “a piece of grass or wood” as the English readers can easily associate the even and unvalued quality of a needle.

4.4 Statistics and Illustration of the Translation Strategies of Culture-loaded Words and Expressions in *Camel Xiangzi*

In the following the author of this thesis takes the five types of culture-loaded words and expressions listed in chapter three as examples to conduct the statistical to analyze the translator’s application of translation strategies in her translation of *Camel Xiangzi*. The statistical table is as follows:

Table 5-1 Statistical Table of Culture-loaded Words and Expressions and Their Translation

Approaches in *Camel Xiangzi*

	foreignization		domestication	
	transliteration	literal translation	free translation	substitution
ecological culture	0	5	10	1
material culture	3	35	22	11
social culture	2	18	20	1
religious culture	0	14	7	2
linguistic culture	0	5	16	0
total number	5	77	75	15
proportion	2.9%	44.8%	43.6%	8.7%
	47.7%		52.3%	

From the table above, we can see the proportion of domestication is a little bit larger than that of foreignization in translating culture-loaded words and expressions in *Camel Xiangzi*. *Camel Xiangzi* is a novel full of Chinese cultural connotations. On the one hand, the translator adopts the strategy of foreignization to introduce the Chinese culture to the English readers. On the other hand, she uses the strategy of domestication with the purpose to produce a natural, readable, smooth translation to the target readers so as they can enjoy it.

Chapter 5 Conclusion

Traditional translation studies focus on linguistic analysis and textual comparison. But the cultural factors should be attached importance by translators when they are doing the job of translation. Word is the most active component of a language. Culture-loaded words and expressions are difficult to translate faithfully as they directly reflect the unique features of a culture. On the one hand, these words and expressions imbed the rich Chinese unique cultural connotations and attract the readers. On the other hand, they hinder the readers' understanding because of the cultural differences.

This thesis analyzes the English version of *Camel Xiangzi* translated by Shi Xiaojing, studies and discusses her translation of the Chinese culture-loaded words and expressions in the novel. The author finds that faithfulness should be the main principle of translating these words and expressions though it is impossible to achieve absolute "faithfulness" because of the cultural differences. In translating culture-loaded words and expressions, the translator should adopt appropriate translation strategy according to the purpose of translation, the text type and the readers. Foreignization can help to retain the Chinese flavor and domestication can increase the readability of the translated version. The translation approaches like transliteration, literal translation, free translation and substitution should be flexibly applied. The translator should do his utmost to get the maximum access to the original.

It is only a tentative research and remains open to be discussed and improved.

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