

## 中文摘要

本文以沙博理所译的《水浒传》英译本作为其研究对象。作为中国四大古典名著之一的《水浒传》在国内外的文学界享有崇高的声誉，并被译成了多种语言。

《水浒传》广泛被认为蕴含丰富的反映中国文化的信息，其翻译在传播中国文化和促进中外交际方面具有深远的意义。然而，它所承载的丰厚的文化信息又给其翻译造成了巨大的困难，尤其是对翻译策略的选择提出了严峻的挑战，因此，值得深入探讨和研究。在几个英译《水浒传》中，沙博理译本是最受欢迎和最受好评的，所以其研究价值也是最高的。

本文对归化和异化进行了介绍，同时也介绍了这两种策略的倡导者。作为翻译策略，归化尽可能接近读者，而异化尽可能忠实于原文。在翻译界，归化和异化一直都是争论的主题，尤其是在文学翻译中，何为主策略、何为次策略的问题更是争论的焦点。近来，归化异化之争得到了升级，即从单纯的语言层面上上升到了文化的，甚至是政治的层面。作为归化的积极倡导者，尤金·奈达提出了“功能对等”之概念，而劳伦斯·韦努蒂为提倡异化，提出了“反翻译”的概念。

本文以翻译目的论作为其基点和视角。作为功能派翻译理论的重要组成部分，目的论认为，翻译行为所要达到的目的决定整个翻译行为的过程，即翻译的目的决定翻译策略的选择。目的论为翻译研究和翻译实践开辟了新的视角。本文从其产生、理论基础、基本原则、贡献等方面对目的论进行了介绍。

基于尤金·奈达对文化的分类，本文从社会文化、语言文化、宗教文化和生态文化等四个方面对沙译《水浒传》中的翻译策略进行了目的论视角的分析和评鉴。论文旨在明确沙博理所选用的翻译策略，以及翻译策略对译本效果所产的影响，并用目的论分析选择翻译策略的原因。

论文发现：归化和异化并非绝对对立，相互排斥；实际上，归化和异化是相辅相成，辩证统一的。论文作者指出：归化和异化应服务于实现翻译目的，尤其是在文学翻译中，在二者之间应实现较合理的平衡，既要向读者传递源语文化，又要确保译文的流畅性和整体感。

本文由六部分构成。第一部分介绍了研究背景，研究目的，研究意义以及研究

方法。第二部分介绍了翻译目的论。第三部分介绍了名家对归化和异化的阐释，及对归化和异化的所持的态度。第四部分介绍了《水浒传》的文学和文化价值，并介绍了沙博理本人和沙译《水浒传》，同时，对前人的研究做了介绍。第五部分从目的论的视角对沙译《水浒传》中的翻译策略进行了深入的评析。第六部分是文章的结论，对此研究的主要发现和不足之处做了介绍

**关键词：**目的，归化，异化，沙博理，译语读者

## Abstract

This thesis takes *Outlaws of the Marsh* as its research subject. As one of the four best Chinese classical novels, *Shui Hu Zhuan* enjoys high prestige in the sphere of literature both at home and abroad, and has been translated into many different languages. *Shui Hu Zhuan* is widely deemed to abound in the information that embodies Chinese culture, therefore, its translation is sure to play an important role in disseminating Chinese culture across the world, and thereby promoting communication between China and other nations. Nevertheless, the very plenteousness of cultural information contained in the novel makes it enormously difficult to translate it, and poses a serious challenge to the choice-making between the two translation strategies. So, it's highly worthy of making an in-depth research on the translation of the novel. Among the several English versions of *Shui Hu Zhun*, the one translated by Sideny Shapiro is the most popular and most highly complimented, and accordingly, its value of research is the highest.

This thesis devotes adequately to the explanation of the two strategies and introduces their respective principal proponents. As translation strategies, domestication is reader-oriented, while foreignization is source-text-oriented. In the field of translation, domestication and foreignization has long been a topic of controversy, and a heated debate has long been ongoing on which one of the two is of predominant status in literary translation. Lately, controversy on domestication and foreignization has become fierce, transcending the parameters of linguistics and involving the disciplines of culture and politics. As a strong proponent of domestication, Eugene A. Nida put forth “functional equivalence”, whereas Lawrence Venuti procreated the idea of “anti-translation” with the aim of advocating foreignization.

This thesis takes the Skopostheorie as its foothold and research perspective. As an important member of functional translation theory family, the Skopostheorie holds that the purpose to be achieved determines the whole course of translational act, that

is, the purpose of a translation dictates the choice of the strategies, and in so doing, the Skopostheorie opens up a brand-new perspective for translation research and translation practice. This thesis earmarks one section for recounting of the Skopostheorie, reviewing its birth, introducing its theoretical basis and basic principles, discussing its merits.

From the perspective of the Skopostheorie, this thesis makes analysis and comments on Shapiro's use of the two strategies for the translation of the four kinds of cultures which are based on Nida's five-fold subdivision of culture. This thesis is aimed to pinpoint the translation strategy Mr. Shapiro used for the translation of a particular text and to discuss the effect the strategy has had on the translation, in the meantime, the thesis analyzes the reason for the choice of the strategy from the perspective of the Skopostheorie

This thesis finds that domestication and foreignization are not absolutely irreconcilable or inter-repelling, instead, they are actually complementary and supplementary. The author proposes that both domestication and foreignization ought to serve for the achievement of the purpose, and that in literary translation in particular, a reasonable equilibrium should be reached between the two strategies so that the cultural information of the source text can be transmitted to the readership and that the fluency and readability of the translation can be ensured.

The thesis consists of six parts. Chapter one presents its research background, research objectives, research methodology and research significance. Chapter two makes an investigation into the Skopos theory. Chapter three presents the definitions for domestication and foreignization given by celebrities and the general opinions held by influential theorists. Chapter four talks about the literary and cultural values of *Shui Hu Zhuan* and *Outlaws of the Marsh*. In Chapter five, the author makes a probe into the translation strategies Mr Shapiro has applied by analyzing the examples taken from *Outlaws of the Marsh* from the perspective of the Skopos theory. In Chapter six is the conclusion of thesis, where a summary is made, major findings and limitations of the research are presented

**Key Words:** skopos, domestication, foreignization, Mr. Shapiro, target reader

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# Introduction

## Research Background

Culture has always been regarded as a subject of great importance and significance, and scholars have tried to define it in their own ways. Peter Newmark defined culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 2001:94). And Samovar remarked, “Culture is the medium evolved by humans to survive. Nothing in our lives is free from cultural influences. It is the keystone in civilization’s arch and is the medium through which all life’s events must flow.” (Samovar and Porter, 2000:22).

Broadly speaking, all human activities actually bear cultural insignias, and so is true with translation (Wang, 2000: 2). Translation scholars have invariably placed great emphasis on the relationship between translation and culture. Particularly, since the last two decades of the 20<sup>th</sup> century, two tendencies have become noteworthy in translation studies. One is that translation theories have been becoming increasingly interrelated with culture theories. The other is that the culturally oriented translation approach has been gaining more and more attention. And the two tendencies combined indicate that translation is deemed as a bridge linking two cultures.

An obvious shift of focus in translation studies has occurred, which is a move from treating translations as linguistic phenomena to treating translations as cultural phenomena. R. Daniel Shaw has coined the word “transculturation” as the replacement for the name *translation*; Holz-Manttari uses the term “intercultural cooperation” instead of *translation*; Andre Lefevere regards translation as “acculturation”(Guo, 1998:12). Besides, Lance Hewson and Jacky Martin (1991:131-135), who view the translator as “cultural operator”, hold that “cultural equation should be an essential part of translation theory and practice alike”. Also,

Susan Bassnett and Andre Lefevere argue that translation studies are taking a historic “cultural turn” (Gentzler, 2004: 185).

## **Research Motivations**

*Shui Hu Zhuan* is hailed as one of the four greatest Chinese novels. It is widely acclaimed to have extremely high literary values and cultural values. So, with such a high reputation, it is justifiable to choose *Shui Hu Zhuan* for this research.

Besides, *Shui Hu Zhuan* contains numerous expressions, including the unique Chinese four-character expressions, proverbs, poems, two-part allegorical sayings, and so on, all of which constitute great challenges for the translator and make its translation hellacious. Therefore, a research on *Shui Hu Zhuan* is highly worthwhile and sure to be rewarding. *Outlaws of the Marsh* is generally deemed as the best among the all four English versions of *Shui Hu Zhuan*. Sideny Shapiro, the author of *Outlaws of the Marsh*, who has been living in China for scores of years and who is the first foreigner granted Chinese citizenship, knows both Chinese language and Chinese culture very well. Nida points out in his book *Language and Culture* “Bilingual competence has always been regarded as an essential requirement for translators” (Nida, 2000: 81). So, a scientific research on the use of the translation strategies in *Outlaws of the Marsh* is destined to provide some enlightenment for the translators who are to translate other Chinese novels containing strong cultural information. That’s why *Outlaws of the Marsh* is chosen for this research instead of other English versions.

The skopos theory has ushered in a new era of translation studies. The skopos theory plays out landmark significance in the evolution of translation theory. The Skopos theory has helped to expand the concept of translation, and it has changed the status of the source text and the target text. Besides, it allows for multiple translation standards and flexibility in choosing translation strategies. So, it would be comparatively clear and logical to scrutinize the use of translation strategies under the



framework of the Skopos theory.

## **Research Objectives**

This research is intended to find answers to the following questions:

1. What is exactly the Skopos Theory? What merits is it believed to have?
2. What is translational domestication and foreignization? What are the general attitudes towards them?
3. How important is *Shui Hu Zhuan*? Who is Sideny Shapiro?
4. What translation strategy did Mr Shapiro apply to the translation of a particular text, and what effect did it have on the translation?
5. Can Shapiro's use of translation strategies be justified under the framework of the Skopos Theory?

## **Research Significance**

This thesis is of great theoretical and practical significance. Theoretically, this thesis can contribute to the elucidation of the Skopos theory and be a strong testimony to the claim that the Skopos theory can serve as a reasonable guide for C-E translation. Besides, this thesis sheds light on translational domestication and foreignization. Practically, this thesis can give some instruction on how to apply the translation strategies and what techniques to implement in translating Chinese novels or other literary writings into English and in, especially, translating the literary works created by local writers of Xinjiang into English. And thesis is of especial significance to the people who have an intention of translating *Manus*, which is a well-known Kirgiz epic novel and shares a lot of literary traits with *Shui Hu Zhuan* into English.

## Research Methodology

As far as research methodology is concerned, this research is mainly qualitative and deductive. Specific methods adopted in the research include literature review, explanation, comparison, interpretation and causal analysis. The method of literature review is used in chapter one and the method of comparison is also used in this chapter, where the Skopos Theory is compared with linguistics-based translation theories. The method of literature review is also used in chapter two and chapter three. Explanation, comparison, interpretation and causal analysis are mainly used in chapter four. All the data used for this research is collected from *Shui Hu Zhuan* and its English version translated by Sideny Shapiro. The data collected are classified into four groups according to the criteria put forward by Nida.

## Structure of This Paper

This thesis consists of six parts.

Part One gives a general introduction to the whole thesis. It presents the general background of the thesis, that is, the cultural turn in current translation studies. Besides, it makes clear the motivations for the research and objectives of the research. It presumes the significances of the research and points out the research methodology of the research. At the same time, it lays out the structure of the thesis.

In Part Two, the author makes an investigation into the Skopos theory. This chapter is divided into four parts. In the first part, a brief yet clear introduction to the Skopos Theory is given. In the second part, it elaborates on the theoretical foundation of the Skopos Theory, which is the theory of action. In the third part, it relates to the three basic concepts of the Skopos Theory, namely, the skopos rule, coherent rule and fidelity rule, and clarifies the relationship between the three rules. Besides, the *Function plus Loyalty Model* is introduced in this section. In the fourth part, it discusses the merits of the Skopos Theory.

Part Three makes a systematic study of the two translation strategies: domestication and foreignization. It is divided into two parts. In the first part, it gives the definition of the two translation strategies according to Lawrence Venuti's theory. In the second part, it introduces the proponents of each strategy and their relevant theories, particularly the representatives of each strategy, that is, Eugene Nida for domestication and Lawrence Venuti for Foreignization.

In Part Four, the author gives a brief introduction to *Shui Hu Zhuan* and discusses its value. Besides, an introduction to Sideny Shapiro is also given in this chapter. In addition, a brief review of the previous researches on *Shui Hu Zhuan* is made

In Part Five, the author makes a probe into the translation strategies Mr. Shapiro has applied by analyzing the examples taken from *Outlaws of the Marsh* from the perspective of the Skopos Theory. All the extracts are categorized according to four sub-cultures, namely, social culture, linguistic culture, religious culture and ecological culture.

A conclusion on the thesis is drawn in Part Six. It is concluded that both domestication and foreignization have played irreplaceable roles in fulfilling the translator's intention and meeting the readers' directed expectations and creative expectations respectively. And the author proposes that both foreignization and domestication should be given equal importance and be well-coordinated in order for a translation to be successful. Apart from that, the probable limitations of the thesis are presented.

# **Chapter One An Investigation into the Skopostheorie**

## **1.1 A Brief Introduction to the Skopostheorie**

Skopos translation theory is deemed as a prominent member of functional translation theory family, widely known as German School of functionalist translation theory. Functional translation theory was first generated in Germany in 1970 (Nord, 2001:12).

Prior to the advent of functionalist translation theory, equivalence-based linguistic approaches prevailed in translation sphere. Equivalence-based linguistic approaches focus on the source text, the features of which have to be preserved in the target text, in other words, linguistic approaches basically see translating as a code-switching operation. However, an increasing number of translation scholars later found that professional translating includes many cases where equivalence is not called for at all. In the translation of a British school certificate for a German university, for example, the target text is not expected to look like, or function as, a Chinese school certificate (Nord, 2001:8). In this situation, some scholars became increasingly dissatisfied with the relationship between translation theory and practice, and consequently, they started to give functionalist approaches priority over equivalence-based approaches. A new theory was called for. To cater for this call, some translation scholars advanced their translation studies beyond linguistics parameters and broadened the translation horizon (Nord, 2001:8). With regard to this theoretical shift, Hans Vermeer quips, “Linguistics alone won’t help us. First, because translating is not merely and not even primarily linguistic process. Second, because linguistics has not yet formulated the right questions to tackle our problem. So, let’s look somewhere else.” (cf. Nord, 2001:10). Functional translation theory has undergone the following principal phases: Katharina Reiss and functionalist translation criticism; Hans J. Vermeer’s Skopos

Theory and its extensions; Justa Holz-Manttari's theory of translational action; Christiane Nord's Function plus Loyalty Principle; and a number of works oriented toward the use of functionalist methodology in translator training (Nord, 2001:4). In Vermeer's view, translation is a purposeful action as well as intercultural action. For him, translation is not "the trans-coding of the words or sentences from one language into another, but a complex action in which someone provides information about a text under new functional, cultural and linguistic conditions and a new situation" (Snell-Hornby, 2001: 46)

## **1.2 Theoretical Foundation: Theory of Action**

Theory of action plays a pivotal role in functionalist approaches to translation studies in that functionalists use theory of action to explicate the translating process and that functionalists have built their translation theory upon theory of action. Von Wright holds that action is the process of acting, and he defines it as "an intentional change or transition from one state of affairs to another"(cf. Nord, 2001:16). If generalized to cases where there are two or more agents, the theory of action can become a theory of interaction (Nord, 2001:16). And translating can also be seen as an interaction in the sense that translating is a process in which manifold factors partakes. In the eye of functional translation theorists, translation is a source-text-based interaction, which is not only intentional and interpersonal but also intercultural (Nord, 2001:19). Such interpretation is highly significant in that by laying stress upon the interplay of the relations it is conducive to expanding the space for translation studies and to elucidating the complexity of translation. Based on the communication theory and action theory, Manttari coined the term "translational action" which is designed to cover all forms of intercultural transfer, including those which do not involve any source or target text (Nord, 2001:13). Manttari sees translation as "a complex action designed to achieve a particular purpose" (Holz-Manttari, 1984:4). Holz-Manttari also writes "Translational action is the process of producing a message

transmitter of a certain kind, designed to be employed in subordinate action systems in order to coordinate actional and communicative cooperation” (Holz-Manttari, 1984:17).

### **1.2.1 Translating as Intentional Interaction**

Speaking of intentionality in an interaction, it is readily assumed that there was a choice-making to act one way or another, to abstain from acting in a particular way, or to not act whatsoever. And for functional translation theorists, translation is also intentional, however, translational intentionality, in their view, differs from the aforementioned general assumption of intentionality in an interaction (Nord, 2001:19). Vermeer iteratively accentuated that translational intentionality “does not refer to an action really being intentional, but to its being seen or interpreted as intentional by the participants or any observer” (Nord, 2001:19). Hence, translational intention may or may not be similar to the intention directing the original sender or text producer in the production of the source text (Nord, 2001:19). Functionalists think translation must be steered towards a definite purpose, such as to inform the target addressees or to help communication. Therefore, the selection of translation methods or strategies should abide by the purpose the translation is intended to serve (Nord, 2001:19).

### **1.2.2 Translating as Interpersonal Interaction**

Functionalist theorists deem translation as interpersonal interaction, and by that they mean that the agents involved in the process of a translation have certain functions or roles, and that these roles are interconnected through a complex network of mutual relations (Nord, 2001:20). That network of mutual relations can be expounded in the following way. As is generally conceded, translators seldom commence working of their own accord, instead, they are usually requested to do so by a client or an initiator. “The initiator is the person, group or institution that starts

off the translation process and determines its course by defining the purpose for which the target text is needed” (Nord, 2001:20). Normally, the initiator assigns the translator with a source text to be translated, which has been produced by a text-producer or a source-text-producer. And the translated version of the source text, or the target text, is intended for a receiver, which is technically denominated as the addressee of the translation. All of these functions or roles are indispensable to the accomplishment and the success of the translation. “The role of the translator is crucial in the translation process” (Nord, 2001:21), for he is obliged to perform the assigned task and to deliver the desired result. The role of the addressee of the translation is also decisive, since it’s for the addressee that the translation is intended for. The source-text-producer indirectly takes part in the translation mission in that he is merely accountable for the features of the source text (Nord, 2001:19).

### **1.2.3 Translating as Communicative Action**

Communication is carried out by means of signs, which are verbal or nonverbal behavior associated with a concept or meaning by the producer, the receiver, or both. In order to obtain the intended goal, the producer and the receiver must have some kind of agreement about the meaning of the sign. Signs are conventional and thus culture-specific. In translation, the translator produces signs for the target audience. In order to be understood, the meaning of the signs must be known. If the translator uses signs taken from a source-culture point of view, it is advisable to mark the translation accordingly (Nord, 2001: 23).

## **1.3 The Nitty-Gritty of the Skopostheorie**

### **1.3.1 The Skopos Rule**

Skopos is a Greek word, which means ‘purpose’ (Nord, 2001:27). The skopos rule,

as functionalist theorists unanimously agree, plays the primary and dominant role in translating (Nord, 2001:31). Any translation action, as skopos theorists think, should be piloted by its skopos, just as the ends justify the means (Vermeer, 2000: 28). And the following is how Vermeer explicates the skopos rule:

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 a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function. (Vermeer, 1989a:20 cf. Nord, 2001: 29)

This rule is expected to crack the perpetual conundrum of which to employ between free translation and faithful translation, which to attain between dynamic equivalence and formal equivalence, which to enact between good interpreters and groveling translators, so on and so forth (Munday, 2001:62). It signifies that the skopos (purpose) of a particular translation undertaking may necessitate a ‘free’ or ‘faithful’ translation, or anything between these two extremes, as required by the purpose for which the translation is intended. And what it does not imply is that a decent translation “should ipso facto conform or adapt to target-culture behavior or expectations, although the concept is often misunderstood in this way” (Nord, 2001:32). That is to say, it is the receiver of the addressee that a translation should ultimately aim to accommodate. Moreover, it alludes that philological or literal or even word-for-word translation should not be absolutely shut out, since there are a lot of occasions on which relative literalism is precisely what the receiver or the addressee needs, such as the translation of a marriage certificate or driver’s license (Reiss and Vermeer, 1984:140).

### **1.3.2 The Coherence Rule**

As an important rule of Skopostheorie, the coherence rule stipulates that “a translation should be acceptable in a sense that it is coherent with the receivers’



situation” (Reiss and Vermeer 1984: 113). That is to say, the translated text must be intelligible to the readers with their peculiar cultural background and their extent of knowledge. Accordingly, the translator ought to create a text that is aimed to live up to the expectations of the target readers. As Vermeer puts it, the target text should be in compliance with the standard of ‘intra-textual coherence’ (Reiss & Vermeer, 1984:09), to put it another way, the addressees should be capable of comprehending the target text and the target text must make sense in the addressee’s situation and culture in which it is received. Unless it makes sense to the addressees and is deemed by the addressees as being coherent with their situation, a communicative interaction is nothing than a failure. Likewise, in order to be successful, a translation must be consistent with the target culture so as to be comprehensible to the addressees. According to Vermeer, being coherent is synonymous with being part of a receiver’s situation (Nord, 2001:33).

### **1.3.3 The Fidelity Rule**

Apart from being coherent with the target culture, a translation is expected to be coherent with the source text. This coherence with the source text is known as inter-textual coherence, which, as skopos theorists assumes, should also have ruling power over translating (Nord, 2001:34). Inter-textual coherence means that there should exist a coherence between the target text and the source text, or rather, between the source text information as obtained by the translator and the information that is conveyed in the target text (Nord, 2001:32). This special relationship between the source text and target text is postulated by skopos theorists as a principle for translating, termed as the ‘fidelity rule’ (Reiss and Vermeer 1984: 114). It is noteworthy that the degree of inter-textual coherence is contingent both on the translator’s interpretation of the source text and on the translation *skopos* (Nord, 2001: 32). And one possibility brought forth under the ‘fidelity rule’ is the target text is a maximally faithful simulation of the source text (Nord, 2001: 33). That may be the

form looked forward to in literary translation, as Vermeer designates:

It might be said that the postulate of ‘fidelity’ to the source text requires that e.g. a news item should be translated ‘as it was in the original’. But this too is a goal in itself. Indeed, it is by definition probably the goal that most literary translators traditionally set themselves.

(Vermeer, 1989b: 179f, cf. Nord, 2001:32)

### **1.3.4 Relationships between the Three Rules**

The skopos rule is at the hub in relation to the other two rules, predominantly dictating the whole process of a translation. Both the coherence rule and the fidelity rule are subordinate to the skopos rule, while the fidelity rule (inter-textual coherence) is weighed subordinate to the coherence rule (intra-textual coherence) (Nord, 2001: 32/33). If the skopos requires a change of function, the standard will no longer be inter-textual coherence with the source text, instead, it will be the adequacy or appropriateness as mandated by the *Skopos* (Reiss and Vermeer 1984: 139). “And if the *Skopos* demands intra-textual incoherence (as in the theatre of the absurd), the standard of intra-textual coherence is no longer valid” (Nord, 2001: 33). When it comes to decide which rule to obey between the fidelity rule and the coherence rule, it is invariably advocated by the skopos theorists that the coherence rule should enjoy priority over the fidelity. Notably, the skopos concept is applicable to not only to entire texts but also to text segments or ‘in-texts’ such as example, footnotes or citations. The *Skopos* or sub-*Skopos* of such smaller units may differ from that of other portions or the text as a whole (Nord, 2001: 33).

### **1.3.5 Function plus Loyalty Model**

With an aim to solve the extremist problems of the functional translation approaches and to mitigate the severe criticism of the shortcomings of the functional

translation methods, Nord put forward the concept of 'function plus loyalty' in her book *Text Analysis in Translation* (Nord, 1991:7)

Nord holds that the functionalist approach should stand on two pillars, namely, function and loyalty (Nord, 1991:30). According to Nord, function refers to the factors that make a target text work in the intended way in the target situation. And loyalty, as Nord defines it, adverts to "the interpersonal relationship between the translator, the source-text sender, the target-text addressees and the initiator" (Nord, 2001: 126). Loyalty, as Nord deems it, is equivalent to the responsibility "translators have toward their partners in translational interaction" (Nord, 2001: 125). Thus, loyalty binds the translator bilaterally with the source and the target sides. Importantly, 'loyalty' must not be confused with the fidelity or faithfulness. While Fidelity or faithfulness is generally agreed to refer to a relationship holding between the source and the target texts, loyalty constitutes an interpersonal category referring to a social relationship between people. Loyalty may demand the adaptation of certain translation units even when the author yearns to keep them unchanged (Nord, 2001: 127). Hence, loyalty restricts the extent of justifiable target-text functions for one particular source text and elevates the need for a negotiation of the translation assignment between translators and their clients. As Nord comments, *Function plus Loyalty* is "precisely the combination of the two principles that matters, even though there may be cases where they seem to contradict each other" (Nord, 2001: 126).

In the meantime, the function-plus-loyalty model effects a rejoinder to those critics who argue that the functional approach arms translators with discretion to do whatever they like with any source text, or worse, what their clients relish (Nord, 2001: 127). The loyalty principle takes into consideration of the legitimate interest of the parties involved: initiators (who desire for a particular type of translation), target receivers (who await a particular relationship between original and target texts) and original authors (who are entitled to respect for their individual intentions and to the expectation of a particular kind of relationship between their text and its translation) (Nord, 2001:128). In case of any conflict between the interests of the three partners of the translator, it is the translator's duty to intercede and broker, if necessary, the

understanding of all sides (Nord, 2001:128).

## **1.4 Merits of the Skopostheorie**

By liberating translation studies from the restraints and ‘shackles’ of the traditional equivalence-based linguistics translation theories, the skopos theory has ushered in a new era of translation studies. In contrast to the equivalence-based linguistics translation theories, the skopos theory gives great priority to purpose and function in a translational action, to be more precise, it reflects “a functionally and socio-culturally oriented concept of translation” (Baker, 2001:35). The Skopos Theory is believed to have a landmark significance in the evolution of translation theory “by breaking the two-thousand-year-chain of theory revolving around the faithful vs free axis” (Gentzler, 2004:71).

### **1.4.1 Augmenting the Translational Notion**

By the standards of the skopos theory, translating is defined as intentional, interpersonal, and partly verbal intercultural based on a source text, in doing so, the skopos theory dismisses the notion of translation being one-to-one transference between two languages. The skopos theory features the engagement of various personal and cultural factors in the process of translation, and it makes prominent not only the complexity but also the restrictions and diverse relations entailed in translation. By so doing, it diverts attentions to the special relationships among the author, the reader and the translator and to the significant internal and external factor that are crucial for the creation of a translation, consequently, it has shifted from the “hypothetical ideal translations to actual texts” (Gentzler, 2004:76). So, the Skopos Theory has shaken off the confinement of linguistics on translation and broaden the horizon of the translation studies.

### **1.4.2 Transmuting the Status of the Source Text and the Target Text**

The source text is, as a canon of the Skopos Theory, no more than a supplier of information, so, accordingly, the source text loses its paramount position that it enjoys in the framework of the other traditional theories on translation. The Skopos Theory gives preeminence to the target text in place of the source text so that the translator is permitted to employ the translation strategies and methods that are expedient for the accomplishment of the skopos of the target text. In other words, the Skopos Theory rids translators of the “restrictions imposed by a narrowly defined concept of loyalty to the source text alone” (Baker, 2004:238) and vouchsafes translators the initiative in the course of translation. In that sense, translation guided by the Skopos Theory essentially consists of the selection of strategies and a process of making decisions. So, it is fair to say that the Skopos Theory has revolutionized the notion on the status of the source text and the target text.

### **1.4.3 Multiplying Translation Yardsticks and Suppling the Choice of Translation Strategies**

The skopos rule ordains that translational procedures should be aimed to serve the preset purpose of the target text. So, the selection and application of translation strategies and methods are determined by the skopos of a translation. Therefore, a translator may choose different translation strategies and methods to translate the same source text, provided that the purpose of the translating varies. The skopos rule serve as a solution to the dilemmas of free translation vs literal translation, dynamic equivalence vs formal equivalence that have been afflicting translation studies for a long time. So, unprecedentedly, there is no absolute ‘right’ or ‘wrong’ in applying free translation or literal translation and attaining dynamic equivalence or formal equivalence so long as the purpose is adequately served. In other words, the skopos theory makes allowances for flexibility in choosing translation strategies and methods

(Bassnett & Lefevere, 1990:78).

#### **1.4.4 Edifying Translation Criticism**

Under the skopos theory, equivalence is not treated as the sole criterion for appraising a translation. Rather, a translation is evaluated by the degree of the function it is intended to have and of communicative effect it is intended to produce. A translation, as the skopos theory preaches, is acclaimed as long as it fulfills the purpose of the translational action and is closely connected to the situation of the target readers. And it is safe to say that the skopos theory has injected a fresh stream of blood into the body of traditional translation criticism, transforming it into a more considerate, more rational and more fair way of criticism. According to the skopos theory, a source text may have multiple versions of translation and each of those versions should be appraised with respect to the purpose it is expected to serve (Baker, 2004:208), that is to say, a source text is susceptible to more than one appropriate translation.

On the other hand, the skopos theory, ameliorated by ‘the function plus loyalty model’, attaches importance to translators’ accountability for the translation. Loyalty compels a translator to take responsibility for the interests of the various parties engaged in the process of the translation, especially the interests of the target receivers and the source text author. While the skopos rule appreciates the roles of the translator, the loyalty rule invokes the translator’s respect for the author and prevents the translator’s subjectivity from becoming exorbitant. (Nord, 2001: 59)

## **Chapter Two Explanation of Domestication and Foreignization**

### **2.1 Definitions of Domestication and Foreignization**

Throughout the translational history, formulations provided by the theorists on the application of the two translation strategies diversified, however, the one offered by the German theologian and philosopher Friedrich Schleiermacher is believed to be relatively insightful and vivid. In an 1813 lecture on the variety of translation methods, he argued “there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader toward him; or he leaves the reader in peace, as much as possible, and moves the author towards him.” (Venuti, 2004:19). Notwithstanding his vivid and revealing descriptions of the two translation strategies, Mr. Schleiermacher didn’t equip them with specific terminologies. And it is Lawrence Venuti who denominated the two strategies by coining the special terms of *domesticating translation* and *foreignizing translation* for them in his book *The Translator’s Invisibility*, which was first published in 1995. In this book, he said “Admitting (with qualifications like “as much as possible”) that’ translation can never be completely adequate to the foreign text, Schleiermacher allowed the translator to choose between a domesticating translation, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethno-deviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 2004:20).

It is a detailed reconstruction of the cultural formation in which the translation is produced and consumed that discriminates a translation of domestication and a

translation of foreignization (Venuti 1998:243).

As a definition, domestication refers to target-language-culture-oriented translation in which expressions acceptable in target language culture are exploited in order to make the translated text intelligible and suitable for the target text readers (Shuttleworth & Cowie, 2004: 44). Domestication is disposed to meet readers' directed expectation. In contrast, Foreignization is source-language- culture-oriented translation, which strives to preserve as much the original flavor as possible in order to retain the exoticness of the source language culture (Shuttleworth & Cowie, 2004: 59). Foreignization is inclined to meet readers' creative expectation. In the application of *domestication*, the translator ought to so obliterate himself, so conceal his exertion on the transference from the source language to the target language, that a transparent and fluent style is adopted in the translated text as if it had been originally written in the target language, that is, the translator vanishes behind a fluent, idiomatic text that erases every shred of foreignness. *Foreignization*, on the other hand, leads to the type of translation rebuffs contemporarily cultural, stylistic and idiomatic norms, deliberately the conventions of the target language by retaining some exotic traits of the original language (Venuti, 1992: 32).

## **2.2 Proponents of Domestication**

A good number of translational gurus are in favor of *domestication*. Eugene A. Nida is an influential representative of *domestication*. He put forward the concept of “dynamic equivalence” or “functional equivalence” in translation. Nida argues “A translation of dynamic equivalence aims at complete naturalness of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message” (Nida, 1964:159). The “the naturalness of expression” signifies the cruciality of fluency for this theory of translation. Nida believed that the achievement of fluency involves *domestication*, as ascertained in “the translator must be a person who draws aside the curtain of



linguistic and cultural differences so that people may see clearly the relevance of the original message” (Nida and de Waard, 1986: 14). The *relevance* in the quote is obviously intended to refer to a relevance to the target language culture, which can be established by dint of the replacement of the linguistic features of the source language by the linguistic features of the target language, as Nida stated “an easy and natural style in translating, despite the extreme difficulty of producing it [ ... ] is nevertheless essential to producing in the ultimate receptors a response similar to that of the original receptors” (Nida, 1964:163).

Besides, Nida contends that the dynamic equivalence is compatible with the notion of accuracy. For him, a dynamically equivalent translation should not indiscriminately make use of “anything which might have special impact and appeal for receptors”, rather, it “means thoroughly understanding not only the meaning of the source text but also the manner in which the intended receptors of a text are likely to understand it in the receptor language” (Nida and de Waard, 1986:9). In Nida’s view, accuracy in translation should be conducive to the generation of an equivalent effect in the target-language culture, as indicated in the statement “the receptors of a translation should comprehend the translated to such an extent that they can understand how the original receptors must have understood the original text” (ibid, 36). In actuality, a dynamically equivalent translation is “inter-lingual communication” which overcomes the linguistic and cultural differences that hinder it (ibid, 11).

Susan Bassnett is another strong proponent of *domestication*, her “cultural functional equivalence” is little different from Nida’s “dynamic equivalence” or “functional equivalence”. Bassnett was of the opinion that the translator should have a great initiative, should be allowed to rewrite if needed, even to break the form of the original.

Like Nida and Bassnett, Peter Newmark was also a backer of *domestication*. His proposition of “equivalent effect” in communicative translation accorded with Nida’s “dynamic equivalence”. His advocacy of *domestication* can be evidenced in the following statement of his:

The overriding purpose of any translation should be to achieve “equivalent

effect”, i.e. to produce the same effect (or one as close as possible) on the readership of the translation as was obtained on the readership of the original. As I see it, “equivalent effect” is the desirable result, rather than the aim of any translation. In the communicative translation of vocative texts, “equivalent effect” is not only desirable; it is essential; it is the criterion by which the effectiveness is to be assessed.

(Newmark, 2001:48)

## 2.3 Proponents of Foreignization

Friedrich Schleiermacher is considered to be one of the early proponents of foreignizing strategy, though in his time *foreignization* as a technical terminology hadn’t been coined yet. Schleiermacher held that translations could never replicate the original text a hundred percent, and that translators should be given discretion as to choose between a domesticating strategy and foreignizing strategy. Personally, Schleiermacher embraced *foreignization*, thereby rendering the target language reader travel abroad, and he made the below remarks on a translator’s aim in translation:

the translator must therefore take as his aim to give his reader the same image and the same delight which the reading of the work in the original language would afford any reader educated [...], the type of reader who is familiar with the foreign language while it yet always remains foreign to him: he no longer has to think every single part in his mother tongue, as schoolboys does, before he can grasp the whole, but he is still conscious of the difference between that language and his mother tongue, even where he enjoys the beauty of the foreign work in total peace.

(Lefevere, 1977:76)

Francis Newman was another foreignization-favoring translation. Newman was one of the English pioneers who contributed to the development of the foreignizing techniques and vehemently gainsaid fluent domestication (Venuti, 2004:118-119). He

proposed the translation method that makes known the various differences between the translated version and the original text, their relative autonomy from each other, their respective composition in different languages for different cultures (Venuti, 2004:121-122).

Lawrence Venuti is one of the most distinguished proponents of the foreignizing strategy, and he has made great contributions to the recognition and development of the strategy. In order to elucidate his viewpoints on the foreignizing strategy in translation, he specially wrote *The Translator's Invisibility* and *The Scandals of Translation*. In the books, he writes in favor of a translator-centered, asserting firmly that the translator should inscribe himself visibly into the translated text. In his book *The Translator's Invisibility*, he writes "Behind the translators' invisibility is a trade imbalance that underwrites this domination and decreases the cultural capital of foreign values in English by limiting the number of foreign texts translated and submitting them to domesticating revision." (Venuti, 2004:17). Besides, he is of the opinion that a translator's invisibility is actually indicative of a complacency in Anglo-American relations with other cultures, a complacency that can be appropriately described as "imperialistic abroad and xenophobic at home" (Venuti, 2004:17). And to bring his viewpoint home, he said, "the ultimate of this book is to force translators and their readers to write and read the translated text in ways that seek to recognize the linguistic and cultural difference of the foreign text." (Venuti, 2004:41). He forgoes the traditional fluent strategy preponderating in western translation practice, rather, he advocates *foreignization* in hope of developing a theory and practice that resists the dominance of cultural values of target language so as to highlight the linguistic and cultural difference of the foreign text. Accordingly, he wrote "the translator seeks to build a community with foreign cultures, to share a understanding with and of them to collaborate on projects founded on that understanding, going so far as to allow it to revise and develop domestic values and institutions" (Venuti, 1992:58). In addition, he argues that *foreignization* is intended to withstand ethnocentrism and racism.

## Chapter Three *Shui Hu Zhuan* and Sideny Shapiro

### 3.1 A Brief Introduction to *Shui Hu Zhuan*

*Outlaws of the Marsh* is believed to have been written by Shi Nai An and Luo Guan Zhong and is accredited as the best Chinese classic novels, along with *The Legend of Three Kingdoms*, *Journey to the West* and *the Story of the Stone* (by David Hawkes). It depicts peasants' rebellion against Northern Song dynasty. In the last days of Northern Song dynasty, corruption was rife in the government, and the people who were suffering and who had been persecuted by the government had to resort to insurgency. Liang Shan Mountain became the safe haven for the rebels, with everyone who was defiant against the government seeking refuge on the mountain. Using Liang Shan Mountain as their base, the rebels staged insurgency against the government. Since they fought against corruption and injustice, they enjoyed considerable endorsement among the grassroots. As their uprising won more and more support and became increasingly influential, the monarch offered to appease the rebels. And Song Jiang , the spearhead of the mob, accepted the appeasement, thus, the Liang Shan Movement took an abrupt turn and began to ebb, and eventually came to its end. The novel depicts a vivid picture of the whole process of peasants' uprising and lays open to view that class oppression is to blame for peasants' uprisings. It portrays a hundred and eight characters, with each having distinctive personalities. One of its auras is that similar events are described quite differently. Lin Chong Buying a Machete and Yang Zhi Selling a Machete, Wu Song Killing a Tiger and Li Kui Killing Tigers, Wu Song Slaughtering His Sister-in-Law and Shi Xiu Slaughtering His Sister-in-Law are typical examples where similar events are handled with palpably different descriptions. It is also characterized by its meticulous, vivacious and intriguing descriptions. Succinctness, lucidity and accuracy characterize its diction.

### 3.2 Values of *Shui Hu Zhuan*

It is reasonably safe to say that *Shui Hu Zhuan* is little less than an encyclopedia on the culture, as it, in effect, amounts to a social document of life in China during the Northern Song Dynasty, and it remains to be a vivid record of Chinese tradition and customs of the 12<sup>th</sup> century. Sidney Shapiro, amongst many other scholars, also pays great tribute to the cultural function of *Shui Hu Zhuan*, which is evident in his remarks “the novel is important not only as a literary tour de force but also it brings out vividly the feudal, Confucian concepts, the attitudes and standards, which are still very much a part of the Chinese psyche.” (Shapiro, 1999:304).

*Shui Hu Zhuan* enjoys a position of preeminence as a literary work and exercises a huge influence both at home and abroad. In China, the influence of *Shui Hu Zhuan* has been “extremely far-reaching. It provided a great wealth of artistic experience for the creation of novels by later generations as well as material source for later literary scholars.” (Shi Changyu, 1999:14). Besides, it has sourced many dramas and novels, for instance, the plot of *Jin Ping Mei* (《金瓶梅》) is based on the chapters from 23 to 26 of *Shui Hu Zhuan*. Besides, Jin Shengtan, a prestigious literary critic in Qing Dynasty, made the below trenchant comments on *Shui Hu Zhuan*:

1. A dainty recounting and perfect structure
2. A fabulous depiction of the myriad distinct characters----Every one of them is uniquely depicted, with his distinctive nature, peculiarities, persona, voice, and intriguing and lively plots that provide readers with wonderful spiritual and aesthetic experience.
3. Beautiful dictions that are indicative and play out as a paradigm for novels written in colloquial language.

(<http://www.chu.jznu.net/chineseliterature/167.htm>)

*Shui Hu Zhuan* has been translated into numerous foreign languages, such as Japanese, German, English, French, Italian, Hungarian, Polish, Czechoslovakian, just to name a few. There are eighteen Japanese versions and four English versions. The four English versions are: Peal S. Buck's *All Men Are Brothers*, Sidney Shapiro's

*Outlaws of the Marsh*, J. A. Jackson's *Water Margin*, John Alex Dent-Young's *The Broken Seals*.

Regarding the importance of *Shui Hu Zhuan*, Shapiro said in his *Translators' Note* that *Shui Hu Zhuan* "is one of the best known and best loved ancient Chinese novels which have come down through the ages and has exercised a considerable influence" (Shapiro, 2001:2145). Likewise, Buck praises it in her *A Note by the Translator* "I think it's one of the most magnificent pageants ever made of any people" (Buck, 1933:v). Separately, Jackson commented, "*Shui Hu Zhuan* is another proof of the 'unconquerable buoyancy of human soul' which has run through the human history in all parts of the world" (Jackson, 1963:iv).

### 3.3 An Introduction to Sideny Shapiro

Sideny Shapiro, a Jew by ethnicity, was born on December 23, 1915, in New York, America. He graduated from St. Paul University, majoring in law. Currently, he occupies three positions, that is, a member of the Writers' Association of China, a counsellor in the National Political Consultative Conference of China, and manager of Song Qing Ling Foundation. Having a nine-month experience of learning Chinese language, he came to China to improve his Chinese language in 1947. In Shanghai, he encountered a Chinese movie actress named Feng Zi, who would become his only wife. In 1963, he was, as personally approved by premier Zhou (周总理), granted Chinese citizenship, becoming the first foreigner ever to be naturalized in China. He has translated more than 20 Chinese literary works into English, all of which enjoy wide acclamation both at home and abroad. Apart from *Outlaws of the Marsh*, he is attributed to have translated such Chinese literary works as *Daughters and Sons* (《新儿女英雄传》), *The Family* (《家》), *Rhymes of Li YouCai and Other Stories* (《李有才板话》), *Spring Silkworms* (《春蚕》), *Tracks in the Snowy Forest* (《林海雪原》), *Annals of a Provincial Town* (《小城春秋》), *Deng Xiao Ping* (《邓小平》), to name a few. In the meantime, he is a prolific writer, fathering such works as *My China* (《我

的中国》), *The Economic Reforms of Si Chuan* (《四川的经济改革》), *Penal Codes in Feudal China* (《中国封建社会的刑法》), *The Saga of American Doctor George Hatem in China* (《马海德传》). In 2010, he was awarded ‘The China Life-Long Prize for Achievements in Translation’, becoming the third person ever to have won such prize, only being after Ji Xian Lin (季羨林) and Yang Xian Yi (杨宪益). Besides, he was awarded ‘The Life-Long Prize for World-Influencing Chinese Personage’ (影响世界华人终身成就奖), ranking among Yang Zhen Ning (杨振宁), Yuan Long Ping (袁隆平), Qian Xue Sen (钱学森) and Jin Yong (金庸). (<http://baike.baidu.com/view/481331.htm>).

### **3.4 Previous Research on *Shui Hu Zhuan***

There are altogether 22 master-degree papers written on *Shui Hu Zhuan* from the angle of Chinese-to-English translation, as included in CNKI and Wang Fang Data within a time period from 2003 to 2011, and one paper on Uighur translation of *Shui Hu Zhuan*, one paper on Tibetan translation of *Shui Hu Zhuan*, and one on Mongolian translation of *Shui Hu Zhuan*. Out of those 22 papers, only 4 are solely on *Outlaws of the Marsh*, however, none of which is done from the perspective of the Skops Theory. And the rest 18 papers are written under the framework of other translation theories, such as Translator’s Subjectivity, Relevance Theory, Cultural Relativity, and so on. Besides, there are altogether 600 master-degree papers which take the Skops Theory as theoretical basis, but none of which studies *Outlaws of the Marsh*.

## **Chapter Four An In-Depth Analysis of the Application of the Two Strategies to the Four Kinds of Cultures**

Translation is a complex and fascinating task. I. A. Richards has claimed that “it is probably the most complex type of event in the history of the cosmos” (cf. Nida, 2000: 1). The complexity of translating results from the fact that it is a process that involves not only language but also culture. The greatest hindrance that a language creates for translating is the language’s unique structure, and the biggest problem a culture causes for translating is the uniqueness of the culture. Nida once wrote “The most unusual feature of culture is its capacity to treat as real a number of entities and concepts that have no measurable existence” (Nida, 2000: 24). Nida believes that the problems of loss in translation are difficulties encountered by the translators when facing terms of concepts in the source language that do not exist in the target language (ibid. 2000: 24). Nida divides culture into five sub-culture systems, respectively, linguistic culture, social culture, ecological culture, material culture and religious culture (Nida, 1964: 91), all these sub-culture systems but material one are subject to this paper.

### **4.1 Social Culture**

Social culture is pertaining to forms of social organization, that is, it’s about how people interact and organize themselves in groups. It contains social classes, kinship system, politics, law, education, sports, entertainment, customs and general history. When considering social culture, “one has to distinguish between denotative and connotative problems of translation” (Newmark, 2001: 98). As *Shui Hu Zhuan* is regarded to be an encyclopedic novel, it showcases various aspects of people’s life in that period of time. The following section is dedicated to an in-depth analysis of Mr Shapiro’s translations of some expressions that are loaded with elements of then Chinese socio-culture.



1) 张见李师拜在面前，奏道：“起居圣上龙体劳困。”只见天子头戴软纱唐巾，身穿滚龙袍，说道：“寡人今日幸上清宫方回，教太子在宣德楼赐万民御酒，令御弟在千步廊买市。约下杨太尉，久等不至，寡人自来。爱卿近前，与朕攀谈。” (2008: 1248)

From it they could see Shishi in the parlor kneeling before the sovereign. “Your Majesty must be weary from affairs of state.” The emperor’s head was covered by a silk gauze kerchief in the Tang style. He wore an imperial dragon robe. “I’ve just returned from the Upper Purity Temple,” he said. “I directed my son the prince to dispense wine to the populace at Xuande House and my younger brother to attend the fair at the Thousand Paces Esplanade. I had arranged to meet Marshal Yang, but he never showed up, though I waited a long time. So I came here. Approach, beloved, let us talk together. (2008: 1249)

‘龙’ (long) means ‘dragon’ and ‘体’ (ti) means ‘body’, and ‘龙体’ literally means ‘the body of a dragon’ in Chinese. ‘龙’ is a legendary and mystical animal in Chinese myths, which is assumed to be versatile, being able to walk on the land, to fly in the sky, to swim in the water (Zhu, 2009: 5). Throughout the history, the Chinese people hallowed ‘龙’ to such an extent that they held it as their ethnic totem and that they held the faith that the Chinese be descendents of ‘龙’ (ibid, 2009: 18). In actuality, the majority of Chinese people still live with the conviction that they be offspring of ‘龙’, and take great pride in the faith (ibid, 2009: 20). So, ‘龙’ (dragon) in the eyes of the Chinese, stands for holiness, nobility, power, auspiciousness, etc.(ibid, 2009:21) Besides, the Chinese compared the image of a dragon to that of an emperor, therefore, ‘龙’ (dragon) is used to symbolize an emperor. So, ‘龙体’ in the text actually means ‘the body of the emperor’. And Mr. Shapiro translated “龙体” as “*Your Majesty*” instead of *the body of a dragon*, and *Your Majesty* is a typical way of addressing a monarch in English, so it is self-evident that Mr. Shapiro applied *domestication* to the translation. According to the skopos theory, the purpose of a translation determines the choice of a translation strategy. And it is palpable that Mr. Shapiro aimed to make the translation easily comprehensible to the readership instead of preserving the

cultural feature in the translation. Had Mr Shapiro translated “龙体” as *the body of a dragon* with the purpose of transmitting this particular cultural information to the target readers, chances are that the translation could have been unintelligible to the readers, who have a distinctly different culture from the Chinese one and never use the image of a dragon to symbolize an emperor.

“天”(tian) means *sky* or *heaven* and “子”(zi) means *son*, so, accordingly, the literal meaning of ‘天子’ is ‘*the son of the sky*’ or ‘*the son of heaven*’. However, during the monarchical era of China, it was prevalently believed that the emperorship was bestowed upon an emperor by the divinity, so an emperor was believed to be the son of heaven (<http://xh.5156edu.com/html5/109940.html>). So, “天子” in the original text refers to *emperor*. And such an association of a monarch with heaven is not part of American or British culture. Instead of implementing the technique of literal translation and putting it into ‘*the son of heaven*’, Mr. Shapiro resorted to the technique of free translation and rendered “天子” as *the emperor*, thus achieving *domestication*. The skopos theory claims that translation is an intentional action, and that any text is procreated for a definite purpose. It is plain that Mr. Shapiro intended to tailor the translation to the conditions of the readers and he tried to achieve that purpose by domesticating the translation.

“寡” literally means *lack* or *deficient* and “人” means *person*, so “寡人” literally means *a person who lacks in talent, power, fortune, etc.* In fact, “寡人” was a humble way of addressing himself by an emperor in olden China (辞海, 1999: 364). So, the de facto meaning of “寡人” is the emperor’s self-addressing. “朕”(zhen) is another way of self-addressing by a monarch in ancient China. However, in British or American culture, there does not exist such a way of self-addressing, let alone a way for a monarch to address himself. In fact, the only way in English for oneself to address himself is *I*. The skopos theory holds that the skopos rule enjoys absolute predominance in the course of a translation. If Mr. Shapiro had intended to inform the readership about this exotic culture, he could have foreignized the translation. However, his intention, apparently, is to scour the translation of comprehensive

barriers and he tried to attain that goal by domesticating both “寡人” and “朕” into “I”. And as a result of the domestication, the readers would definitely have an easy time understanding the text.

“御” means *regal*, and it is used in combination with other words to indicate something that is pertaining to a king or an emperor, for example, “御旨” means *decree from the king or the emperor*, and “御赐” means *gift from the king or the emperor*. “御酒” means *wine conferred by the emperor as a reward* (ibid, 1999: 1322). In translating “御酒”, Mr Shapiro could have wielded some foreignizing translation technique and rendered “御酒” as *regal wine* supplemented by a footnote or a detailed explanation put in an immediately following parenthesis, provided that his aim were to impart the peculiar Chinese cultural message to the readers. However, Mr Shapiro employed domestication to serve for the purpose of making the translation easy to understand on the part of the readers. Likewise, in translating “御弟”, which means *little brother of a monarch*, Mr Shapiro targeted at making the translation fluent, and accordingly, he used *domestication*.

2) “虽然山寨窄小，不堪歇马，员外可看‘忠义’二字之面。”(2008: 1876)

“Although our stronghold is small, and not a worthy place to water your horse, we hope you will consider our sincere fidelity.” (2008: 1877)

“歇” (xie) means *take a rest* or *rehabilitate*, with the connotations of *feeding* or *watering*, and “马” (ma) means *horse*. So, “歇马” literally means *rest* or *rehabilitate the horse* (现代汉语词典, 2005: 1505). “不堪” (bu kan) literally means *unworthy* or *not deserving* (ibid, 2005: 111). So, the literal meaning of “不堪歇马” is *a place which is not worthy of rehabilitating a horse*. In olden China, as in the rest of the world, a horse or a donkey was the main transportation tool. If a host said to his guest “my house is ‘不堪歇马’”, he was not actually meaning ‘my house is not a worthy place for the rehabilitation of your horse’, he was meaning ‘my house is not a worthy place to rest you(the guest)’. So, when a person uses “不堪歇马” in the dialogue with another person, he wants to communicate that ‘You are too noble for my humble

place'. This is a clear manifestation of an intriguing and unique Chinese social culture, which does not exist at all in British or American culture. Skopos theorists agree that intra-textual coherence should be given priority over the inter-textual coherence (出处), nevertheless, they unanimously concur that it is the skops, at the end of the day, that makes decision on what function the translated text is to effect and which translation strategy is to be used. And it is obvious that Mr. Shapiro's aim in translating this text was to satisfy the readers' strong craving for something new, something different, something exotic, and to achieve that purpose, he foreignized "不堪歇马" into "not a worthy place to water your horse". As an effect, this cultural information is preserved intact in the translation, thereby readers' curious thirst would be quenched.

3) 妇人又问道：“叔叔青春多少？”武松道：“武二二十五岁。”那妇人道：

“长奴三岁。”（2008: 686）

“How old are you?”

“Twenty-five.”

“Three years older than me.”（2008: 687）

“青”(qing) means *youth*; “春” means *spring*; “青春多少?” literally means *How many springs have passed by in the young age?*. Actually, it's a polite way of inquiring about a young person's age, and it was more commonly used in the past than in the modern day. It also shows that for Chinese people, spring and youth share a lot in common, that is, both are characterized by vitality, development, vigor, strength, etc. so that this kind of inquiry is only used for youngsters. According to the skopos theory, the purpose of a translation dictates the choice of strategies. And if the purpose of translating this text were to be loyal to the original text and to feed the readers on the exotic cultural feature, Mr. Shapiro would have translated the text as 'How many springs have you gone through so far?' However, Mr. Shapiro translated the text as “How old are you”, which is the common way of asking about a person's age in English, so, it is clear that Mr. Shapiro applied *domestication* to the translation. And the *domestication* testifies that the purpose Mr. Shapiro set for the translation is to

realize intra-textual coherence so that the readers could easily apprehend the meaning of the text. “武二”(Wu Er) means *Wu the Second*, and since Wu Song was the second child in his family, “武二” is another way of addressing Wu Song. Wu Song’s reply “武二二十五岁” lays open a very unique and interesting social culture of the olden China, where a person being engaged in a conversation, when intending to address himself, could use his own name instead of addressing himself by *I* or *me*. So, in the original text, in response to the question, Wu Song replied, “Wu Er is twenty five.”. However, this way of addressing oneself in conversation is absolutely in discord with the British or American culture, which can be evidenced by the following instance. “‘Are you happy, Prune?’ cried Ursula in delight, looking at her sister. ‘I’m perfectly happy,’ replied Prune gravely, looking at the westering sun.” (Lawrence, 2000:131-132). As is evident in the conversation, Prune addressed herself by *‘I’*, which is dictated by the culture of English speaking people, and if Prune had addressed herself by *‘Prune’*, her answering would have felt grotesque to the readers. And it is obvious that Mr Shapiro domesticated the text in an apparent effort to rid the readership of the confusion likely to be caused by a foreignized translation, and the domestication, of course, is at the expense of the loss of a unique social culture of the olden China. “奴”(nu) means *slave*, so the word-for-word translation of “长奴三岁” should be *‘three years older than the slave’*. However, the relationship between Wu Song and Pan Jin Lian is that Pan Jin Lian was Wu Song’s older brother’s wife, so Pan Jin Lian was not a slave to Wu Song, but why did she call herself a slave? It’s because that’s the way how women addressed themselves in a conversation, especially when they were having a conversation with a man or someone for whom they had respect or someone who had a higher social status . And this way of self-addressing was actually entailed by the special Chinese culture where women were regarded to be inferior to men and were generally disdained, so a woman’s addressing herself by *slave* in a conversation was the reflection of the male chauvinistic culture of the olden China (Huo, 2009: 1). However, Mr Shapiro adapted the translation of the original text to the culture peculiar to the English-speaking readers instead of conveying the special Chinese cultural elements in the translation by foreignizing it.

4) “… 今日幸得相见义士一面，愚男如拨云见日一般。” (2008: 852)

“…I’m glad to meet you. To my son you’re the sun emerging from the clouds!…”(2008: 853)

“愚”(yu) means *foolish* or *stupid*. “愚男”(yu nan) literally means *foolish man*, however, it is also used by a parent to refer to his or her own son before other people. And this way of addressing one’s own son is exclusively a Chinese phenomenon, and it manifests a unique Chinese social culture where self-effacement was valued so highly that people tended to behave humbly and that any degree of arrogance shown in one’s behavior in the presence of others was regarded to be immoral and even obnoxious. Though this culture is still alive in the present China, it is not as influential as it used to be (<http://xh.5156edu.com/html5/36086.html>). So, in the original text, Shi En’s father used 愚男 to refer to Shi En when he talked to Wu Song. However, both the British culture and the American culture, being distinctly different from the Chinese one, don’t require people to be modest or humble, instead, they forbid any excessive modesty and humbleness (Jia, 1997: 361). So, such humility-showing way of addressing one’s own son as 愚男 does not exist in English language. But, Mr. Shapiro could have foreignized the translation of 愚男 by putting it into *the foolish man* and providing an explanation for it in the footnote or endnote, if he had aimed to furnish the readership with the unique Chinese culture. However, Mr. Shapiro’s goal in translating this text is to make it easily comprehensible for the readers, and to achieve that goal, he applied *domestication* and translated it as *my son*.

5) 我家是金枝玉叶，有先朝丹书铁券在门，诸人不许欺侮。(2008, 838)

Our family is of noble origin. An earlier emperor bestowed a Wrought Iron Pledge on our family that no one may oppress us. (2008, 839)

金枝玉叶(jin zhi yu ye) literally means *gold branch and jade leaf*, and used to

describe plants, especially trees that are beautiful and exuberant. However, 金枝玉叶 is also used metaphorically, where it refers to someone of royal descent or noble descent (实用成语词典, 2004: 137). This metaphorical use of 金枝玉叶 is still widely used to refer to someone who is the child of a senior government official or the member of a rich family. In fact, this usage of 金枝玉叶 reflects a special social culture of ancient China, in which social hierarchy was very distinct and people of noble origin and people of humble origin were clearly differentiated by the diction used to describe them. For example, the phrases 残花败柳(can hua bai liu) and 村姑田妇(cun gu tian fu) are used as against 金枝玉叶. 残花败柳, literally meaning *the withered flower and the languid willow*, was used to refer to someone of humble origin (ibid, 2004: 79), and 村姑田妇 with the literal meaning of *village girl and farm woman* was used to refer to a woman from low social class (ibid, 2004: 89). Besides, the phrase 蓬门荆布(peng men jing bu), literally meaning the door made of straw and branch and the skirt made of rag, was also used to refer to someone who is poor and who is of humble background (ibid, 2004: 176). And Mr Shapiro could have applied foreignization and translated the text word-for-word as ‘gold branch and jade leaf’ supplemented by a footnote or an endnote for the sake of explanation, so that the cultural content in the original text could have been retained. However, Mr Shapiro exercised domestication and translated it as ‘of noble origin’, obviously aiming to make the translated text feel fluent and easily understandable rather than provide the target readers with the cultural information.

## 4.2 Linguistic Culture

Language and culture are closely related to each other. On one hand, culture is a very comprehensive and complicated concept, and language is one important and essential part of it; on the other hand, language is the bridge of cultural communication. It is through language that one culture can be disseminated and transferred to another one. And the language of *Shui Hu Zhuan* is vivid, impressive

and abounds in figures of speech. But to translators, it constitutes a demanding task. Whether to preserve the linguistic features of *Shui Hu Zhuan* or just to translate directly with idiomatic English depends on translators' intentions for translation and their different attitude towards the target readers' horizon of expectations: to meet their directed expectation or creative expectation.

6) 那大汉笑道：“你这鸟头陀和我厮打？正是来太岁头上动土！”（2008: 928）

The big fellow laughed. “You want to fight me, friggin monk? That’s putting your head in the tiger’s mouth!” （2008: 929）

‘太岁头上动土’ literally means ‘dig earth with Tai Sui above head’. Tai Sui is the name of a planet as denominated in ancient Chinese astronomy. It is believed that it takes twelve years for Tai Sui to complete an orbit rotation, and that there is the Tai Sui Immortal on the earth who moves in correspondence to Tai Sui. It was superstitiously believed by the ancient Chinese that if someone digs earth to build a house when the position of Tai Sui is right above the construction site, his house is doomed to collapse ((辞海, 1999: 1480)). And in a broader sense, it was believed that all important undertakings such as house building, house moving, wedding, and the like, must be avoided when Tai Sui is positioned right above so as not to incur any misfortune. And figuratively, 太岁 refers to someone who is superior in terms of strength, power, status, etc. (ibid, 1999: 1481), thus, ‘太岁头上动土’ means ‘get into danger’, ‘ask for trouble’, ‘seek destruction’ and the like (现代汉语词典, 2005: 1318). And this phrase is still in wide use. For example, if a person wants to make a solo attempt at rescuing his sister who has been abducted by ten armed bandits, he can be said to be going to ‘太岁头上动土’. So, ‘太岁头上动土’ in the original text is actually used as *antonomasia*. *Antonomasia* is “the use of the name of a person who was distinguished by a particular characteristic to designate a person or group of persons having the same characteristic” (Random House Webster’s Unabridged Dictionary, 2001: 95). The phrase ‘put one’s head in the tiger’s mouth’ is the English



equivalent of ‘太岁头上动土’(ibid, 2001: 1982). If Mr Shapiro had employed foreignization and translated that part as ‘digging earth with Tai Sui above head’, chances are that the target readers would feel dazed, not knowing what it means. So, in order to make it clear to the target readers, Mr Shapiro employed domestication and translated that part as ‘putting your head in the tiger’s mouth’.

7) 刘高喝采道：“还是相公高见！此计却似‘瓮中捉鳖，手到拿来’！”（2008: 980）

“Very shrewd,” said Liu appreciatively. “You make it ‘as simple as catching turtles in a jug.’” （2008: 981）

“瓮中捉鳖” (Weng Zhong Zhuo Bie) literally means ‘catch turtles in a jug’, and it connotes ‘easiness’ in an undertaking (《实用成语词典》, 2004: 620). It is a widely used phrase in Chinese. Likewise, there are some idioms in English which connote ‘easiness’, such as ‘it’s a piece of cake’(Qin, 1999: 2185), ‘it’s a breeze’ (Qin, 1999: 403), just to name a few. It might have been easier for the target readers to visualize the meaning of the original text if Mr. Shapiro had translated the text into any English phrase that is familiar to the target readers, however, by rendering it as ‘catch turtles in a jug’ Mr Shapiro helped fulfill the translational function of cultural exchange. On the part of the target readers, they would learn that ‘catch turtles in a jug’ is a way how the Chinese express ‘easiness’ in communication and possibly they might use this phrase when they are engaged in a conversation with some Chinese people. And probably the phrase ‘catch turtles in a jug’ will be absorbed into English language so that English idioms and phrases get enriched. So, the application of foreignization to this text can serve to satisfy the target readers’ quest for learning exotic culture on one hand and serve to help export Chinese culture to the English-speaking countries on the other hand.

8) 随即叫取棋盘，与客弈棋，伸起左臂，命华佗刮骨取毒 （2008: 2736）

He called for his chess-board, and played a game with a friend, while the doctor

carved the bone and extracted the poison. (2008: 2737)

华佗 (Hua Tuo) was a prestigious medical doctor during the Eastern Han dynasty (25 A.D.—220 A.D.) of China. He was especially famous for his invention of anaesthesia and the application of it to medical surgeries (辞海, 1999:1508). The setting of *Outlaw of the Marsh* is in the Northern Song dynasty, which existed from 960 A.D. —1127 A.D., so there is approximately 1000-year gap between Hua Tuo's time and the setting of *Outlaw of the Marsh*. Therefore, the use of Hua Tuo in the original text is actually an allusion. Allusion is “a figure of speech, meaning “something that is said or written that refers to or mentions another person or subject in an indirect way” (Random House Webster's Unabridged Dictionary, 2001:58). And for the sake of easy comprehension of the target text by the target readers, Mr. Shapiro has applied the strategy of domestication, and to achieve that, he rendered it as “the doctor” instead of *Hua Tuo* supplemented by an explanatory note, though the linguistic feature of the original text, in doing so, is sacrificed.

9) “这个娘子，他是前村王有金的女儿。在先他的父亲是本寺檀越，如今消乏了家私，近日好生狼狈” (2008: 186)

“This woman is the daughter of Wang Youjin in the village below. He made contributions to the monastery often. But he's fallen on hard times and has had to sell all of their family property.” (2008: 187)

狼 (Lang), is the Chinese name of *wolf*, and 狈 (Bei) is a legendary beast in Chinese legends, whose forelegs are said to be short, thus causing 狈 such a great difficulty in walking that it had to depend on other beasts for walk (辞海, 1999: 612). So, 狼狈 (Lang Bei) literally means ‘a *Bei* is being carried by a wolf on its back’, and it is figuratively used in daily speech to refer to a situation where someone is having difficulties or is in predicament. (<http://xh.5156edu.com/html5/297275.html>). So, 狼狈 is used metaphorically in the original text. *Metaphor* is “a figure of speech in which a term or phrase is applied to something to which it is not literally applicable

in order to suggest a resemblance, as in ‘A mighty fortress is our God’” (Random House Webster’s Unabridged Dictionary, 2001:1207). Since there is not a word for 狈 in English, it would have been almost impossible to translate 狼狈 into English if foreignization had been exercised. So, in order to make the target text suitable for the comprehensibility of the readership, Mr. Shapiro used *domestication*, thereby translating it as ‘fall on hard times’, bringing about easiness for the target readers’ interpretation.

10) 李达道: “娘呀! 休信他放屁!” (2008: 1294)

“Don’t believe his bullshit, ma.” (2008: 1295)

放屁 (Fang Pi) literally means ‘to fart’. And it is a widely used Chinese slang, often, figuratively used to manifest one’s strong objection to another’s discourse which the speaker believes to be absurd, groundless, unreasonable, or untrue, and in this sense (<http://xh.5156edu.com/html5/150938.html>), it can be regarded to have the same meaning as the English word *nonsense*. *Bullshit* is a widely-used English slang, referring to nonsense, lies, or exaggeration (Random House Webster’s Unabridged Dictionary, 2001:276). If Mr Shapiro had applied foreignization and translated it as ‘farting’, the target readers might still get the meaning, however, *farting* does not get the meaning across to the readership as unequivocally as *Bullshit*. So, with the intention of providing the target readers with an unambiguous meaning, Mr Shapiro applied domestication, translating it as *bullshit*.

11) 灯下看时，端的有沉鱼落雁之容，闭月羞花之貌。(2008, 2184)

He could see in the lamplight that the girl truly had a form that could sink fish and down geese, a face that eclipsed the moon and put the flowers to shame. (2008, 2185)

沉鱼落雁 (Chen Yu Luo Yan) is a four-character phrase, in which 沉(Chen)

means ‘sink’, 鱼(Yu) is ‘fish’, 落(Luo) means ‘fall’, 雁(Yan) is ‘wild goose’. So, the literal meaning of 沉鱼落雁 is: *make fish sink and make wild geese fall*. 闭月羞花 (Bi Yue Xiu Hua) is also a four-character phrase, in which 闭(Bi) means ‘hide’, 月(Yue) is ‘the moon’, 羞(Xiu) means ‘ashamed’, 花(Hua) is ‘flower’. So, the literal meaning of 闭月羞花 is: *cause the moon to hide itself and make the flower feel ashamed*. Actually, 沉鱼, 落雁, 闭月 and 羞花 stand for the four Chinese beauties in ancient China, Xi Shi(西施), Wang Zhao Jun(王昭君), Diao Chan (貂蝉) and Yang Gui Fei(杨贵妃). Xi Shi was believed to be a yarn washer girl in ancient China. She was believed to be so beautiful that a shoal of fish felt ashamed of their own looks and *swam deep into* (sink) the river in order to stay far away from the beauty of Xi Shi when they saw Xi Shi washing yarn by the river (辞海, 1999: 3912). Wang Zhao Jun was a beautiful woman living in the Han dynasty. The monarch dedicated her to the king of the Huns who lived to the north of the Han dynasty and persistently harassed the Han dynasty, in hope of appeasing the Huns and securing the dynasty. On her way to the kingdom of the Huns, Wang Zhao Jun, feeling extremely homesick, started to play the zither on her horse, and hearing the sound of the zither, a row of wild geese paid attention to Wang Zhao Jun and got so intoxicated by her fabulous beauty that everyone of them forgot to flutter its wings and plunged onto the ground (ibid, 1999: 3744). Diao Chan was believed to be an unbelievably beautiful woman living in the East Han dynasty. One night, when Diao Chan was enjoying the gentle breeze and the amazing sky in her garden, the moon, seeing her superb beauty and feeling inferior for its own, hastily hid itself behind the clouds in order to avoid the embarrassment (ibid, 1999: 745). Yang Gui Fei was a queen with the extraordinarily beautiful looks in the Tang dynasty. One day, when sauntering in her garden accompanied by her maids, Yang Gui Fei unintentionally touched a flower and the flower immediately sprang back and her maids were convinced that it was her beauty that had made the flower feel ashamed and dodged away from Yang Gui Fei (ibid,1999: 4255)(<http://baike.baidu.com/view/125622.htm>). So, in China, when a girl is described with 沉鱼, 落雁, 闭月 or 羞花, it means *her beauty is able to make fish ‘sink’, to make wild geese ‘fall’, to make the moon ‘hide’, to make flowers ‘feel ashamed’, just like Xi Shi, Wang*

Zhao Jun, Diao Chan and Yang Gui Fei. And Mr. Shapiro applied foreignization and thus retained the cultural elements of the original text.

(12) 听的江南方腊造反，占据州郡，擅改年号 (2008: 2738)

I hear that Fang La, south of the Yangzi, has rebelled, occupied several prefectures, and calls himself a king. (2008: 2739)

年号(Nian Hao) means ‘reign title’, which is a designation for the period of time when an emperor was on the throne (辞海, 1999: 760). The use of 年号 is unique to the imperial system of ancient China. When an emperor took the throne, he or she would use a special name for himself or herself apart from his true name as the title of his or her reign, and that special name was used to number the years. For example, Ai Xin Jue Luo Hong Li (爱新觉罗·弘历) replaced the reign title of 雍正, which was his father’s(爱新觉罗·胤禛), with his own reign title Qian Long (乾隆), when he succeeded his father as emperor (ibid, 1999: 830). Ai Xin Jue Luo Hong Li (爱新觉罗·弘历) ruled the Qing Dynasty for sixty years, and all the sixty years were numbered by the reign title 乾隆, for example, the first year of his reign was named 乾隆元年(Qian Long Yuan Nian), the tenth year of his reign was named 乾隆十年(Qian Long Shi Nian),so on and so forth. In fact, almost last two thousand years(from 汉武帝 of the Han Dynasty to 宣统帝 of the Qing Dynasty) of Chinese history were recorded under 年号. In contrast, in western countries, such as in Britain and the U.S.A, the history is chronologically divided into two parts with the birthyear of Jesus Christ serving as the divider, that is, the history before the birthyear of Jesus Christ is recorded with the marker ‘B.C.’, which stands for ‘before Christ’ (Webster’s Third New International Dictionary, 1976: 189), and the history after is recorded with the marker ‘A.D.’, which stands for ‘annō Dominī in Latin’ meaning ‘since Christ was born’ (ibid, 1976: 23).

And “擅改年号” literally means *change the reign title*, however, it actually means *dethrone a monarch* or *subvert a dynasty*, so it’s obvious that *metonymy* was used in the original text. *Metonymy* is “a figure of speech that consists of the use of the name

of one object or concept for that of another to which it is related, or of which it is a part, as ‘scepter’ for ‘sovereignty’, or ‘the bottle’ for ‘strong drink’” (Random House Webster’s Unabridged Dictionary, 2001:1210). It is clear that metonymy is not recreated in the translation, instead, Mr. Shapiro domesticated it as *calls himself a king* apparently in order to create an easy comprehension on the part of the readers.

13) 今日甚风吹得到此? (2008: 1176)

What good wind blows you here? (2008: 1177)

“风” (Feng) means *wind*, and “甚” (shen) is a word widely used in ancient Chinese, which, in meaning, is equivalent of “什么” used in the modern Chinese, and both of them mean *what*. And “吹” means *blow*. So, the literal meaning of the original text is ‘What wind blows you here’. However, it doesn’t actually mean ‘there was such a strong wind that carried the person to the place, in fact, it’s just a Chinese way of *asking someone about the reason for his being somewhere* (现代汉语词典, 2005: 407). So, “风” in the text semantically equals *reason*. However, instead of domesticating it by translating it as ‘Why have you come here?’, or ‘What has brought you here?’, ‘What has made you come here’, or simply ‘Why are you here?’, Mr Shapiro used *foreignization*, apparently, to furnish the readers with the unique Chinese linguistic culture.

14) 李逵忿怒, 赤条条地, 拿了截折竹篙, 上岸来赶打。(2008: 1134)

Li Kui, naked as an owl, angrily seized a broken pole and charged up the bank to continue the battle. (2008: 1135)

*Chi Tiao Tiao* (赤条条) means *completely undressed or naked* (ibid, 2005: 185). In Chinese, the phrase *Chi Tiao Tiao* does not involve any figure of speech, however, Mr Shapiro translated it *naked as an owl*. *Naked as an owl* is an English idiom, meaning *absolutely unclothed, or undressed, or naked* (Qin, 1999: 1984), and in nature, it’s a simile. Simile is “a figure of speech in which two unlike things are explicitly

compared, as in ‘she is like a rose’” (Random House Webster’s Unabridged Dictionary, 2001:1782). And it’s the skopos of making the target text feel idiomatic for the readers that impelled Mr Shapiro to applied *domestication* to the translation of this particular text, and in order to achieve *domestication*, Mr Shapiro wielded the technique of *addition* by adding *as an owl*, which does not exist in the original text. So, by virtue of this addition, Mr Shapiro adjusted his translation to the linguistic feature of English language.

15) 武松站住道：“我要净手则个。” (2008, 893)

Wu Song halted. “I have to take a piss.” (2008, 894)

净(jing) means *clean*, and 手(shou) means *hand*, and 净手(jing shou) literally mean *to clean the hand*. However, 净手 can also be used euphemistically to mean *to defecate* or *to urinate* (现代汉语词典, 2005: 726), and 净手 in the original text is an euphemism. Euphemism is “the substitution of a mild, indirect, or expression for one thought to be offensive, harsh, or blunt, as ‘to pass away’ for ‘to die’” (Random House Webster’s Unabridged Dictionary, 2001:668). Like ‘净手’, the expressions ‘方便’(fang bian) (现代汉语词典, 2005: 383) and ‘解手’(jie shou) (ibid, 2005: 198) can also be used as euphemism, also meaning *to defecate* or *to urinate*. Similarly, in English, such expressions as *to relieve oneself*, *to go to the W.C.*, *to go to the bathroom*, are used euphemistically in place of *to excrete*. If he had intended to retain in the translation the euphemism used in the original text, Mr Shapiro would have used the technique of absolute translation and translated it as ‘*wash my hands*’ or ‘*clean my hands*’ so that the target readers could have got to know this special Chinese euphemism and that this euphemism might be acquired by English language. However, the skopos Mr Shapiro set for translating this expression is obviously to inform the readers about one of the features of *Shui Hu Zhuan*, namely, it is regarded as the first long fiction written in colloquial language in the Chinese history. So, to fulfill that skopos, Mr. Shapiro put ‘净手’ into ‘*take a piss*’, which is an English slang. The word ‘piss’ is an onomatopoeia, so the expression ‘*take a piss*’ can give the

readers a feeling of strong colloquialism, and even a feeling of vulgar. So, in order to achieve the skopos, Mr. Shapiro domesticated the translation.

### 4.3 Religious Culture

In this section, the focus is placed on the words and expressions related to or derived from religion, which is an important and indispensable part of all human cultures. The predominant western culture is Christianity. However, in China, Buddhism has deeply rooted in its custom and spirit. Meanwhile, Confucianism and Taoism also function like religions and direct the daily behaviors of Chinese people to some extent. They all have a profound effect on the Chinese people's spiritual world and exert a great influence on their everyday life in almost every aspect. Religion-related information occupies a considerable part of the content of *Shui Hu Zhuan*. How to translate expressions containing religious information poses a challenge for translators. The strategy a translator chooses for the translation of an expression with religious information clearly reveals his purpose for the translation.

16) 惊得太尉三魂荡荡，七魄悠悠。(2008:14)

So horrified was Marshal Hong that his three souls drifted and his seven spirits departed. (2008: 15)

Taoists believe a person possesses three souls, namely, Shuang Ling (爽灵), Tai Yuan (胎元), You Jing (幽精), and seven spirits, namely, Shi Gou (尸狗), Ming Fu Shi (名伏矢), Ming Que Yin (名雀阴), Ming Tun Zei (名吞贼), Ming Fei Du (名非毒), Ming Chu Hui (名除秽), Ming Chou Fei (名臭肺) (Xie, 2006: 235). However, Christians believe that a human being has only one soul or spirit, and that the spirit leaves the body when a person dies. Hence, Mr. Shapiro's translation of “三魂荡荡” and “七魄悠悠” as “three souls drifted” and “seven spirits departed” might cause difficulty for the target readers to comprehension or even puzzle the target readers



who are either Christians or influenced by Christianity. However, this foreignization retains the cultural elements of the original text and transmits that special exoticness to the target readers, thereby satisfies their cravings for something different and new.

17) 说天师分付，早晨乘鹤驾云往东京去了。(2008: 16)

He said the Divine Teacher told him he would mount a crane and ride the clouds to the Eastern Capital this morning. (2008: 17)

According to Taoism, deities wield cranes or clouds as transportation tools for their journey (Xie, 2006: 205). Many Chinese movies contain scenes where an immortal rides a crane or steers clouds to traverse the sky, for example, in the movie *Journey to the West*, there are numerous occasions where divine beings carried by cranes or clouds traverse to and fro between the earth and *the Heavenly Palace*. In many Chinese novels, especially in classical novels, descriptions of such scenes are not rare, so is true with *Outlaws of the Marsh*. So, it is palpable that the traditional Chinese culture was strongly influenced by Taoism. If Mr. Shapiro had exercised domestication instead of foreignization to adapt the target text to the knowledge of the target readers who might well have been equipped, due to the Christian influence, with the ingrained concept that angels fly by means of their wings(<http://en.wikipedia.org/wiki/Angel>) and the Holy Spirit does not need any vehicle to travel whatsoever ([http://en.wikipedia.org/wiki/Holy\\_Spirit](http://en.wikipedia.org/wiki/Holy_Spirit)), the target readers would not get to know about this peculiar Taoist culture, that is to say, the valuable cultural elements of the original text would have lost. So, thanks to Mr Shapiro's employment of foreignization, the cultural flavours are preserved and presented vividly to the target readers.

18) “倒谢天地！且得冤家离眼前！”(2008: 700)

“thank Heaven and Earth! Now at least we don't have an enemy right under our noses!”(2008: 701)

“天” means *sky*, “地” means *earth*, and “谢” means *be grateful* or *be thankful*. So, “倒谢天地” literally means *be thankful to sky and earth*. In Taoism, there is no such notion as *heaven* (Xie, 2006: 205), and actually, the concept of *heaven* is the major part of the Christian ideology, which refers to the abode of God, the angels, and the spirits of the righteous after death (Random House Webster’s Unabridged Dictionary, 2001: 884). However, Mr Shapiro applied *domestication* and put “天” into *heaven*. It is obvious that Mr. Shapiro ‘domesticated’ the translation of “天” so as to cater to the religious background of the prospective readers, most of whom are very likely to have been affected by Christianity. According to the Taoist beliefs, the immortals exist not only in the sky but also on the earth, and actually, Taoists believe deities permeate the whole universe, in other words, they believe each part of the universe has an immortal to be in charge, for example, trees are in the charge of the *Tree Immortal*, seas are in the charge of the *Sea Immortal*, earth is in the charge of the *Earth Immortal*, wealth is in the charge of the *Wealth Immortal*, ghosts are in the charge of *Zhong Kui*(钟馗), so on and so forth (Xie, 2006: 199-202). Therefore, when a grateful person says “谢天谢地”, which is clearly an influence of Taoism, is expressing his gratitude not only to the sky (actually to the *Sky Immortal*) but also to the earth (actually to the *Earth Immortal*), just as the speaker in the original text. However, according to Christian faith, there exists solely one God, who resides in heaven, so accordingly, a Brit or an American says “Thanks to Heaven” or “Thanks to God” to express his gratitude, but never says “thanks to Earth”. Nevertheless, Mr. Shapiro foreignized it as ‘thank Earth’, which was conspicuously aimed at retaining the particular religious cultural element contained in the original text so as to meet the readers’ expectations for something new and foreign. So, a combination of *domestication* and *foreignization* was exercised for the translation of the original text.

19) 张青、孙二娘看了，两个喝采道：“却不是前生注定!” (2008, 917)

Zhang Qing and Sun the Witch gazed in admiration. “This must have been ordained in a previous existence!”(2008, 918)

“前生” means *previous life* or *existence*. The idea of *previous existence* is essential for the Buddhistic ideology and is part of Buddhistic belief of samsara. According to samsara, a human being is subject to the endless series of birth, death and rebirth, in other words, a human being is destined to have three existences, the previous existence, the present existence, and the future existence (Yao, 2002: 392-394) And for a long time in its history, China was predominantly a Buddhist country, so it is natural that Buddhism left its marks on different aspects of the life of the people. However, the UK and the US have been overwhelmingly Christian countries, so the concept of samsara is bound to feel exotic to Brits and Americans. And Mr Shapiro could have translated the text as ‘This must have been arranged by God!’ or ‘This must be Providence!’, both of which would be more fitting for the religious culture of the the British readers and American readers. However, in order to provide something alien for the readership and to satisfy the readers’ curiosity, Mr. Shapiro exercised *foreignization*.

20) 打得宋江一佛出世，二佛涅槃，皮开肉绽，鲜血淋漓。(2008, 1166)

Song Jiang was pounded till he was more dead than alive. His skin burst and his blood was streaming. (2008, 1167)

“出世”(chu shi) is a special Buddhistic expression, meaning *birth*; “涅槃”(nie pan), Hindi in origin and equivalent of the English word *nirvana*, is also a Buddhistic term, meaning *demise* (Yao, 2002: 408). So, “一佛出世二佛涅槃” literally means one soul was born and another one was dead, and it is used to describe a person’s condition in which he is severely injured as if he were alternating between life and death. The use of “一佛出世二佛涅槃” in the original text attests to the fact that Buddhism had a great impact on Chinese people in the Northern Song Dynasty. And since the potential readers of the translation are Americans and Brits, whose cultures traditionally have had no influence of Buddhism, it would be difficult or even might be puzzling if Mr Shapiro had applied foreignization to the original text. And Mr. Shapiro domesticated the text as *more dead than alive*, which by no means conveys the religious cultural information contained in the original text, apparently aiming to make the translation

easily comprehensible rather than make it a cultural vehicle.

21) 武松笑道：“我只道他三头六臂，有哪吒的本事，我便怕他！原来只是一颗头、两条臂膊！既然没哪吒的模样，却如何怕他？” (2008: 852)

“If he had three heads and six arms, like the orge Nezha, I might be a little worried. But since he has only one head and two arms, why should I be afraid?” (2008: 853)

The phrase ‘三头六臂’ means *three heads and six arms*, and originally, it was a Buddhistic jargon, describing the image of Buddha (实用词典, 2004: 234). In fact, in some Buddhist temples in China, there are statues of the Buddha, which are shaped to have three heads and six arms. Since Buddhists believe Buddha is infinitely powerful and capable of working miracles such as conjuring up three heads and six arms, ‘三头六臂’ is used by Chinese people to refer to someone who has extraordinary aptitudes or is extremely skillful (ibid, 2004: 235). ‘哪吒’(ne zha) is a famous figure in the Chinese mythology, where he is depicted as having three heads and six arms and riding on the Wind-Fire-Wheels(风火轮) and described to have vast magic powers. So, Chinese people use ‘哪吒’ figuratively to refer to someone who is outstandingly talented (辞海, 1999: 98). And ‘三头六臂’ and ‘哪吒’ in the original text clearly mirror a Buddhism-influenced religious culture of Chinese society. Mr Shapiro could have translated ‘三头六臂’ into anything adjusted to the English culture rather than *three heads and six arms*, and could have neglected ‘哪吒’, if he had aimed to make the translation English-culture-oriented so that the translation could be fluent. However, Mr Shapiro obviously aimed to meet the readers’ expectations for something exotic and intriguing and to introduce this special Chinese culture to the readers, so he wielded the technique of absolute translation in translating ‘三头六臂’. *Absolute translation* means the transference of the source text into the target text, with no alteration to the content or the form of the original document (Shuttleworth & Cowie, 2004: 1). And as for the translation of ‘哪吒’, Mr. Shapiro used the technique of transliteration and added a corresponding endnote for the sake of explanation. As a

result of this foreignization, the target readers would learn that Chinese people use ‘*three heads and six arms*’ to describe someone of exceptional talent and ability and that *Ne Zha* stands for extraordinary capability and insurmountability.

#### 4.4 Ecological Culture

Ecological culture means: how a group of people understands the environment; the way they treat their environment; the special relationship the people has developed with the environment. The parties involved in this relationship might include mountains, rivers, animals, forests, etc.(Nida, 2000: 97). And there are many expressions that manifest a certain Chinese ecological culture of that given era. Driven by different motives, Mr. Shapiro alternated between domestication and foreignization and used different techniques of translation in translating these ecological-culture-carrying expressions.

22) 李虞侯便骂道：“村驴！贵人在此，全无忌惮！”（2008: 2274）

“Donkeys!” swore Captain Li. “His Excellency is present. Absolutely no sense of discretion!” （2008: 2275）

驴(lv) is donkey. However, 驴 was used not in its literal sense in the original text, rather, it was used as vulgar to curse the addressee. This usage of 驴 is actually in unison with a special ecological culture of China, where 驴 more often than not represents a negative image. And this special Chinese ecological culture can be manifested in the following. 驴头(lv tou) literally means *donkey's head*, but it is always used to express an imprecation upon the addressee (现代汉语词典, 2005:890), and the malediction sense of it is in effect similar to that of the English vulgar *asshole*. 驴王(lv wang) literally means *donkey king*, and it is also often derogatorily used to refer to someone who is cruel and brutal (ibid, 2005:891). 驴肝肺(lv gan fei) literally means *donkey's liver and lung*, however, in its figurative sense, it means *ill will* or *evil*

*intent*(ibid, 2005:890)t, for example, the widely-used Chinese expression 好心当作驴肝肺 means *take someone's good will as an evil one*. Besides, the four-character phrase 驴前马后 is figuratively used to refer to a servant or a servile person, and is often used to show contempt for someone who lags behind. What's more, the phrase 驴唇马嘴, with the literal meaning of *donkey's lips and horse's mouth*, is used to mean *talk nonsense* or *preposterous utterance* (ibid, 2005:890). Furthermore, the phrase 驴鸣狗吠, which literally means *donkey's yowling and dog's barking*, is actually used to describe the *inferiority* or *mediocrity* of an essay (ibid, 2005:891). By contrast, *donkey* is not associated in British or American culture with *evil*, *brutal*, *insolent*, or *inferiority* as in the Chinese culture. However, instead of domesticating the original text and translating it as *asshole* or *bastard*, Mr. Shapiro foreignized the translation so that the cultural element could be conveyed to the readership.

23) 那人抢将过去，喝道：“你这厮吃了豹子心，大虫胆，也不敢来搅乱老爷的道路！”（2008: 1134）

The man sped towards Li Kui, shouting, “Have you eaten a panther's heart or a tiger's gall that you dare mess up my business?” （2008: 1135）

“豹子”(bao zi) is *panther* or *leopard*, and “大虫”(da chong) is an obsolete name for a tiger, which is no longer in use. And the phrase “吃豹子心”, which literally means *eat a panther's heart*, actually means *being bold* or *being audacious* (<http://xh.5156edu.com/html5/153733.html>); the phrase “吃大虫胆”, which literally means *eat a tiger's gall*, actually also means *being bold* or *being audacious* (<http://xh.5156edu.com/html3/4926.html>). Both panther and tiger are deemed to be brave and fearless by the Chinese, and for Chinese people, they symbolize bravery and boldness. By contrast, Brits and Americans regard lion as the most intrepid animal, so lion is seen as the emblem of courage and bravery in both British and American cultures. This special regard of lion as a brave animal can be attested to by the nickname of the English king, Richard I. Richard I was a central Christian commander during the third crusade, and he was given the nickname *the Lionheart* by his fellow-combatants

for his courage and bravery shown in the battlefield. In fact, he was better known as Richard the Lionheart than Richard I (<http://www.nndb.com/people/426/000093147/>). So, if Mr Shapiro had intended to tailor the original text to the culture of the readership, he would have rendered it as ‘eat a lion’s heart’ or simply ‘being lionhearted’, however, aiming to get his readers acquainted with the special Chinese culture, he foreignized the original text by wielding the technique of literal translation.

24) 这汉撇了枪棒便拜道：“小人有眼不识泰山！”（2008: 474）

The man cast down his staff and fell on his knees. “I have eyes but didn’t recognize Mount Taishan!” （2008: 475）

“泰山”(Tai Shan) is a mountain, located in the province of Shan Dong. 泰山, 华山 (in Shan Xi, 陕西), 恒山 (Shan Xi, 山西), 嵩山 (in He Nan, 河南), and 衡山 (Hu Nan, 湖南) are dubbed 五岳 (Wu Yue), with 泰山 being 东岳 (Dong Yue), meaning the grand mountain in the east, 华山 being 西岳 (Xi Yue), meaning the grand mountain in the west, 恒山 being 北岳 (Bei Yue), meaning the grand mountain in the north, 嵩山 being 中岳 (Zhong Yue), meaning the grand mountain in the middle, 衡山 being 南岳 (Nan Yue), meaning the grand mountain in the south. 五岳 means *the Five Towering Mountains* (辞海, 1999: 3877). Throughout the history, emperors and kings deemed the five mountains as something little less than a shrine, where they would habitually go for offering sacrifices to gods or ancestors. More significantly, the emperors believed that the five mountains were mundane symbols of their supreme god-given power. Likewise, in the eyes of ordinary Chinese people, the five mountains symbolize power, loftiness, holiness, prestige and nobility. Of the five mountains, Tai Shan is most highly revered, and accordingly, the name *Tai Shan* has invariably been used to refer to something or somebody that is highly respected, highly admired, highly prestigious, or highly powerful. And 泰山 in the original text is of such usage. So, 泰山 in the text actually refers to Yang Zhi, the Blue-Faced Beast. And Mr Shapiro could have chosen *domestication* for the translation of the text,

translating it as ‘Forgive me for failing to recognize your Excellency!’, or ‘It’s a shame that I failed to recognize such a prestigious figure as you!’, or ‘How could I have not recognized a well-known celebrity like you!’. However, Mr. Shapiro resorted to *foreignization* so that the readers could get to know about this special Chinese culture.

25) 岂不闻古人言：“篱牢犬不入”（2008: 704）

As the ancients put it, “When the fence is strong no dogs get in.”（2008: 705）

According to the traditional Chinese culture, dog is viewed as the representation of something nasty, troublesome and detestable (辞海, 1999: 352). So, there are many dog-related expressions in Chinese language, which almost universally have derogatory meanings. Both *Zou Gou* (走狗) and *Gou Tui Zi* (狗腿子) mean a servile follower and is the equivalent of the English terms *lackey* and *toady*. Besides, Chinese people use the expression *Zhu Gou Bu Ru* (猪狗不如) to express contempt or imprecation (ibid, 1999: 1414). The expression literally means ‘*inferior to dog and pig*’, and it is used to refer to a person who is mean, despicable, fraudulent or immoral. *Gou Guan* (狗官) is another expression that is associated with the image of ‘dog’, which literally means ‘dog official’, and it is used by Chinese people to refer to an official who is corrupt, lawless or indifferent to the grassroots (ibid, 1999: 353). The expression *Lang Xin Gou Fei* (狼心狗肺) effects another testimony to the negative image of dog in Chinese culture. The literal meaning of the expression is ‘*wolf heart and dog lung*’, but it is figuratively used to refer to a person who is treacherous, unfaithful or traitorous (ibid, 1999: 613). The expression ‘*Gou Yao Lv Dong Bin*’ (狗咬吕洞宾) literally means ‘dog bites Lv Dong Bin’. Lv Dong Bin is one of the eight immortals in Chinese mythology, who is renowned for his helpfulness and benevolence (Xie, 2006: 213). And dog in the proverb stands for a person who does not appreciate kindness and help provided by others. So, this proverb is used to describe a situation where a person not only does not appreciate the help but also blames the helper (Chen and Nie, 1993: 352). So, as manifested by those expressions,



dog traditionally and culturally embodies negativeness in China. In contrast, dog is not used to make a denigrating reference in English and is not associated with any negative image. Mr Shapiro employed foreignization for this sentence so that a flavor of Chinese culture could be felt by the target readers.

26) 玉露生凉; 金风去暑, 已及新秋。(2008, 872)

The heat gradually lessened, and jade-like dew brought coolness. The golden winds marked the end of summer and the beginning of autumn. (2008, 873)

金(jin) means *gold* or *golden*, and 风(feng) means *wind*, so 金风 means *golden wind*. China is a large country, so different parts of China actually have different climatic features. Generally speaking, the regions that are located to the north of River Chang Jiang normally see clear cycle of the four seasons, and seasonal features of the regions that lie to the south of River Chang Jiang are not as distinctive. Normally, foliage of most of the trees in the regions to the north of River Chang Jiang become yellow in autumn, and people in those regions believe that leaves start to turn yellow when the autumn wind starts to blow, so autumn wind has been given another name 金风(现代汉语词典, 2005: 706). And the setting of *Outlaws of the Marsh* is mainly in current Shandong province and Henan province, where foliage also turns yellow with the advent of autumn. So, 金风 in the original text means *autumn wind that causes foliage turn yellow or golden*. The replacement of *autumn wind* by *golden wind* actually reflects a unique Chinese ecological culture. However, such way of substitution does not exist in English. Nevertheless, Mr. Shapiro applied foreignization to the translation of 金风 and translated as *golden wind*, obviously in order to retain the special Chinese culture in the translation so that the target readers can get familiar with this particular culture and to inject a stream of *new blood* into English language so that this descriptive use of *golden wind* in place of *autumn wind* can become part of English.

# Conclusion

## A Summary of This Thesis

A thorough investigation is made into the Skopos theory, and it is concluded that the gist of the Skopos theory is that the purpose of a translation steers the whole translation, i.e. the choice translation strategies and techniques must serve for the realization of the purpose.

The thesis has collected relatively more widely recognized definitions for domestication and foreignization, and it discusses the general opinions about the use of the two strategies by presenting some prestigious translation theorists and practitioners and their beliefs. As a conclusion, domestication, as a target language and target culture oriented translation strategy, makes the text recognizable and familiar and renders foreign literature easily acceptable; it is used to satisfy readers' directed expectations; whereas foreignization, is a source language and source culture oriented translation method, confronts the readers with foreign culture and makes them feel the cultural and linguistic differences. It is adopted to meet their creative expectations.

An in-depth skopos-theoretical analysis is made on the use of the two translation strategies to the for the four kinds of culture in *Outlaws of the Marsh*, as a result, the strategy used for a particular text is identified and the purpose for such use is identified, and that the effect of such use is discussed.

## Major Findings of This Research

Mr Shapiro applied different translation strategies to the culture-loaded expressions of similitude, and that may seem unacceptable in the eyes of some critics, nonetheless, this research clearly divulges that the use of the strategies by Shapiro is absolutely justifiable from the perspective of the Skopos Theory. So, it can be said with safety

that the Skopos Theory can help broaden the horizon of criticism of a translation, especially a literary translation. Besides, this research has found that the Skopos Theory is eligible to perform as a reliable guide for the translation of a Chinese literary work into English.

Some Chinese translation theorists have predicted that foreignization will eventually “prevail over domestication” (Sun, 2002:35), will be “the general trend” (Xu, 1998: 4), and “the inevitable outcome of history” (Meng 1999: 84). However, *Outlaws of the Marsh* is generally hailed as tour de force and regarded as the best among all the English versions of *Shui Hu Zhuan*. So, the very successfulness of *Outlaws of the Marsh* sends a strong message that domestication and foreignization are neither absolutely irreconcilable nor inter-repelling, on the contrary, they are actually complementary and supplementary.

Besides, the author of this thesis proposes that domestication and foreignization should be well-coordinated in order for a literary translation to fulfill its intended purpose, in other words, a reasonable equilibrium should be reached between the two strategies. Any overuse of foreignization should be dodged, for it might very well cause obstacles for the readers’ understanding, and too many obstacles might discourage the readers, weaken the intrigue of the source text, and reduce the popularity of the translation. As a result, the overuse of foreignization, would not only hinder the cultural communication, but also fail the translation. On the other hand, any overuse of domestication should also be avoided, since it is likely to get rid of the cultural information contained in the original text so that cultural communication can not be realized.

## **Limitations of This Research**

*Zhui Hu Zhuan* is teeming with the expressions that convey cultural information, and it is by no means an easy task to sift through all those culture-loaded expressions and to select the most typical and the most research-worthy expressions. So, it could

be possible that the author has missed some of the highly typical expressions for the analysis, notwithstanding that the author was being as meticulous as he possibly could. Besides, some parts of the analysis could have been more trenchant and forceful if the author were endowed with better wit and more resourcefulness

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